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NEW YORK, WEDNESDAY, NOVEMBER 1, 1961

88 PAGES

TING UPSW

Capital Cities, With \$500,000 Loss, **Drops Option on Eichmann Verdict**

Tel Aviv. Oct. 31.
Capital Cities Broadcasting Co.
of New York pulled out of the
Eichmann trial. The company hadthe exclusive rights to put cameras in the court during the trial, to
make videotape and newsreels of
the proceedings and to distribute
them around the world. Producer
Milton Fruchtman set up a fully
equipped tv studio near the courthouse and made, with director Leo
Hurwitz, more than 1,000 miles of
tape.

tape.

According to the agreement with the Israell Government, the company took up the task on a non-profit basis. But apparently it didn't anticipate how non-profit twould be According to estimates, Capital Cities lost about \$500,000 on the deal. At least part of the loss was good investment in terms of publicity and goodwill that the company gained, especially in Jewish circles.

According to the contract, the

ish circles.

According to the contract, the company subscribed to tape every moment of the trial, until the very end. But there was a time-limit paragraph in the contract and this time-limit was now reached, while the judges are still preparing the verdict. Judgment will be announced around December. Capital (Continued on page 86)

West Indies to 'Culturefy' Calypso as Part of Drive To Achieve Independence

Washington, Oct. 31.
Calypso, the homegrown folk style of the West Indies, is the target of "music "reformers" who regard it as the rough to be woven into the "cultural fabric" of the islands.

Islands.

George Sampson, director of the Broadcasting School at Trinidad and leading educational broadcasting light there, said the effort to "culturefy" calypso is part of an overall campaign prepping the islands for independent status in a year or so

Sampson, here to learn teach-vee techniques, told a luncheon of the American Women in Radio & Television that the Trindad educational radio and others are working "to improve calypso so that it becomes part of the culture of the West Indies."

Conceding that calypso is popular, he added: "We're trying to make a popular thing something good."

Spain, has consented to play a White House concert here Nov. 13. Casals, now 84, went into exile after the Spanish Civil War and has recently made his home in Perfor Rico. President Kennedy Invited Casals to perform following a white tie dinner honoring the governor of Puerto Rico. Luis Munoz-Marin.

He exchange of correspondence between the President and the (Continued on page 86)

Ad Lib

Hydra, Greece, Oct. 31.
Lloyd Shearer, interviewing Melina Mercourl here for Parade, asked if she would identify the "most fascinating man in her life." With director Jules Dassin standing beside her—she expects to marry him before the year is out—actress took Shearer's hand looking into his eyes, "You, darling, you."
Said Shearer to Dassin: "You're right, no doubt about ft. She's the greatest actress in the world."

Allied Artists As Youngstein Syndicate's Goal

Hollywood, Oct. 31.

Importance of discussions for a syndicate to purchase Allied Artists as a production-distribution company to be operated by Max E. Youngstein upon his retirement at year's end as United Artists weepe are discounted by AA prexy Steve Broidy as never having reached the active negotiation stage. Only one of several "talks" with various sources during the past year contemplated acquisition of his company.

It's known, however, that a buyout of AA figures prominently in plans of exhibitor syndicate organ—(Continued on page 87)

(Continued on page 87)

Casals Plays White House

Number of stations in the U.S.

Number of stations in the U.S. equipped to originate local color in some form—'live,' film or vidtape—now stands at 115, according to an industry survey.

More significant, survey estimates that the number of hours perweek devoted to colorcasting on the local level runs close to 400. That 400 hours per week of colorcasting is exclusive of the color feed of the NBC network and is confined to the 54 color equipped stations having regularly scheduled in the 400 hours estimate are stations occasionally colorcasting, local specials and sports.

The rise in the number of local colorcasting hours is being watched closely by syndicators in the series, features and cartoon fields. Factor of color in today's syndie market is variously brushed off as insignificant or underscored as a definite plus. Whatever today's analysis for the syndie field might be, there's little question that most syndie houses feel that in the future having color negatives will prove out to be a definite plus.

Many stations, for example, buying the Warner Bros. "Films of the 50's" packages have scheduled (Continued on page 48)

Chi Footnote To **Nixon TV Makeup**

Chicago, Oct. 31.

Local 849 of the Makeup & Hair Stylists Union was ruled guilty of illegal practices by the National Labor Relations Board last week in a matter surrounding an ABC=TV appearance by former Vice President Richard M. Nixon earlier this year, after he had lost the election. (The case is not to be confused with allegations after the first of the Great Debates that Nixon's cause had been sabotaged by a makeup artist. Coincidentally, both telecasts had originated from Chicago.)

Though U.S. Accepts Franco

Washington, Oct. 31.

Pablo Casals, who has previously refused to play in the capital city of any nation which recognizes the Francisco Franco government of Spain, has consented to play a white House concert here Nov. 13.

Casals, now 84, went into exile after the Spanish Civil War and has recently made his home in Puerto Rico. President Kennedy Invited Casals to perform following a white tie dinner honoring the governor of Puerto Rico. Luis Munoz-Marin.

The exchange of correspondence between the President and the continued on page 86)

On \$151,000 Negative Cost, Foresee 'Never On Sunday' Rentals of \$8-Mil.

Critics Are Important

Wall Streeters obviously follow New York's newspaper critics as closely—or perhaps even more closely—as the average film patron.

On the day the \$6,000,000-plus "West Side Story" opened at the Rivoli Theatre on Broadway, United Artists' stock closed at 32. The next afternoon, following the publication of the first reviews of the pic, the UA stock jumped 2½ points to close at 34½.

Murrow's H'wood **Quest: Footage To** Help USIA Abroad

Washington, Oct. 31.
U.S. Information Agency Director Edward R. Murrow will be chief speaker and guest of honor at a special forum-dinner Nov. 5 hosted by Academy of Motion Picture Arts and Sciences.

by Academy of Motion Picture Arts and Sciences,
Idea is for Murrow and the "creative side" of the film industry to get acquainted, according to USIA. Eric Johnston, MPAA prexy and reps of the studios and talent guilds will be invited. Murrow, just back from Europe and Latin America, will talk about his agency's role in boosting Uncle Sam abroad and how the industry can help materially by donating film footage usable in the overseas propaganda effort.

The Hollywood session is a natural followup to Murrow's confab with the network heads at a White (Continued on page 87)

Academy of Achievement Honor Reaches Hope

At a ceremony at the American Embassy in Grosvenor Square last night (Mon.) Bob Hope received the Golden Plate Award from U.S. Ambassador David K. Bruce on behalf of the Academy of Achlevement: for "his magnificent contribution in the field of entertainment." The award to the comedian was one of 50 presented to International men of achlevement, representing the many who have ex(Continued on page 74)

Never underestimate the power of a woman, or, in this case, of a goodnatured prostle. Jules Dassin's "Never on Sunday," which details in comic fashion the efforts of a stuffy American tourist to reform a happy Athenian joy girl, looks to become one of the most profitable motion pictures in the history of the industry, in terms of profits on original investment. The picture, according to a Lopert exec, was brought in at a cost of approximately \$151,090. Exec estimates the says "conservatively" that the film will do at least \$8,000,000 worldwide, which would mean a return of \$5,200% on the investment. What that means can be graphically illustrated by the supposition that if C. B. Dewillels "Ten Commandments" did comparably well on its \$13,000,000 production outlay, it would have to realize a return of \$67,500,000, -900. Similarly, Metro's still-shooting "Mutiny on the Bounty," whose budget is now about \$17,000,000. would have to bring in \$88,400,000,000.

"Sunday," incidentally, is now in its 55th week at the artie Plaza in New York and still going strong. Tradesters also note that the picture's domestic take does not appear to have been drastically hurt by the Legion of Decency's condemnation. In this respect too, the film seems to be an exception to the rule.

Deny Screen Actors Guild Rap Against 'Lobbyists': Runaway Issue Pends

Runaway Issue Pends

Washington, Oct. 31.

Nobody from the Motion Picture
Assn. of America is leaning on
lawmakers in an effort to bury
an investigation into "runaway"
film production, according to Assn.
v.p. Kenneth Clark.
Clark fiatly denied charges that
his boss. Eric Johnston, or any
other MPAA spokesman is wielding "extreme pressure" to nix the
runaway probe under consideration by Rep. John Dent. D.-Pa.).
"Screen Actor," organ of the
Screen Actors," organ of the
Screen Actors," organ of the
accusation of heavy lobbying tacties in its current issue.
Asked about the allegation,
Clark said that as far as he knows
the only "pressure" brought to
bear on Dent was strictly out in
open when Dent, head of a special
House Labor Subcommittee, heard

(Continued on page 17)

BBC-TV 25th ANNIVERSARY

(ON PAGES 26 TO 46)

Rush 'Force of Wind' Feature Made Among Castro Refugees in Florida

TABLETING CASTOLATION CONTROL OF THE WIND CASTOLATION CONTROL OF THE CONTROL OF T

to mits and focal transchise districts which have been springing frequency in recent years. Unlike some of the Chai croffs, however, U.P. which was memorpreated in Baltimore carlier this year, has already completed shoulding on its first feature. Force of the Wind, a melodrama dealing with the pricit of a group of retunees from Castroland in Forica.

Philip Goodman, tv and legit director who makes his feature in, we York last week that inhubit the film may no out as an exploration item, the feels it has topical importance overriding its exploitation elements. With a script by novelist Pat "Mr. Auam". Frank, Goodman says that the film is the first American feature to treat the Cuban refugee problem seriously.

Cesar Romero stars in the pitture which was shot entirely on leation in Florida in September. It originally had a 12-day shooting sked, which was lengthened to 17 to beef up "production quality." The director, whose home is New York, reported that because of the line number of Cuban refugees in Forida over 65,000 in the Miaming and the production which was hard to anticipate A number of actual refugees play parts in the film, seen under assumed names to protect relatives still at home. A Batista-Castro type police chief villain the pic equates the two dictators is played by a Swedish miscleman-boxer, however.

Robert M. Carson; one of the control of the bard was premised on the Cuban refugees in the nilm inscheman-boxer, however.

Robert M. Carson; one of the first Hollywood feature pix to bin the binary cleman with the pic equates the comment of the first Hollywood feature pix to bin the binary cleman with the pix along on the first Hollywood feature pix to bin the binary cleman. The bandwagon of anti-Nazi pic to the first Hollywood feature pix to bin the bandwagon of anti-Nazi pic to bin the binary the censorship from the trial of the first Hollywood feature pix to bin the binary the censors agreed. However, of the first Hollywood feature pix to bin the bandwagon of anti-Nazi pix to bin the bandwagon of

BANNED BY ISRAELI

stillain the pic equates the two dictators is played by a Sweddsh maxcleman-boxer, however.

Robert M. Carson: one of the principals of UIP, produced the film, which is now being edited in New York. According to Goodman, film was union shop all the way with the camera-soundcrew, hired out of Birmingham, Ala., being "ctrictly IA."

NEW CULTURAL VISITS

SET BETWEEN U.S.-USSR
New cultural visits between the Soviet Union and the United States are revealed via Columbia Artists Management in Manhattan. Leningrad Philharmonic will bring liv. 130-man ensemble here for 30 dates. Robert Shaw's Chorale, in turn, will 20 to the USSR, a repeat after a 1956 four.

Columbia is laying out dates for the third U.S. tour of Soviet fidder David Oistrakh, at same time as the Leningrad Philharmonic will bring liv. 130-man ensemble here for 30 dates. Robert Shaw's Chorale, in turn, will 20 to the USSR, a repeat after a 1956 four.

Columbia is laying out dates for the third U.S. tour of Soviet fidder David Oistrakh, at same time as the Leningrad Philharmonic will bring live in the property of the world, including the East European and AfroAsian nations. Whole, although there are serious obstacles to be met in their path." Russian picture themselves as reasomable traders, willing to show what they have to offer and allow a choice, wanting the same privaling in the man and borthy Kirsten of the Met Opera will go there next February for eight appearances with the Bolshoi Opera.



BILLY ROSE

The Famous Showman says:
"I wrote a lot of songs. Some of
them are "Standards. I'd like it
fine if PAUL ANKA sang one or
two of them. Paul is a gifted performer and, in addition to a fine
voice, he has the knack of making
the words come to life."

Freud Film Not To Liking of Kin, Others in Vienna

John Huston, in for three weeks of exterior shooting on "Freud," Universal Pictures release finds opinion divided on the proj-Minister of Culture Vienna's lord mayor, Franz Jonas, and Dr. Hans Hoff, head of the U.

Vienna's lord mayor, Franz Jonas, and Dr. Hans Hoff, head of the U. of Vienna's psychiatric department.
Arrayed in opposition are Anna Freud, daughter of the founder of psychoanalysis (and an analyst in London herself'), other relatives, and a large segment of the headshrinking camp. Likewise writer-philosopher Jean-Paul Sartre, who authored the original screen treatment. But his objection seems tinged with professional jealousy, since Huston told him his screenplay would have to be pruned drastically from its 2,000-page length. That would have made for a 10-hour film, and when this was pointed out to Sartre, the Frenchman snapped, "So make a 10-hour film." film!

Sartre apparently overboarded the minutiae, since the pic will only cover about a five-year period in Freud's life—from age 28 to 33, the period encompassing his courtship, marriage, Paris studies under the hynotist Charcot, and Freud's own early experiments. So it's not truly a biopic, but it boggles the imagination to think how Sartre would have treated that!

Film stars Montgomery Clift as Freud, with Susan Kohner, Larry Parks (the longtime screen absentee), Eric Portman and Susannah York.

York. "Playwright Henry Denker whose "A Far Country" stage play is current on Broadway, dealing with Freud's first success with a hysteric, also encountered some family objection, notably from public relations counsel Edward L. Bernays, Denker accused latter of being "a professional nephew" of Freud.—Ed)

SUBSIDY & REDTAPE CRIMPS ITALY'S OPERA

Rome, Oct. 31.

Again the threat arises of no winter opera or concert season in Italy, unless current pleas for immediate government aid are heeded. That's the gist of a telegram sent this week to Italian Frime Minister Aminitore Fanfani and Entertainment Minister Alberto Folchi, in which the heads of all Italian opera and concert houses and groups asked for emergency measures to help prevent an immediate shutdown.

Major beef is that money assigned by government to aid the alling concert and opera groups, which include opera houses in Milan, Rome, Naples, Bologna, Palermo, and Venice, as well as Rome's Santa Cecilia Academy and other similar outfits, traditionally airrives very late due to red tape, and, furthermore is assigned on a year by year basis, thus not allowing Houses to make seasonal plans until very late.

Bob Hope Celebrating 25 Yrs. in Films

Now in London for 'Hong Kong,' He Wants to Continue Present Work, Play Pattern

and a number of Coast luminaries, including James Stewart, Linda Darnell, Walter Brennan, Robert Stack, Jack Warner, Andy Devine, Roy Rogers and Dale Evans and others. Compton and Kenyon & Eckhardt are the agencies involved.

Many Show Biz People From Latin-Am., Cuba Seek Refuge in Mex

Many entertainers from various parts of the world, especially Cuba and Latin America are seeking refuge in this republic via the naturalization route. Rhythm of naturalization of foreign entertainers appears on the upbeat. Last year such show biz folks as the Silva Brothers, Olimpo Cardenas, Lucho Gatica and Virginia Lopez, completed legalities so as to become naturalized Mexican citizens.

Coe as JFK Adviser

COMMIES' ON WPIX
WPIX-TV will present a three-hour special, "Hollywood's Answer to Communism," vidtaped two weeks ago at an anti-Communisrally in Hollywood Bowl, tomorrow night (Thurs.) from 8 to 11 p.m.
Hosted and produced by actor George Murphy, the rally was run, under auspices of Dr. Frederick's Schwarz, Australian who has been conducting anti-Communist rallies for the last three years along with an ex-FBI man, W. Cleon Skousen, Sen. Thomas Dodd and Rep Walter Judd. Industrial support has been given the rallies by Technicolor and Schick Razor which will bank-roll the WPIX showing.

Three-hour show features John Wayne (in the pledge of allegiance) and a number of Coast luminaries, including James Stewart, Linda Darnell, Walter Brennan, Robert Broade.

of 1962.

Though Hope dates his motion picture debut from "The Big Broadcast of 1938" (which was actually filmed in 1937), his first feature role was at the Warner studios in 1934; when he appeared in "Loves At Three" with Dorothy Stone

Stone.

The star's showbiz career started The star's showbiz career started seriously, in vaudeville way back in 1927, but it was seven years later that he latched on to radio. Now, of course, most of his working time is divided between pictures and his six hour-long tv shows a year. While he has worked in almost every branch of entertainment, he has never yet appeared as a nitery performer. Nor does he expect to. "Actually I would like to," he comments, "as I really come awake at night and these are the hours I would like to work. But it takes (Continued on page 74)

SPANISH SHOWFOLK

This year, Celia Cruz, the Sonora Matancera group and others are arranging for permanent residence here.

Italian thrush Nila Pizzi has signified her intention of living in Mexico permanently. She plans to open a night club in Acapulco, Other entertainers initiating naturalization proceedings include Antonio Prieto. Lulu Gatica, Carlos Arrieta, Kika da Silva and Daniel Riolobos.

HONOR PICASSO, 80

Madrid, Oct. 31.

Contingent of Spanish showfolk planed out to the Cote d'Azur for Pablo Picasso's 80th anniversary in Mistral, who plans to serenade the octogenarian with a pot-potent prietor. Lulu Gatica, Carlos Arrieta, Kika da Silva and Daniel Riolobos.

Rabal.

Bullfighters Luis Miguel Dominguin and Domingo Ortega are also in on the trek to Picasso's home town of Vallauris where they Coe as JFA AUVISCI

Washington, Oct. 31.

President Kennedy has selected television producer Fred Coe to be his personal tv adviser, a post held by Robert Montgomery in the Eisenhower Administration.

White House Press Secretary drid, the Malaga-born maitre has Pierre Salinger said Coe will serve without compensation.

Number 10

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ABEL GREEN: Editor

120 Volume 224

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MCA'S CHILDREN OF DIVORCE

Speculation is running high in Wall Street concerning possible acquisition of a major film company by Music Corp. of America. This is said to account largely for the stock market activity in the MCA common issue which, selling in the mid-70s, is just short of an alltime high. It went up \$4.50 last week, and for some time has been about the most active of all show business issues.

It's pretty much of an open secret that MCA will chuck the adaptive business within the next year and will engage in feature filmmaking. There's no official comment on the chances of taking over an established producer-distributor but nonetheless the rumors of this happening some time in the future have the Wall Streeters keeping a close watch.

One downtowner offered the unconfirmed information that MCA has one major in mind. This, he said, could be accomplished by a transfer of steck.

MCA has one major in minor and the by a transfer of steek.

High Paramount sources said there have been no discussions concerning a possible tieup with either MCA or its Revue Productions subsidiary. Some sort of get-together has been widely rumored. However, it was made known that certain Par reps on the Coast undertook to learn the nature of Revue's television operation. From this sprouted the speculation.

Agents' 91-Day-Grace-on-Results Attacked by One SAG Nominee

Hollywood, Oct. 31.

Age-old practice of agents holding their clients for a 91-day period before latter may change representation is to be challenged on the platform of Patrick Hawley, campaigning to replace George Chandler as prexy of Screen Actors Guild.

Hawley, on an indie ticket, also plans to investigate numerous changes and reforms within the Guild "to better the position of the rank and file performer."

the rank and file performer."

The candidate told a meeting of 200 thesps at a raily that he plans to demand that talent agents make regular monthly written reports both to SAG and to their clients in which they outline their activities on behalf of their clients.

"Ninety-one days is too long a period for a performer to be out of work before being able to change agents," he said. Too many agents, he noted. "say they are doing things for actors and really aren't working."

(Under present SAG rules, an actor may dismiss his agent if he fails to get him 15 days work in 90 days).

41 Not-So-Old Pix Every Week **As Competition**

Minneapolis, Oct. 31.
Theatreowners hereabouts are again unhappy and declare their boxoffice hurt, their theatres nearest to extinction, because of the increasing number of feature pictures being shown over television out of Minneapolis.
Quality improvement in these competing films is part of the rub. Also the vaulties are getting much more advertising in the newspapers and through mailings.
No less than 41 feature films a week—and in some weeks a total-of 43—are being shown by the four Twin Cities' commercial tv stations—25 of them by one station alone, Time-Life's independent non-network WTCN-TV since its ABC network affiliation was transferred to local rival 20th-Fox owned KMSP-TV which shows nine to 11 feature films weekly, the largest number next to WTCN-TV.

It's emphasized by the angry exhibs that WTCN-TV was alloted.

TV.

It's emphasized by the angry exhibs that WTCN-TV was alloted much of its prime time to the flickers and that there's also the NBC Saturday night prime time movies carried here by its affiliate, KSTP-TV.

much of its prime time to the flickers and that there's also the NBC Saturday night prime time movies, carried here by its affiliate, KSTP-TV.

In an eight-page circular mailed to the public WTCN-TV advertises "Movies Galore—All on WTCN" and lists the feature films to be presented each night and the times of their showing for the entire month. These films for October include "The High and the Mighty," "Sergeant York." "Stormy Weather." "Flying Down to Rio," (Continued on page 21)

tomer, National Theatres & Television Inc., due to reported annoyance over chain setting Walt Disnate the vision Inc., due to reported annoyance over chain setting Walt Disnate in Toyland" in its key multiple runs for the Christmas-New Year's holiday. UA had projected the Capra film, now booked into other multiples, for this important week.

"1-2-3" goes into the Hollywood the Pred Stein Without Pity" opens following day at the Beverly, both Fred Stein Wight, "Stormy Weather." "Flying Down to Rio," the Continued on page 21)

The Money Stopped

Los Angeles, Oct. 31.

James Garner's suit against.
Warner Bros., in which he
was fired by studio and company contends he was merely
suspended due to the writer's
strike in March, 1960, has been
taken under advisement by the
U. S. District Court of Appeals.

Actor, who starred in WB's

peals.

Actor, who starred in WB's
"Maverick" series, demands a
full year's salary at \$1,750 per
week, on ground that the studio's move constituted a cancellation of his contract.

Too Li'l Buy-Sell, **Universal Shares** May Be De-Listed

heart on the part of the New York Stock Exchange, which is unlikely. Governors of the Exchange have decided to suspend trading in both the common and preferred U securities Nov. 6. Reason is there hasn't been enough trading in the issues to warrant a continued listing,

to warrant a continued listing.
Exchange action came as no surprise to Wall Streeters, who noted the limited U action over a period of many months. U has a total issue of 880,000 shares, but 770,000 of these are held by Decca Records and not subject to marketing activity. Except for odd lots there are only 225 U stockholders other than Decca.

Only 300 shares of the U common were exchanged on the big board last week.

Highly-placed U vets don't like to see the company lose its identity but it's generally felt there's nothing they can do about it.

UNITED ARTISTS MIFFED. **SELLS AWAY FROM NT&T**

Los Angeles, Oct. 31. United Artists has sold four of its upcoming releases, including Frank Capra's "Pocketful of Miracles," away from its longtime customer, National Theatres & Tele-

SHIFT AGENCIES

When the biggest operator in talent agenting stops representing talent, what happens? Presumably there is to be a big "grab" of names now handled by the Music Corp. of America which is widely expected to quit the agenting and concentrate on producing. A conflict of interest has long existed, being criticized by the Screen Actors Guild as an instance of the buyer buying from himself and deducting a commission. The identical situation existed 25 years ago in radio, being one reason for the formation of the original American Federation of Radio Artists and ultimately; on a hint from the Federal Communications Commission, of CBS and NBC dropping their artists bureau which had also been collecting commissions for hiring their own clients.

Rumors are rife both in Hollywood and New York as to the disposal of some 500 performers now handled by MCA. Will most of these or all of these go on the open market, or will certain present executives of MCA take them under a new banner? It is figured that MCA's key agency subsidiary execs will do just that.

It does not follow that MCA it self will abandon other-than-film agenting. Just how the change will be plotted is a closely kept secret. The most brilliamt, dynamic and many-sided of the talent brokerages, MCA has immemorially been secretive. Hence its present difficulties with the Federal government. After long refusal to "talk" for the FCC MCA's case is now before the Dept. of Justice antituts division. That may of course take years for any action and be somewhat academic.

Actually at this writing MCA has yet to confirm its exit from talent but the Screen Actors Guild noints When the biggest operator in ta agenting stops representing

Think MCA Due as Major Producer 500 ACTORS MAY Columbia Pictures' Off-Broadway Tie; To Pay Tuitions for Student Actors

Is Stevens Film On?

Hollywood, Oct. 31.
George Sievens is still prepping "The Greatest Story Ever Toid" for a Feb. 1 starting date, but upon his return from N. Y. last week was non-committal on plans for his projected spectacle.

Producer, following 20th-fox nixing picture and turning over property to him in settlement, sessioned with George Skouras, prexy of Magna Pictures and United Artists Theatres, while in the east, but nothing was resolved during lengthy discussions. For time being, the Stevens unit, now skeletonized, will remain on the 20th lot.

Early Completion (Feb.) Of the Yr.'s Sked at 20th-Fox

Hollywood, Oct. 31.
Not only will 20th-Fox have completed its entire 1962 program by next February—first time in years 20th product has been canned so far in advance—but the studio's slate of .15 "important" films for release in 1963 will be worked out within the next few weeks, according to production vecpee Peter G. Levathes.

None of the 1962

ment. After long refusal to "talk" for the FCC, MCA's case is now before the Dept. of Justice antitrust division. That may, of course take years for any action and be somewhat academic.

Actually at this writing MCA has yet to confirm its exit from talent. Darryl F. Zanuck's "The Longest but the Screen Actors Guild points out that its own board of directors "believes it to be a foregone conclusion that MCA will surrender the agency franchise and maintain and probably expand production activities."

Under terms of the agreement with the Guild, MCA has agreed that, during the transition period between now and Sept. 30, 1962, it will choose whether to remain in the agency business or in production and that it will terminate one activity or the other before next Fall's television season.

Re Sub Agents

Mone of the 1963 releases will lost lost less than \$2,000,000. exect the set has \$4,000,000. Two others, Wone of the 1963 releases that \$2,000,000. Two others, Wone of the 1963 releases that \$2,000,000. Two others, Wone of the 1963 releases that \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Exect head to see the 1963 releases than \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Exect head toos the state Wone of the 1963 releases than \$2,000,000. Exect head toos text the set than \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Exect head toos text the set than \$2,000,000. Two others, Wone of the 1963 releases than \$2,000,000. Exect head the state Water Ware Wine m \$2,000,000. Two others, Water Waner School, The 1963 releases than \$2,000,000. Exect head toos text the set than \$2,000,000. Two others, Water Wat

legit group which also has a dramatic school, have an agreement to work together in developing production, direction, acting and writ-

It's strictly a cooperative ven-ture designed to bring forth new hopefuls. There are no contractual commitments on either side.

hopefuls. There are no contractual commitments on either side.

Columbia can pass along talent and properties to Circle for possible stage showcasing. Circle will bring screen prospects to the producer's attention.

Ted Mann and Jose Quintero, Circle co-producers, and Paul N. Lazarus Jr., Col v.p., are the key figures in the setup. Lazarus said there's nothing immediately specific in mind in terms of people or plays participating in the operation. He said it figures to work out on a longrange basis.

Columbia had a limited dramatic training school on the Coast, but is giving this up. Film company can now send students to the Circle school in New York, which has a present enrollment of 200. In such cases, said Lazarus. Col will pay tuition costs.

Point stressed by Lazarus is that Col now has a legit "in."

Levathes as 20th Prez When & If Skouras Steps Up

The uncertainty which has su

The uncertainty which has surrounded the leadership of 20th-Fox for the last eight months seems at last to be on the wane. The latest clarifying move was the board's action last Wednesday '25' in electing Reter G. Levathes to the post of executive vicepresident incharge of production.

As analyzed by insiders, the move is described as the vote of confidence in Lavathes which puts him one step closer to the presidency. Prexy Spyros P. Skouras, who has had more than his share of production and corporate problems in the last 18 months, has publicly stated that he intends to step up to the chairmanship of the board when the company gets back on its financial feet.

While nobody expects Skouras be belt to wine out production.

board when the company gets back on its financial feet.

While nobody expects Skouras to be able to wipe out production losses this year, 20th now has one substantial hit going for it "The flustler", some promising pix for the near future and a "streamlined" production list of big productions scheduled. Also, operating costs are being "systematically but realistically" reduced.

Both Skouras and the socalled Wall Street group John L. Loeb, repping Carl M. Loeb, Rhoades & Co., and Milton S. Gould, repping Treves & Co. on the 20th board are known to favor Levathes as Skouras' successor. The alignment of Skouras with the new "boarders" Loeb and Gould is deemed most significant. At their instigation the board has thus catapulted Levathes into the front line of 20th's executive ranks previously limited to Skouras William C.

SAME AD, 1954 AND 1961

Ava Gardner or Natalie Wood, It Ain't

Smerling Family Retreats From NT&T; New York Sound Track Eugene Klein Shuts Off His Phone

15 theores in Oh.o. IF nois and Jersey under Fastern The-New a-res banner and once appeared as the gualleg liber to lead National Treatres & Television out of the 10d ink side of the ledger, has quit as a director and sold more than 15,000 shares owned by Smerling Enterprises, composed of I itself, tather, uncle and brother. an eastern inve thent group for an undisclosed fiture.

In other words, he's had it in sciar as his affiliation with prexy Eurene Klein and his group are concerned.

He came into the circuit as an exact vergee early last Match and had great hopes for the theatre chain, so much so he bought 10 000 shares of company stock in the oren market "as an investment."

shares of company stock in the open market "as an investment."
Later, he bought out B. Gerald C...nfor's 115,000 shares and Sam Firk's 30,00 shares in two private deals on behalf of the Smerling a miy The move apparently didn't set well with Klein who immediately took measures to stop what appeared as a battle for control of the circuit.

Smerling was relieved of his duties when the board dissolved the title, but he was continued on the board. He had a one-year pact for which board agreed to pay, week by week, without his reporting to the oflice. His job, with another title, was handed to Robert Selig, brought in from Deaver where he was divisional operating head.

For a phylo Sperling had bounded.

where he was unitarial head. For a while Smerling had blanned to spearlied a proxy fight, but he family back east discourated him. He decided to unload the

While he was averse to discuss to whom he sold out, it is understood the croup is friendly to management, Smerling says he really doesn't know it, this is true.

Crown Mentioned

Smerling says he really doesn't know if this is true.

Crown Mentioned

One report had it he sold to Henry Crown, a director of the Hilton Hotel, from Chicaeo, Crown is portedly is a trend of william Freedman, a vergee of the Hilton chain and director of NT&T and interested in buying the stock. However, Smerling demed this as basically unfounded.

Futher, it's believed Kiefn arranged for the sale of Smerling's stock. Klein has made himself unavailable to Variety for cheeking on any of the details. Pete Latisis, pub-ad head for NT&T, stated no successor to Smerling, whose family owns a large block of ABC Vending stock, denied reports his stock purenases had anything to do with the vending company. State of which the vending company is stock purenases had anything to do with the vending company. We should be also be under the colliseum, New Sports Area and is building a new, the first in chain, restaurant on Sunset Boulevard, to be ready for Spring opening.

As for his own future, now that he has moved his family from the east, Smerling is planning to enterindie production and distribution here. He continues as a member of NTA board and conferred with Itonard Davis, exec during few days Davis was here for and after NTAT board seeb.

Smerling will have one or two planners in new production-distribution setup. Again he wouldn't tip who they were and how many lix would evolve from the new couranty.

Paper Value Jumps Of

Steiger Incorporates

Hollywood, Oct. 31.
Rod Steficer is partnered with Shpetner Productions for his first indie film under his recently - formed banner, Claranna Productions, and will release through Allied Artists.

Film Industry Figures At Manhattan Tribute To Schenck: Vault in Bklvn.

Schenck: Vault in Bklvn.

Because the family buris! vault is at the Maimonides Cemetery in Brooklyn, the body of Joseph M. Schenck, 24, was brought cast after his death in his Beverly Hills home. Resultently a senarate memorial service was held in the Campbell Mortuary on Madison Avenue last Friday 27) morning. It was a name-studded audience of 400 that turned (at to hear Schenck extolled as man and film industry pioneer by Rabbi Nathan creft. (17 17 morellattrade attorney Louis Nize and 20th Century-Fox president Spyros Skouras.

trade attorney Louis Mire and 20th Century-Fox president Spyros Skouras.

Adolph Zukor, Barney Balaban, Joseph R. Vogel, Albert Warner, W. C. Michel, Joseph H. Moskowitz, Nicholas M. Schenck, Ned Depinet and other prominent film showmen attended. Robert Lehman of Lehman Bros. and William R. Hearst Jr. were present along with lawyers Paul O'Brien and Fanny Holtzmann.

Talent figures of the past at the services included Schenck's former sister-in-law. Constance Talmadge. Richard Barthelmes came in from Long Island, Louella O. Parsons, Lilliam Gish, Ricardo Cortez, Irvine Caesar, Milton Shubert and Billy Gaxton were noted along with Schenck's family, Mrs. and Mrs. B. S. Nayfack, and Mrs. Annie Nayfack, his sister.

ANOTHER PRODUCTR IN 20TH-TO-WB SHUTTLE

Auth Hollywood, Oct. 31.

Martin Manuis, originally skedded to produce his "Days of Wine and Roses" package for 20th-fox. Is taking property to Warner Bros. Jack Lemmon and Lee Remick will costar, and Blake Edwards direct. Project duplice os Darryl F. Zanuck switching his "The Chapman Report" from 20th to WB, after first slating film for 20th. Manulis moves from 20th to WB immediately to start prepping film,

BEVHILLS FEST-MINDED

Paper Value Jumps Of FCA (77%) Loew's (63%) In Hemphill-Noyes Bexscore Harold Clayton, stock analyst for Hemphill, Noves & Co., compared a boxscore on stock price agrees for the first nine another the shown at the first annual Beverby Hills International Festival of the Arts, set by the Beverby Hills League for the Arts next June. Event also will include a Film Festival, which will give rearress for the first nine another the shown has ness pack, having jumped 77% in paper value.

Loew's Theatres went up 69% in Clayton's Check of a total off lim section. Consistence composed of civic and civil cress, includes producer George Seaton.

Hammer Films' Toppers Due in N.Y. for Prod.

Talks With Col Pix, U

London, Oct. 31.

Hammer Films toppers James Carreras and Anthony Hinds plane out for N. Y., Nov. 6 for production confabs with Columbia and Universal International.

With Columbia and Universal International.

With Columbia they will discuss promotion plans for three recently completed Hammer pix, "Cash on Demand" starring Peter Cushing and Andre Morell; "The Damned," with Macdonald Carey and Shirley Anne Field; and "Pirates of Blood River," starring Kerwin Mathews and Glenn Corbett. They will also also discuss two upcoming subjects for production next year.

At Universal, the Hammer exects will discuss the recently-completed Will discuss the recently-completed for Phantom of the Opera" which Anthony, Hinds is producing and Terpoduction next year.

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Carpera Guerral Mathews and Glenn Corbett. They will also also discuss the recently-completed for Phantom of the Opera" which Anthony, Hinds is producing and Terpoduction next year.

Carpera Guerral Mathews and Joseph Gins (southern). Homes office exects will include Milton Altholz and Sidney Hess, plus Paul Connelly, treasurer of parent Pathe labs.

Film Industry Fithers

Sale of Scaroon Manor Hotel, at Schroon Lake, one of the largest summer resorts in the Adirondack Mountains and a showplace, to Louis and Bernard Brandt, owners of the Sagamore Hotel on Lake George, is expected to mean a transfer of the film buying and booking to Brandt Theatres, New York. The new owners are members of that well known motion picture family.

The account, serviced from Al-

picture family.

The account, serviced from Albary, has been handled for the part several years by Howard Golostein, of Schenectacy, a former motion picture salesman. He now conducts a buying and booking service; also operates two drive-ins. drive-ins.

Joseph Frieber, owner for 37 years of Scaroon Manor (consisting of more than 500 acres and accommodating over 600 persons) had long presented motion pictures twice daily, from May to October.

N. Y. to L. A.

Fred Baker Richard Kiley Paul N. Lazarus Jr. Joseph E. Levine Mort Lindsey David Picker Eric Pleskow Joseph R. Vogel

L. A. to N. Y.

L. A. to N
Frederick Brisson
Red Buttons
Red Buttons
Eddie Foy Jr.
L. Wolfe Gilbert
Maurice Gosfield
Stanley Kramer
Tom McDermott
Jim Moran
Otto Preminger
Syd Silverman
Jill St. John
James Stewart

Europe to U. S.

Franz Allers Robert Ardrey Jane Broder Madeline Clive Jules Dassin Berdine Grunewald Saul Jeffee Mitchell Kowal George Marton Tony Perkins

U. S. to Europe

Julie Andrews
David Diamond
Ronald Field
Bonita Granville
Lee Guber Lee Guber Harry Kurnitz Anatole Litvak Harold Pinter Max J. Rosenberg Walter Scharf John S. Schlesinger Stenica Jack Wrather

Don't everybody step forward: director Ralph Nelson is looking for yo muscle men who will qualify as "two of the ugliest men in the orld" for "Requiem for a Heavyweight."

On a flight to New York from Europe 10 days ago, Astor Pictures prexy George Foley was watching an In Flight screening of Metro's "Ada," when the automatic projector went out of order: Exec made another quick trip to and from the continent this weekend. Main purpose, he said, was to sign a contract for the acquisition of a new picture, but one of his aides suggested Foley just wanted to see how "Ada" turned out.

Darryl Zanuck says (from Paris) that his "Longest Day" will NOT have theme song. Various pop tunes of the D-Day era will be featured, and there will be "some" music under the titles. Otherwise, it will all be "natural sounds."

be "natural sounds."
Charles Simonelli, assistant to Universal prez Milton Rackmil, and new bride tas of Jast Thursday) Rosemary Strafaci, honeymooning in Boca Raton, Fla. She's eastern rep for Golf Digest mag. Edward Emanuel, chief barker for Variety Clubs International, and his missus sail on Queen Liz Nov. 16 for a Continental holiday, betimes checking in with Dublin and London Variety leaders to tickoff plans for the org's international conclare next May 15-19 in the Irish capital. Eddie Solomon, Embassy Pictures exec viceprez, back at his desk fiddle-fit... Harold Rand, ex-Paramount, signed up Pathe-America as a pubreel account.

Agroid Rand, ex-Paramount, signed up Pathe-America as a punces account.

Some exhibs (the have-nots, for sure) are constrained to point out the conflict-of-interest in Si Fabian's anti-tollvision stand. International Latex, Stanley Warner subsid, is among the sponsors of the NBC-TV Saturday primetime cinematics. This, of course, is not the only instance of exhibition divided loyalties.

Go-go Joseph E. Levine goes to the Coast this week to prep Sophia Loren's p.a. in connection with the "Two Women" preem in L.A. Nov. 8. She's also due to attend, two days later, the annual N.Y. Nowspaper Women's Club ball at the Astor. When Levine returns east he goes into a Boston hospital for surgery on that troublesome knee . Principal photography completed on "Boccaccio 70". Robert Weston, Embassy pix ad director, huddling MGMers in Mexico City re Latino dates for "Wonders of Aladdin" and "Thief of Barhdad." He's also talking with Rank reps there on south-of-border playoff of "Sodom and Gomorrah". William Bendix into Martin Ransohoff's "Boys' Night Out" comedy, now lensing at Metro. .. Screen Directors International Guild 'east) carding its second annual reception-dinner dance this Saturday '41' at the Roosevelt Hotel.

Producer Stanley Kramer, in town in connection with his "Judg-

this Saturday '4' at the Roosevelt Hotel.

Producer Stanley Kramer, in town in connection with his "Judgment at Nuremberg," is high on the prospects of young John Cassavetes as director of Burt Lancaster and Judy Garland in "A Child is Waiting," which Kramer starts in January . Jules Dassin and Anthony Perkins back in New York after completion of photography in Europe on "Phaedra" for UA. . Dick Brandt, prexy of Trans-Lux Distributing, will be guest of honor at a banquet to be thrown by the Independent Importers & Distributors of America in January. Brandt, a former member of the IFIDA governing committee, vill be cited for his "contributions to the industry" . . Incident-ll: Stanley Ascher's Interworld Film Distributors Inc., has joined IFIDA.

Stuart Millar, who'll produce the Judy Garland starter, "The Lonely

ing, will be guest of honor at a banquet to be thrown by the nucependent Importors & Distributors of America in Janiary, Brandt, a
former member of the IFIDA governing committee, v'll be cited for
his "contributions to the industry". Intelection of the contribution of the industry". Intelection of the contribution of the industry in the contribution of t

NEGRO PIX ON DO-IT-YOURSELF

Sacco-Vanzetti Cycle In Making?

Robert J. Clements in the Columbia University Forum, a quarterly, reviews the revived interest in Sacco and Vanzetti who were executed in 1927 for crimes committed in 1920. He enumerates a tv play by Reginald Rose, a proposed theatrical film to be made by an Italian producer, a New York music drama on the two Anarchists, an opera by Marc Blitzstein, and a book "Passion of Sacco and Vanzetti" by Ben Shahn, the artist Clements dwells in detail upon the "chronicle theatre" version current at the Parioli In Rome and the suspected anti-Americanism which has been echoed by the Italian Communists although, the writer points out, Sacco and Vanzetti as Anarchists would not be free an hour in a Communist state.

Question of the innocence and martyrdom of the pair is by no means absolutely answered, says Clements and the Italian play drops out significant, namely, inconvenient, facts though posing as a documentary. For example, that the men were packing pistols when pinched.

American Stars Refuse All Risks: One Reason Europe's Doing Better

Une Keason Lurope's Doing Detter

Hollywood, Oct. 31.

Foreign films are making headway in today's market, as against many American features having hard sledding, due to a more realistic approach to picture-making, according to Lawrence Weingarten, just returned from a seven-week European exploitation tour for his two latest Metro productions, "The Honeymoon Machine" and "Ada."

Abroad, he said, producers, writters and stars band together and take the entire risk, while here stars demand both high salaries and a percentage but leave the risk to the producer. Star salaries are responsible for raising the costs of filming today, he added. Producer pointed out he'd like to see a cooperative venture in which stars, are willing to take chances themselves. This would lower costs, he said, and if the picture is a success the thesps would make more money. "I'd rather give larger percentages and smaller salaries," he stated.

Weingarten noted there are two definite audiences for films both in this country and abroad and that business is the same all over. One is for the foreign pic repping

Weingarten noted there are two definite audiences for films both in this country and abroad and that business is the same all over. One is for the foreign pic repping sociological culture that plays art houses, the other for action and exploitation pix. "If it's a hit there, "he said.

Producer has allocated \$6,000,000 for his next two productions at Metro. "Period of Adjustment," based on Tennessee Williams comedy, is budgeted at \$2,000,000. "The Adventures of Jamie Mc-Pheeters," to follow, \$4,000,000 Both will be lensed in this country.

Malle's 'Zazie' Gamble; Directly Into Paris, N.Y. Sans Distrib Link

Unable to get a satisfactory deal with a local distrib, French producer-director Louis ("The Lovers") Malle is booking his "Zazie Dans Le Metro" directly into the Paris Theatre. New York artie, without benefit of a local middleman. Film will open later this

wear. While the booking of an import into a New York house by the overseas producer is not an unknown practice, it remains a risky one. If the pic gets bad, or even just mild reviews, producer will not be able to make a distrib deal anywhere near as favorable as a pre-release deal might have been. If the pic clicks, he, of course, can have the course, can have the course of the pic clicks, he, of course, can have the course of the c pre-release deal might have been.
If the pic clicks, he, of course, can.
hit the jackpot, comparatively. The
last example of the latter case was
British Lion's click booking of
"I'm All Right Jack" at the New
York Guild. This, in turn, cued a
highly profitable deal with Columbia.

highly promate bia.

Malle has just completed directing Brigitte Bardot in "La Vie Privee" which Metro will release in the States. Blowitz-Maskel is repping the director here on "Zazie."

PAR PICTURES PAYS 50c

Paramount Pictures board de-clared the regular dividend of 50c per share on the common stock. It's payable Dec. 15 to holders of record on Nov. 30.

This already has hapened to tele-vision, said the exec, declaring to has declined from "experimental," creative programming in its early days to its present sausage machine output,"

Lazarus asked the femme fourth estaters to foster the growth of (Continued on page 16)

Rackmil's Kickoff

Rackmil's Kickoff
A first activity in connection with Universal's 50th anniwas a luncheon Monday (30)
for the trade press publishers
and editors. The two sales
chiefs, Hi Martin for domestic and Americo Aboaf for foreign, both spoke after Phil
Gerard's silken emceeing. Climax was Milton Rackmil's
own off-the-cuff and off-therecord talk. Suffice that he
dropped that U had a \$1,000,000 gross week last week.
All the speakers conceded

All the speakers conceded that the trade press has its own special importance to the film trade.

NAT KING COLE

Nat King Cole is moving into the field of motion picture production. His Kell-Cole Productions has entered an agreement with Miguel Zacarias, Mexican producer, calling for a partnership lensing of two features in Mexico.

Ike Jones, exec producer of Kell-Cole, disclosed the first prop-erty is to be "Last Rendezvous," with Dorothy Dandridge cast as an Indian girl. Second is to be "English Teacher," starring Cole and Mexican star Maria Felix.

Jones said Zacarias will provide the financing and take Latin market rights. Filmmaker added that he prefers to await completion the product before considering American distribution,

American distribution.

He said he hopes to see the films become established in key global points, perhaps via festival show-casing, before hitting the United States market.

Pencilled in for future Kell-Cole production is "Adam," screenplay by Les Pine which is the story of a Negro jazz musician. Cole figures on taking a supporting part with the lead taken by Sammy Davis. Latter has said he would like the job, according to Jones, but no commitments so far.

Also ahead is a coproduction with Millard Kaufman. This involves an untitled screenplay which Kaufman also will direct.

Jones said he obviously is mindful of the "Negro problem" but is not bent on message pictures. His first concern is to "make entertaining pictures which will show a profit."

a profit."
While Negro casting is prominent at the outset, the intent is to hire white performers, as well, to be determined by the nature of the scripts and character parts.

Sees Weariness With Italo Specs

renaissance of the Italian motion picture industry in the past few years merits a more analytic point of view than the humorous refer-

of view than the humorous reference to Italy's monuments and monumental stars recently attributed to him in a front page VARIETY box (Sept. 20).

The Italian producer went on record to say that Italo films success lately was neither achieved by monuments, curvaceous stars nor old school directors, but by young-in-spirit directors such as de Sica and Fellini, plus the healthy challenge of a determined new generation following in the neo-(Continued on page 16)

Lawyer Argues Standards of Press, Rather Than Books, Wrongly Invoked Against Dirty Word in 'Connection'

Adults in Drive-Ins

As already documented, share of drive-ins in domestic rentals is now considerable, nearing 25% of the industry's annual U.S. take. But another, even more vivid, statistical view is furn-ished by market analyst Albert Studlinger, who resorts that

isned by market analyst Albert Sindlinger, who reports that ozoners clocked 40.8% of adult theatre admissions in first nine months of this year.

That, of course, bespeaks the seasonal surge of pasture biz—the normal warm weather upcurve, and tapering in the waning calendar year.

Pain in Spain As **Johnson Flies In Re Trade Entente**

Madrid, Oct. 31.

Motion Picture Export Assn. veepee Griff Johnson planed in from New York to Join Mediterranean rep Leo Hochstetter for crucial talks with top Spanish film authorities, with deadline for renewal or "denunciation" of current Spain-MPEA accord now dangling.

Both the Spanish negotiating commission composed of Information Ministry undersecretary Vilar Palasi, director general for cinema Jesus Suevos, and secretary gen-

Jesus Suevos, and secretary gen-eral for cinema Alfredo Timmer-mann—as well as MPEA bargain-ers, met last week in a friendly (Continued on page 16)

When 'Uncle Carl' Reigned

When 'Uncle Carl' Reigne.
Universal's retrospective year, 1962, will throw the floodlight of memory upon "Uncle Carl" Laemmle, the producer whose achievements were sometimes greater than he knew or intended.

In King Baggott he had one of the original swoon kings. Probably the industry's first woman producer, previously an actress and writer, was his employe. She was Loise Weber. Hiring himself a private secretary at \$35 a week, it just happened to be Irving Thalberg.

happened to be Irving Thalberg.
Eric von Stroheim made "Foolish Wives" and there-by conferred upon Laemmle the honor of making, to his own anguish, the first \$1,000,000 production.
Universal crashed through with "All Quiet On The Western Front," still regarded as one of the greatest films ever made.

The legal battle for a New York State exhibition license for the New York-made dope addict film, "The Connection" continues.

The director of the state's film licensing division in Albany, in a letter to the Board of Regents which must review his turndown of the picture upholds his action by charging that the Shirley Clarke picture is "obscene" as originally ruled. Attorney Ephraim London, acting for Films Around Tne World, has claimed that the state's definition of obscenity is "too vague" and thus unconstitutional.

The film licensing chief new says that use (28 times: of the "word" in the picture "offends community standards" and makes the picture obscene "in part." He also notes that newspapers in carrying stories about the hassle have gone to great, euphemistic lengths to avoid repeating the word which is causing all the trouble.

London answers that the attempt to impose the standards of newspapers on another medium of expersion is caprictious and arbitrary. The licensing division might just as well impose the standards of hook publishing, where the word appears frequently and causes little disturbance.

The Board of Regents, acting on an appeal filed by Films Around etc. is expected to appoint a committee to view the picture in New York sometime this month.

Columbia Studio Puffers Put on Piece-Work Sked: Plant Idle, They Are, Too

Hollywood, Oct. 31.
Columbia Pictures tossed a bomb in the film colony's publicity ranks by decision not to carry unit publicists on payroll between pix. However, it was stressed by a studio spokesman, "the door will be open for each of them to rejoin the department as soon as production department as soon as production

open for each of them to rejoin the department as soon as production picks up."

Latter statement was in relationed to three publicity men and have been notified they will be dropped from payroll upon controlled by the result of the films to which they have been assigned. Trio include Bob Yaeger, with Col for past 15 years and currently winding on "Experiment in Terror"; Ed J. Fisher, on salary for past 10 years, now on "Advise and Cousent"; and Mac St. John, with studio for about a year and set for "The Interns," starting today 31).

New policy, said to have been decided upon some months ago at top echelon meetings.

EMBASSY RELEASING 1947-8 BERGMAN PAIR

Embassy Pictures, extending its art film catalog, has picked up a couple of vintage Ingmar Bergman pictures that have been kicking around the Manhattan marts for

some, time.

The pix, being readied for re-lease next year, are "Prison,"

The pix, being readied for release next year, are "Prison," made in 1948, and "Music in the Dark," completed a year earlier. They were acquired by Embassy from actors' agent Archer King.

Most of the Bergman output hay been handled in the U. S. by Janus though some of the producer-director's lesser-ranked efforts are distributed by other indies.

"Prison" is concerned with contemporary morality, a pet Bergman theme, while "Music" is about a war-blinded pianist. This one may benefit from the recognitive value of Mai Zetterling's name on marquees. on marquees.

STANLEY COMMON PAYS 30c

Stanley Warner circuit has de-clared a 30c per share diverged its common stock.

Melon is payable Nov. 24 to hold-ers of record as of Nov. 8,

Founded June 8, 1912, Universal Readying A Gala Golden Jubilee

The Universal Pictures' braintrust threw itself a luncheon Monday (30) at the Laurent Restaurant in Manhattan to spotlight prez Milton R. Rackmil and the company's ("Golden Jubilee" next year. Comenark mark making it the oldest U. S. producer still extant. This milestone combines with the revival of company fortunes, after the slump some years ago.

A lot of managerial and production talent shares in the present glow. Notably attention focuses on Rackmil's personal performance since taking command in 1952. The confidence was his, ditto the economic acumen.

Jubilee celebrations will highlight a worldwide "presidential" state of the process of the property of the confidence was his, ditto the economic acumen.

Jubilee celebrations will highlight a worldwide "presidential" states of the process of the process of the property of the process of the proc

the current San Fernando Valley (381 acres in all). Laemmle was one of the pioneers who got the credit (or blame?) for creating the star system. His star: "Biograph Girl" Florence Lawrence.

Actor anonymity had been the semi-rule in the early one and two reel days. Laemmle convinced Miss Lawrence to stick with him by the promise of screen credit and beaucoup attendant publicity as a "star."

Laemmle, a schmaltzy personality much given to trips back to his native Germany, had another large check-mark in Hollywood history: he contributed his brightest employee to Metro-Goldwyn-Mayer Lad by the name of Irving Thalberg.

The Comancheros (C'SCOPE-COLOR)

Big action western. Implausible story, but fine production values, popular cast, underly-ing sense of humor. Good b.o.

Hollywood, Oct. 27. Hollywood, Oct. 27.
Twentieth-Fox reiease of George Sher-ner production Stars John Wayne.
Stant Writen. In. Bahm. Nehmah Frivoff, Ire Marvin, Directed by Michael Catta. Strenghe, James Edward Grant, Can Hutlak's, ossed on the novel by Jan Hillak's, ossed on the novel by Jan Hillak

Cutter	. John Wayne
hegret	. Stuart Whitman
P. L. r	ina Balın
Cruie	. Nehemiah Persoff
Crew	
	Michael Ansara
Tibe	Pat Wayne
	Bruce Cabot
	Joan O'Brien
Ho. stface	
Jødge Pean	
Gireaux	
Estevan	
Pub_Schi'rld	
Pa Schegeld	Bob Steele
Spanish Dancer	Luisa Triana
	phigenie Castiglioni
Pessie	Aressa Wavne
Iron Shirt	George Lewis

"The Comancheros" is a big, brash, uninhibited action-western of the old school, about as subtle as a right to the jaw. In spite of a plot that's as holey as Swiss cheese, it's a likeable piece of high adventure escape entertainment for anyone open-minded enough to over-look all the little improbabilities and inconsistencies, and just sit back. Kids will love it, occause the back. Kids will love it, occause the George Sherman production is CinemaScopically big as all outdoors and action-packed to boot. Adult customers will appreciate the faint tongue-in-check strain that weaves through the entire film, a signal that if they aren't willing to take it seriously, that's all right too.

blockbuster western A blockbuster western "The Comancheros" is not. It lacks the depth or substance of story for such aspirations to be entertained. But the 20th-Fox release does have the marquee pull and the production magniture to make a bright and profitable boxoffice showing.

and profitable boxoffice showing. The James Edward Grant-Clair Huffaker screenplay, based on the novel by Paul I. Wellman, is a kind of cloak-and-dagger, varn on horseback. It is set against the Texas of the mid-19th century, a troubled time prior to its state-hood when the Comanches were on the warpath and renegade white men, or "Comancheros," were aiding the Indian cause with fighting requipment. Against this setting, the film relates the story of a Texas Ranger John Wayne) and an itinerant gambler (Stuart Whitran) who team up to detect and cestroy the renegade, parasitic sorian) who team up to detect and cestroy the renegade, parasitic society. Among the incidental complications they also must solve are:
(1) Wayne actually is bringing Whitman to justice for having killed a man though fair and square in a pistol duelt, (2) Whitman loves Ina Balin, who happens to be the daughter of the Comanchero chieftain Both problems are overcome with consummate ease. considering their formidable nature.

Wayne is obviously comfortable in a role tailor-made to the specifications of his easygoing, square-shooting, tight-lipped but watch-out-when-I'nt-mad screen personality. Whitman and Miss Balin are salvable talents on the rise and ality. Whitman and Miss Balin are valuable talents on the rise, and will widen considerably their appeal and popularity via this vehicle. Both seem at home in the western idiom. Lee Marvin makes a vivid, indelible impression in a brief, but colorful, role as a half-scalped, vile-tempered Comanchero agent. Ben Nye's makeup job on Marvin's pate is masterfully gruesome.

Marvin's pate is masterfully gruesome.

Nehemiah Persoff creates an
animated portrait of the invalid
leader of the Comancherros. As in
"The Alamo," the Wayne brood is
well represented, with Pat and
Alessa on hand. Former is vigorous
in a key part. Others who perform
canably in nominent supporting
roles are Michael Ansara, Bruce
Cabot, Joan O'Brien, Jack Elam,
Edgar Buchanan. Henry Daniell
and Richard Devon.

Save for a few essentially ir
relevant or slow-maxing scenes,
director Michael Curtiz has done
a more than commendable job of
keeping this large-scale production
him-spirited, coherent and sufficiently intimate to sustain concern.
He was fortunite in having aboard
some excellent stunt men whose

hard falls, leaps and maneuvers during the raid and battle sequences (directed by Cliff Lyons) are something to see. Their tactics help in diverting one's attention from dwelling too long on the an-noying fact that neither Coman-cheros nor Comanches seem able to hit the side of a barn with their absurdly errant gunfire.

Cameraman William H. Clothler's sweeping 'panoramic views of the Moab. Utah site are something to behold. Unfortunately, some of the studio shots don't match the brown hills turn purples. Louis Louising the shot was the studio shot shots don't match the brown hills turn purples. studio shots don't match the brown hills turn purple). Louis Loeffler's editing is taut, art direction by Jack Martin Smith and Alfred Ybarra generally accurate-looking. Elmer Bernstein's score is stirring, and brings excitement and thrust to simple, establishing scenes. But it's an oddity that one comes out of the theatre humming his always familier scenes for lest comes out this already familiar score 10. Layear's "The Magnificent Seven There's considerable similarity between the two, but it's a pleasa Tube. his already familiar score for last year's "The Magnificent Seven."

Bachelor in Paradise (CINEMASCOPE— METROCOLOR)

A restrained but nonetheless quick-with-the-quip Bob Hope and a nifty looker Lana Turner in welldressed, frequently di-verting adult comedy. Should okay boxoffice.

Wetro release of Ted Richmond production. Stars Bob Riope and Lana Turduction. Stars Bob Riope and Lana Turduction. Stars Bob Riope and Lana Turduction. The Richard Research Pauls Penuls. Don Porter. Virginia Grey. Agnes Moorehead Directed by Jack Arnold. Screenplay. Valentine Davies and Bal Kanter. From Stor by Vera Cospary. camera (Cinema Score and Metrocolo). The Richard Research Richard Research Resea NY. Oct 25. Running time. 109 MINS.
Adam J. Niles
Bob Hone
Rosemary Howard
Lana Turner
Dolores Jynson
Jan's Paige
Larry Delavane
Linda Delavane
Linda Delavane
Paula Prentiss
Thomas W. Jynson
Don Porter
Camille Quinlew
Virefinia Grey
Judge Peterson
Adnes Moorehead
Wirs. Pickering
Florence Sundstrom
Wirs. Pickering
Florence Sundstrom
Australia Palfrey
Australia Palfrey
Australia Palfrey
Rita Shaw
Rita Shaw
Rita Shaw

Like through the years Bob Hope makes with the funny cracks, and Lana Turner who, like the years haven't gone by at all, is lovely to look at. This adds to agreeable romantic and comedic values in a handsome Ted Richmond production that ought to do all right for Metro.

Metro.

It's engaging, humorous situation material that Valentine Davies and Hal Kanter have provided in their screenplay which, in turn, was taken from a Vera Caspary story, Hope is stocked with numerous funny lines and delivers, them in his familiar flip-lip style. There's a little departure from Hope of past, however, for now he's showing a bit of restraint and it's particularly fitting in the story line, that might have gotten out of hand in terms of good taste.

It's a no depth 'but easy to take'

It's a no depth but easy to take) yarn which has Hope as a writer whose business affairs are mismanaged with the result that he's in hock to Internal Revenue. He goes to a newly-developed Califor-nia community to indite something on what makes American women

tick.

The women in town, all young marrieds and pretty, take to him, either for his counsel on marital affairs or a flirtation walk now and then. Menfolk become suspicious, dope it out that the hero is showing too much muscle in the love department. Actually, though, Hope is innocent of any romantic hanky panky, eventually announces his love for Miss Turner, the only single girl in the vicinity.

Man-Trap

Heavyhanded suspense meller of dual-bill quality in spite of fairly hefty marquee names, including Jeffrey Hunter from 'King of Kings.'

Hollywood, Oct. 11.

Paramount referesse of Edmond of BrienStanley Frazer production, Start Jeffrey
Hunter, David Jamssen, Stella Stevens,
Directed by O'Brien, Screenplay, Ed
Waters, from John D MacDonald's
novelette, Taint of the Tiger's camella
Lloyd Griggs: editor, Jack Lippiatt
music Fethic Stevens assetant director,
music Legion, Start Start Start Start
Lloyd, Carlon, Start
Matt Jameson, James Mart Jameson, James Martin, James time, 93 MINS.

Jeffrev Hunter
David Janssen
Stella Stevens
Elaine Devry
Arithur Batanides
Perry Lopez
Bernard Fein
Virginia Gregg
Mice Andeger
Hugh Banders
Tol Avery

Puerco
Fat Man
Ruth
Bubby-Joe
E. J. Malden
Lt. Heissen

Melodramas the likes of "Man-Trap" can be found all over tele-vision. Long since relegated to supporting or hit-and-run exploi-tation stafus on the theatre screen, their popular appeal is limited to those who attend motion pictures either indiscriminately or for un-complicated, sensual kicks. The presence of three up-an-coming thespic talents in the cast is the best boxoffice ally the Edmond O'Brien-Stanley Frazen-Tiger pro-duction has, but this won't be suffi-cient to offset the shopworn nature of the story and the tasteless, chaotic manner in which it has been executed under O'Brien's direction. The Paramount release appears destined for a swift com-mercial career, with sexy teaser promotional art honoring Stella Stevens' anatomical endowments the probable main bait for this "Man-Trap."

"Man-Trap."

Ed Waters' screenplay from
John D. MacDonald's Cosmopolitan
novelette. "Taint of the Tiger,"
offers Jeffrey Hunter as the miserable husband of an inexplicably
spoiled alcoholic (Miss Stevens) in
a sub-bourbon community where
the neighbors shoot martini pistols
t seek other and play a proper a sub-bourbon community where the neighbors shoot martini pistols at each other and play a parlor game calied "Braille" bilindfolded husbands must identify their wives by feeling all the women! for kicks. Things look bad enough, but then along comes Hunters old war buddy, David Janssen. to complicate matters even further with a wild scheme for pilfering three-million clams from a Latin syndicate. Since Hunter is in the employ of Miss Stevens' father and malcontent with his parasitical lot, he eventually goes along with the plot, with dire consequences for all involved. This is a pretty weird role for Hunter following his Jesus in "King of Kings," now roadshowing.) roadsh**ow**ing.)

roadshowing.)

Earnest performances by all three of the leads are wasted. Waters' dialog is affectedly slick and tough, and the situations, though fast-paced and hard-hitting are absurd. Support runs to stereotype, especially in the cases of the Latin hoodlums, but Elaine Devry tries hard as the only reasonably healthy individual implicated in this violent emotional mess.

this violent emotional mess.

Loyal Griegs' lenswork is capable, and so is Jack Lippiatt's editing. Al Roelofs' art direction and Leith Stevens' score. But it's a lost cause from the beginning.

Tube.

The Mask (CANADIAN)

Erratic horror item punctuated by 3-D passages.

Hollywood, Oct. 28.

Warner Bres, release of Julian Roffman (Canada) production. Directed by
Roffman Screenplay. Frunk Taubes,
Sandy Bayer: centera, Herbert S. Alpertieditor. Steephen Tinit's music, Louis
Applebaum. Reviewed at the studio, Oct.
26, 61. Running time, 83 MiNS.

Dr. Allan Barnes	Paul Steven
Pamela Albright	Claudette Nevin
Lt. Martin	. Bill Walke
Miss Goodrich	Anne Colling
Michael Radin	Martin Lavu
Dr. Soames Mrs. Kelly Anderson	Leo Leyder
Mrs. Kelly	Eleanor Beecrof
Anderson	William Bryder
Prof. Quincy	Norman Ettlinge
Museum Guide	Stephen Appleb
Lab Technician	Ray Lawlo
Himself	Jim Morai
Girl Who Is Killed	
Dr. Barnes in depth-d	imension)
	Rudy Linschote
Demon of the Mask	Paul Nevin

nature enjoys a special boxoffice advantage. Missing this ideal op-portunity, Julian Roffman's Cana-dian-made production does not

advantage. Missing this ideal opportunity, Julian Roffman's Canadian-made production does not figure to cause much of a stir in the cinemarketplace. An untidy execution of a flimsy horror yarn, the sole novelty of this attraction is the incorporation of depth-dimensional (3-D) special effects for the harem-scarem sequences.

"The Mask," according to the Frank Taubes-Sandy Have, senario, enables the wearer to descend into "the hidden recesses of the human mind." These "hidden recesses" turn out as the spectator discovers by putting on the 3-D peepers provided to contain images of a kind of amusement park chamber of horrors character. Just why they inspire in the characters who don the mask an obsession to kill is the biggest mystery about the film. There is plenty of ghoul and gore in these passages, but no genuine chill and suspense of the sort that can only be created by the spectator's imagination, which is never activated by this film.

As directed by Roffman and edited by Stephen Timar the

hatton, which is hever activated by this film.

As directed by Roffman and edited by Stephen Timar, the dramatic action is jumpy, lethargic and inconsistent. Key facets are left dangling inconclusively, even at the climax. Assumptions

Compounding the erratic nature of the production is Herbert S. Alpert's photography, which is frequently too dark, particularly on daylight exteriors. The three LSD-like "trips" into the cadaverous vividly mounted by special effects expert Herman S. Townsley and special photographic effects man James B. Gorden, purportedly with the employment of a unique British camera here used for the first time. Louis Applebaum's music, ish camera here used for the first time. Louis Applebaum's music, into which electronic sounds have been incorporated, nicely comple-ments the desired mood.

The actors, most of them rela-tively unknown to U.S. filmgoers, carry on gamely, notably those in-volved in the dream sequences.

Tube.

West Ford Jungle (BRITISH)

London, Oct. 24. Competent, but not sufficiently pointed, documentary about West End vice since the streets were cleaned up by law.

Miracle Films release of Arnold Lon Miller. Stanley Long production Directed by Long. Screenplay, Long an Miller: editor. Stanley Marks: narrado David Gell: volces. Heather Russell. To Bowman. Freviewed at Cameo-Poly, Lo don. Running time, 53 MINS.

"West End Jungle" has run into "West End Jungle" has run into censor trouble and, so far has not copped a certificate permitting allround public exhibitions. It is now being shown at a London film club. Pic also has had the benevotent nod from local authorities in Cardiff, Leeds and Coventry where permitting it to be shown with a certificate that otays this for viewing by anybody over the age of 16.

viewing by anybody over the age
Producers have set out to make:
a film that is a "startling and controversial" study of how vice has
gone underground in London since
the Street Offenses Act of 1959
drove prosties off the street. This
perhaps laudable aim has not come
off. "Jungle" is a competently
made documentary which only the
very naive will find remotely startling. It has nothing important,
urgent or new to say about its
subject and leaves the edgy feeling that what it offers is very
much the same thing that it purports to deplore.

much the same thing use.

ports to deplore.

This ranges a well-tilled field.

It shows how call girls operate and how young women from the provinces are procured for vice. It shows the ramifications of alleged wrists in masseuse, nightclub

shows the ramifications of alleged artists in masseuse, nightclub hostesses and prosties in clip nearbeer joints. None of it is very edifying and none of it very revealing. Film simply takes 55 minutes to tell audiences what they already know, that though streetwalkers are now, fortunately, not allowed to roam their beats vice can still be engaged in by any sucker who knows the ropes and has a few dollars. dollars.

Dr. Barnes in depth-dimension)
Rudy Linschoten
Demon of the Mask Rudy Linschoten
Considering that it would make
an especially handy Halloween of lattraction, it's rather astonishing that "The Mask" is ticketed to open Nov. 1 in LA., Nov. 11 halloween depth with the commentary in the Warner Bros. refease is being denied exhibition on the one occasion when a horror-shocker of its adequately.

Odlars.

Where "Jungle" chalks up a credit is that it is directed and written with an occasional sense in the written with an occasi

Pocketful Of Miracles (PANAVISION—COLOR)

Sentimental comedy based a Runyon sioty and a 1933
Capra pic. Sweet and oldfashioned, runs hot and cold,
But Capra touch should bring
satisfactory b.o.

Hollywood, Oct. 13.

United Artists release of Frink Capra production. Stars Glenn Food. Rette Davis. Hope Lange, Arthur O'Connell. Develope by Capra, Servenpin, Ila Rany by Robert Riskin and story by Damon Riunon: camera (Bastaman, Robert Bronner: editor, Frank P. Keller; music, Walter Scharf assist up director. Arthur S. Letter Scharf assist up director. Arthur S. Cott. 13. '11. Running time. 134 MINS. Oct. 13. '11. Running time. 135 MINS. Oct. 13. '11. Running time. 136 MINS. Oct. 13. Running time. 136 MINS. Oct. 13. Running time. 136 MINS. Oct. 13. Running time. 136 MINS. Oct. 136 Pierre
Soho Sal
Hotel Manager
Flyaway
Cheesecake
Big Mike
Captain Moore
Pool Plaver
Mallethead Angle
Gloomy
Shimkey
Smiley
Herbie
Knuckles

Once upon a time, say a quarter of a century ago, a sweet, sentimental fairy tale like Frank Capra's "Pocketful of Miracles" would have been an oddson shooin for a happy ending at the wicket windows. But today the tracks are faster, the stakes are stiffer, and the pot of gold more elusive. Yesteryear's favorite is today's long shot. The question is whether unabashed sentiment has gone out of style? The answer would probably be yes, save for the fact that the old master of mellow, fitthful mayhem has not lost his unique touch. Hence the United Artists release should be a satisfactory boxoffice-candidate, especially useful as a Yuletide season attraction. And, should it manage to do better than satisfactory, it could kick off a renaissance of 30's-type screen comedy.

The Hal Kanter-Harry Tugend

The Hal Kanter-Harry Tugend scenario, which alternates uneasily between wit and sentiment, is based on the 1933 Columbia release, "Lady for a Day," which was adapted by Robert Riskin from a Damon Runyon story, and directed partial of the Board of the B The Hal Kanter-Harry Tugend Runyonesque hoodlums who are hard as nails on the surface, but all whipped cream on the inside.

nard as halls on the surface, but all whipped cream on the inside. The picture seems too long, considering that there's never any doubt as to the outsome, and it's also too lethargic, but there are sporadic compensations of line and situation that reward the patience. Fortunately Capra has assembled some of Hollywood's outstanding character players for the chore, some of whom haven't been seen too often in recent years. These people are pros. masters of things like the double take and the aside, and they play their material cooperates, which it does only occasionally, some comedy sparks are generated.

For the romantic leads, Capra has Glenn Ford and Hope Lange. As a comedy team, they are no James Stewart-Jean Arthur (probably Capra's most formidable star-laring) but they get hy-marticul-

James Stewart-Jean Arthur (probably Capra's most formidable starpairing), but they get by—particularly Ford. Miss Lange is more suitable for serious roles. Miss Davis has the meatly role of "Apple Annie" and, except for a tendency to overemote in closeups, she handles it with depth and finesse finesse.

finesse.

The best lines in the picture go to Peter Falk, who reveals a flair-for comedy to go along with his reputation for gangster parts. Falk just about walks off with the film when he's on. Among the veterans who score prominent points are (Continued on page 16)

WINS OSCAR, DISENCHANTED

Big Product Cheek-to-Cheek

Manhattan film trade is deep in postmortems after last week's striking situation wherein three advanced-admission pix were concurrent in the N.Y. nabes—"Spartacus" (U), "Ben-Hur" (M-G) and "Exodus" (UA).

concurrent in the N.Y. nabes—"Spartacus" (U), "Ben-Hur" (M-G) and "Exodus" (UA).

It's for sure the distribution panjandrums didn't relish that sort of direct clash (a coincidence, even before the fact. And as it turned out, their anxiety was made complete.

It was a happenstance also to make the have-not exhibitors splurge with invective; though the aftermath reportedly left them with more cause for cheer than anger.

Pop-priced attractions in the line of fire seemingly did okay, or if they did suffer there was more tendency to chalk it up to old ills and the new NBC-TV Saturday prime time cinematics. Against the blockbuster array, there were even reports of standout biz, the best of it roped by the Italo "Two Women" in 26 RKO houses. Some tradesters are opining that the upped admissions at so many wickets was unreglistic for the market and only served to shoo business away. A more temperate view, though, figures last week's boxoffice tug was abnormal, to say the least, and not a fair test for the upped-admish pix.

In any case, the second thoughts are plenty sobering on all sides.

Board, Sans Wages, to Look for Dirt

Columbus Passes City Ordinance of Which Nobody Speaks With Respect

Columbus, Oct. 31,
A 15-member board of review
"to look for but not censor" obscenity in films has been created
in Columbus by a 6-1 vote, and
signed by Mayor Raiston Westlake
"without enthusiasm." The mayor
will appoint the board members,
who will serve without pay, except for expenses. Councilman
Robert Smith, who sponsored the
board of review bill, estimated that
expenses would not exceed \$500 a
month. This ordinance was enacted after two futile attempts by
Councilwoman Golda May Edmonston to get through a city censorship bill.
Mayor Westlake signed the bill

Councilwoman Golda May Edmonston to get through a city censorship bill.

Mayor Westlake signed the bill but said, "If is only an ineffectual, weak and feeble sign in the right direction. I am for any move to help clean up the objectionable movies." He was asked by Kenneth Prickett, executive secretary of the Independnt Theater Ownrs of Ohio, to name at least one industry representative to the board. Though the appointments to the board are the duty of the mayor. Council reserved the right to approve his nominations.

The board if it finds an objectionable film, will report to police any violations of city and state anti-obscenity laws. It will be necessary for policemen to view the film before prosecuting, according to Police Chief George Syholer. The lone opponent of the bill was Mrs. Edmonston, who said, "I can't see that this law is any use. I'm still-in favor of city censorship."

Latest effort to invest Columbus with power of censorship over feature films has been aborted, and issue appears dead for now. Instead, the town may get a film review board with power only to "suggest" police action under present obscenity laws.

A fie vote killed the censorship scheme—for the second time—of Councilwoman Golda May Edmonston, and afterward she indicated she was finally dropping the matter. One councilman abstained from the latest vote, expressing favor for prior censorship but claiming it should be on state basis because, he said, blue-pencil machinery at the city level would cost \$1,000,000.

Proposal for a 15-member review hoard is expected to be sub-

\$1,000,000.

\$1.000,000.
Proposal for a 15-member review hoard is expected to be submitted to vote at next council session. Mayor would appoint members, who would screen pix at their discretion. If they discerned obscenity, they could recommend appropriate police action.

Abe Montague's Night

Abe Montague, Columbia viceprez, will be the honores at the annual Motion Picture Pioneers banquet at the Waldorf-Astoria Hotel, N. Y., Nov. 20. Tariff is \$20 a head, and some 700 are expected to

S. H. Fabian is prez of the organization.

Alden (RKO) Turns Last Year's 9 Months Loss Into Net Profit

Glen Alden Corp., whose holdings include RKO Theatres, had a consolidated net profit of \$1,417,000, or 25c. per share, for the first nine months of 1961. This compares with a loss of \$1,540,000 for the first three quarters last year.

Deficit in 1961 included a loss

year.

Deficit in 1961 included a loss from special items of \$1,449,000.

NEIGHBORHOOD HOUSE'S 'CHAMPAGNE PREMIERE'

Minneapolis, Oct. 31.

Minneapolis, Oct. 31.
Champagne, doughnuts and coffee, served free, are new ways
here to capture public attention.
A "Champagn Premiere" at
which guests were served the wine
at a prevue showing of "Loss of
Innocence" (Col' occurred at the
firstrun neighborhood St. Louis
Park last week.

firstrun neighborhood St. Louis Park last week. Hosts were the theatre's owner. Harold Field, and his wife, and his son Martin Field, general man-ager of his local theatres, and the

The champagne was served in the theatre's fover from 8 to 8:30 p.m., after which the picture went

At Ted Mann's loop World on Breakfast at Tiffany's" opening At Ted Mann's 100p worm on "Breakfast at Tiffanys" opening day, the public was invited in to have free doughnuts and coffee from 7:30 to 8:30 a.m. The theatre's newpaper ads extended the switcher.

chinery at the city level would cost \$1,000,000.

Proposal for a 15-member review hoard is expected to be submitted to yote at next council session. Mayor would appoint members who would screen pix at their discretion. If they discerned obscenity, they could recommend appropriate police action.

ABC Vending, 39 Wks.,

Profit Equals 82c

ABC Vending Corp., which has vending machines in many theatres as well as other public places, had net income of \$2,141,783, or \$2c per share, for the 39 weeks ended Sept. 24.

This compares with a net of \$2,003,783, or 77c per share, for the corresponding period in 1960.

Some Academy Awards win-ners have used their Oscars as door stops. The three New York filmmakers who are Little Movies Inc. have used their Oscar to knock on the doors of major distribs and found, sadly, that Oscar is a better door stopper than

In the market for program pix.

Their experience prompts several pertinent conclusions:

(1) the scuttlebut is true to the effect that the Oscars are not held in particularly high esteem by the members of its own industry, (2) there is no product shortage, despite recurrent exhib cries to the contrary; (3) the so-called second feature spot on double bills is being filled these days almost exclusively by three types of films, cheap' spectacles from abroud, shock-horror pix and reissues. (sometimes retitled for the confusion of the public.)

Thursday' and the new property?"

However, just about the time they were ready for this, the annual pronouncements started coming down from on high that this or that major was dropping its "B" schedule entirely. It may well be that the majors really mean it this time, but ever since 1950, it's been an annual ritual among the various majors to aanounce the limpending demise of the program picture. Look at the marquees of any circuit house in New York and you'll see that as of a couple of months ago, somebody, somewhere was apparently still grinding out the second features.

PRIZE NO MAGIC County Att'y Vs. 'Not Tonite Henry'; TO DISTRIBUTORS Wouldn't Want His 2½-Yr. Old to See It

Legion B's 'Aladdin'

Legion B's Aladdin Embassy-Lux Film's "Won-ders of Aladdin," with primary appeal for the kiddle trade, has been B-rated (morally ob-jectionable in part for all) by the Catholic Legion of Decen-cy. Review body detected cy. Review body universess suggestive costuming and situ-

tribs and found, sadly, that Oscar is a better door stopper than opener.

The situation was outlined in New York last week by Bob Davis and Duard Slattery who, with Ezra Baker, turned out the 1981 award-winning short, "Day of the Painter." At the time they received the Oscar in March they had already completed photography on their first indie feature, a contemporary melodrama called "Come Thursday." Having won their professioned spurs with a stylish and sophisticated comment on modern art, they deeded to make their feature film debut with a suspense yarn about the holdup of an armored car. Their aim: to make "a good program feature."

Somebody (and Davis and Slattery would like to get their hands on him told them months back that it was almost impossible NOT to make money if you could turn out a pic for less than \$100.000 which was in focus. Theirs came in for something well under that sum, and it has, they feel, considerably more than good focus.

However, after two months of knocking on doors, only three majors have taken the time to even look at it. Four other majors have taken the time to even look at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the time to even holok at it. Four other majors have taken the h

vears since Levy ment.

Jolly Film exec said his own plans for pie went back some time, and that script had been ready for a year. Project had been dormant, however, while waiting to see what Levy would do. When French producer continued to push back

Modesto, Cal., Oct. 31.
"Not Tonite. Henry" has been seized by Stanislaus County district attorney as "obscene" and will be tested in court under a new section of the State Penal Code which became effective last Sept. 15.

Arrested last week was Covell Theatre manager Mervin Worley. D.A. Alexander Wolfe also issued complaints against George Mann's and Robert L. Lippert's Friscobased Redwood circuit and against the circuit's district manager, Mrs. Rose Saso.

Wolfe said he sat through film twice before taking action and

Wolfe said he sat through film twice before taking action and added, "I can tell you, the picture is pretty raunchy... the community is behind me in this and I plan to handle the prosecution myself.—I wouldn't want my 2½-year-old daughter to see that picture." Wolfe said he'd prosecute under Penal Code section approved by legislature last spring. New, controversial section redefines "obscene" this way:

"Obscene means that to the average person, applying contempo-

"Obscene means that to the average person, applying contemporary standards, the predominant appeal of the matter . . . is to prunent interest, i.e., a shameful or morbid interest in nudity (and) sex . . . which goes substantially beyond the customary limits of candor (and is) matter that is utterly without redeeming social importance."

BOGEAUS POSTED AS 'UNFAIR' BY ACTORS

Hollywood, Oct. 31.

Benedict Bogeaus' Trans-Global
Films Inc. has been placed on
Screen Actors Guild's "unfair list,"
for asserted failure to pay actors'
salary claims on "Most Dangerous
Man Alive."
Indie. according

Indie, according to SAG exec secretary John Dales, owes nine thesps several thousand dollars.

Connecticut's Cinerama **Outside Business Area**

own industry, (2) there is no product shortage, despite recurrent exhib cries to the contrary; (3) the so-called second feature spot on double bills is being filled these days almost exclusively by three types of about of about the contract of the contra

L.A. Turns Spotty But 'Street' Solid \$19,000; 'Roses' Limp 13G, 'From Hell' Fair 12G; 'Breakfast' Sock 22G, 2d

Los Angeles, Oct. 31,

Firstrun biz is on the spotty side
this frame, down sharply from last
session despite the reopening of
the Warner Hollywood with "Back
Street." This is in for a lush \$19,000 on initial round. "Blood and
Roses" is heading for a dull \$13,000 in three houses while "Seven
Women From Hell" is fair \$12,000
in another threesome.

"Explosive Generation" looks
slow \$9,000 or near in two houses.
Reissue of "Suddenly Last Summer" is slim at State.

"Breakfast at Tiffany's" is pacing the holdovers with a socko

"Breakfast at Tiffany's" is pacing the holdovers with a socko \$22,000 likely in second round at the Chinese. "Splendor in Grass" shapes big \$14,000 in third at Hollywood Paramount.

Hardticket "King of Kings" looks socko in third at Egyptian. "Devil at 4 O'Clock" is heading for a brisk \$15,000 in second at Warner Beverly.

Estimates for This Week
Warner Hollywood SW: 2.170:
\$1.25-\$2:—"Back Street" U. Loud \$19,000.

Warren's Loyola, Hollywood Chetropolitan-FWC 1.757; 1.298; 756; 90-\$1.50) — "Seven Women From Hell" (20th) and "Pirates of From Hell" 20th and "Pirates of Tortuga" 20th: Fair \$12,000. Last week, Warren's with Hawaii. "Alamo" U.A. "Park Chop Hill" (U.A. "reissues", \$7,800. Loyola with Los Angeles, Wiltern, Iris, "Greviriars Bobby "Bv. "Purple Hills" 20th, \$16,200. Hollywood with Orpheum, Baldwin, "Young Doctors" U.A. 1st general release, "Boy Who Caught Crook" (U.A. \$18,100. Hillstreet, Wiltorn, Vorne Metallic, and the state of the state o

(UA), \$18.100.

Hillstreet, Wilturn, Vogue (Metropolitan-SW-FWC) (2.752; 2.344; 810; 90-\$1.50\—"Blood and Roses" (Par) and "Man-Trap" (Par). Dull \$13.000 or near. Last week, Hill-Continued on page 23)

'Kings' Canadian Preem, Capac. \$18,000; 'Street' Wow 13G, Vita' 9G, 13

Toronto, Oct. 31.

With biz on upbeat, newcomers include turnaway capacity of Cana-dian preem of "King of Kings" plus smash "Back Street." Holdputs smasn "Back Street." Hold-overs are also crow ding, including "Splendor in Grass." in third frame;" "Two Women." in second stanza, and ditto for "Exodus." first time at pop prices, for second frame

Estimates for This Week Carlon, Danforth, Humber (Rank. 2.318; 1.328; 1.203; SI-S1.50 — "Carry on Regardless" (20th. 2d wkr. Neat \$16.000. Last week. \$22.000. Eglinten FP) - 918; \$1.50-\$2.50) — "Windjammer" NT - 45th wkl. Loud \$7.000. Last week same. Fairlawn 'Rank. '1.165; \$1.25-\$1.50)—"Guns of Naverone" Col. (14th wkr. Lusty \$8.000. Last week. \$9.000.

(14th WK. Lusty wo... \$9,000. **Hollywood** (FP) (1,080; \$1-\$1.50) —"Splendor in Grass" (WB) 3d (W). Big \$13,000. Last week,

v.ki. Big \$13,000. Last week, \$14,000.

Hyland 'Rank 1,357; \$1-\$1.50)

— "Greengage Summer" (Col) 4th v.k). Nice \$5,000. Last week, \$5,500.

\$5.500. Last Week, \$5.500. Imperial FP 3.343; \$1-\$1.50—
"Exodus" (UA) 2d wk, on por scale, three-a-day Tall \$10,000. Lest week, \$12.000. International 'Taylor' 557; \$1-\$1.25—"Expresso Bongo" (LFD). Fair \$3.500. Last week, "Fure Hell of St. Trinian's" (20th) '5th wk), \$2.500. Last week, "Tare Hell of St. Trinian's "20th) '5th wk), \$2.500.

\$2.500.

Loew's 'Loew' (1.541; \$1-\$1.50)—

"Come September" U 9th wk).

Big \$8.500. Last week, \$10.000.

Tivoli 'FP: \$35; \$1.50-\$2.50)—

"la Dolce Vita" (Astral) (13th.

wk). With final week, upsurge (1)

big \$9.000 or near. Last week,

\$7.500.

Key City Grosses

Estimated Total Gross

This Week \$2.319.606 (Based on 23 cities and 258 theatres, chiefly first runs, in-cluding N.Y.)

Last Year \$2.130,300 Based on 24 cities and 249

Devil' Lively 8G, Cincy; 'Street' 9G

Cincinnati, Oct. 31.

Biz outlook shapes above partins week for major houses, all with holdovers, and so-so for hill-top arties and Twin Drive-In on changes of bills. Woes of seasonal sports hit high over the weekend with home football games of U. of Cincinnati and Xavier U. plus pro-basketball opener of Cincy Royals. Potent in second weeks are 'Back Street' and 'Devil At 4 O'Clock' as well as 'Breakfast at Tiffany's' and "Splendor in Grass." in third rounds. "Question 7" rates only okay in second frame Grass," in third rounds. "Question 7" rates only okay in second frame at the Grand. "Guns of Navarone" is slowing in 16th round at Capitol. awaiting "King of Kings" opener Nov. 16. "Explosive Generation" and "Matter of Morals" combo looks good at Twin ozoner.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)-"Back Street" (U) (2d wk). Strong \$9,000. Opener was \$10.000.

SULUM. Opener was \$10.000.

Capitol (SW-Cinerama) (1.400; 51.25-\$1.80 --- Guns of Navarone" (Col) (16th wk). Fairish \$5,000. Last week, \$5.300. Holds until King of Kings" M-G) preems Nov. 16.

Esquire Art (Shor: 500; \$1.25)— Loss of Innocence" (Cob. Okay 1.400. Last week; "Man in Moon" "-L) (2d wk), \$1.100.

Grand (RKO) 1.300; \$1-\$1.25\—
"Question 7" Indie: 2d wk). Okay
\$5.500 after \$7,000 first week.

Guild (Vance (300); \$1.25— "The Bridge" (AA), Fairish \$1.600. Last week, "Truth" Kings) (2d wk), \$1,100.

WE, S1,100.

Hyde Park Art (Shor) 500:

\$1.25' — "Promoter" (Cont) and
"Lavender Hill Mob" (Cont) reissues: Good \$1.500. Last week.
"Genevieve" (Indie and "Tight
Little Island" (Indie) (reissues).

\$800

\$800.

Keith's (Shor +1.5(0); 90-\$1.25)—
"Devil at 4 O'Clock" (Co) /2d wk).
Solid \$8,000. Preem was \$13,000.
Palace (RKO) +2.600; \$1-\$1.50)—
"Splendor in Grass" (WB) /3d wk.
Sturdy \$8,000 following \$9.500 in
second week.

Twin Drive-In (Shor) (600 carsech side 90c; West "Pirmic"

Twin Drive-In (Short '600 cars each side; 90c:—West: "Picnic" (Col) and "Twinkle and Shine" (Col) (reissues; Fair \$4500. Last week, "Come September" (U) and "Great Impostor" (U) (subruns). \$4,000. East: "Explosive Generation" (UA) and "Matter of Morals" (UA) Good \$5,000. Last week. "Creature From Haunted Sea" (Indie) and "Devil's Partner" (Indie), \$4,000.

nea (Indie) and "Devil's Partner" (Indie), \$4.000.
Valley (Wiethe) (1.200; \$1-\$1.50)
—"Breakfast at Tiffany's" (Par) (3d wk). Bright \$9.000. Last week, \$9.500.

Breakfast' Brisk 11G,

Baltimore, Oct. 31.

Biz downtown is fairish this week with the holdovers making the best showings. These include "Splendor in Grass." good in third week at the Charles; "Breakfast At Tiffany's," big in second round at the Town, "Devil at 4 O'Clock," good in second at the Hippodrome; and "Back Street," okay in third at Stanton. Towne 'Taylor 693: 99-\$1.25)— "Splendor in Grass." good in third week at the Charles; "Breakfast Tiwo Women" Embassy: 2d wk). At Tiffany's," big in second round University FP) 1.556; \$3.50-50d in second at the Hippodrome; \$2.75—"King of Kings" (M-G). With turnaways, capacity on week at \$18.000. "The Women (Lown) '2.543; \$1-\$1.750." "The Hustler" is nice in opener at the Mayfair. "Ashes and Dia-Back Street" (U. Wham \$13.- monds" is slow in first week at \$1000. "Continued on page 23)

'Spartacus' Tall 10G.

Buffalo, Oct. 31.

Buffalo, Oct. 31.

Firstrun. biz shapes lukewarm here this stanza but there are some good spots. "Splendor in Grass" looks lofty in third at Center while "Devil at 4 O'Clock" looms fast in second at Century. "Spartacus," playing sab-run at Lafayette, is heading for a sturdy take opening session. "Breakfast at Tiffany's still is hotsy in second frame at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 75-81)—
"Run Silent, Run Deep" (M-G)
and "King and Four Queens"
(M-G) treissues). Sluggish \$5,000
in 5 days. Last week, "Bridge To
Sun" (M-G) and "Secret of Monte
Cristo" (Indie) 19 days), \$5,500.

Center (AB-PT) (2,500; 70-\$1.25). "Splendor in Grass" (WB) (3d k). Lofty \$9,000. Last week, \$12.000.

Century (UATC) (2.700; 76-\$1.25)
— Devil at Four O'Clock" (Col)
(2d, wk). Fast \$11,000. Last week, Lafayette (Basil) (3,000; 70-\$1.50)

Lafayette (Basil) (3,000; 70-\$1.50)

"Spartacus" (I) (sub-run) Studenty \$10,000. Last week, "Greyfriars Bobby" (BV) and "Sergeant Was Lady" (Indie) (2d wk), \$4,000.

Paramount (AB-PT) (3,000; 70-\$1.25) — "Breakfast at Tiffany's" (Par) (2d wk) Hotsy \$10,000. Last week, \$13,000;

week, \$13,000.

Teek (Loew) (1.200; 70-\$1) —

"Girl with Suitcase" (Indie) Sad
\$1.500. Last week, "Two Women"
(Embassy) 13d wk) dittó.

Cinema (Martina) (450; 70-\$1.25)
—"Carry On Sergeant" (Gov.) Fair
\$2.000. Last week, "Saturday
Night, Sunday Morning" (Cort) (3d
wk), \$1.500.

New Pix Help K.C. Biz; "Street" Sturdy \$10,000, Breakfast' Hot 7G, 3d

Kansas City, Oct. 31.

New films getting nice attention this week include "Back Street" at Paramount and "Two Loves" at artfilm Kimo. Former is big. "Mr. Sardonicus." playing a combo of seven theatres and ozoners, looms

Holdovers are supplying the real lift, "Devil at 4 O'Clock" being fast at Plaza, and "The Hustler" fair at Granada. "Breakfast at Tiffany's" continues lusty at the Roxy in third round. Pleasant weather prevailed up to weekend when showers arrived to help biz.

Estimates for This Week

Brookside (Fox Midwest-Natl. Theatres) (800; \$1-\$1.50) — "La Dolce Vita" (Astor) (6th wk). Pleasing \$2,600; holds again. Last week, \$2,500.

Capri (Durwood) (1,260; \$1-\$1.50; "Bridge To Sun" (M-G) 4th wk, Mild \$2.000 in 4 days. Moved out after Oct. 29 to make way for "King of Kings" opening Nov. 6. Last week, \$4.000.

Nov. 6. Last week, \$4.000.

Trest, Riverside ... Commonwealth... 900 cars each; 90c, Boulevard ... Rosedalel ... 1750 cars... 90c... 1830... Pevil at 4 O'Clock"... (Col.) 18is. Vista ... 1750 cars... 90c... 1830... Pevil at 4 O'Clock"... (Col.) 20c... 18is. Vista ... 18

Empire (Durwood) 1,200; 90c-\$2;—"This Is Cinerama" Cine-rama) (reissue) (8th wk). Satisfac-tory \$4,000. Last week, \$4,500.

partacus' Tall 10G. Buff.; 'Grass' \$9,000, 3d New Entries Boost Mpls.; 'Breakfast' Boff \$9,000, 'Town' 10G, 'Grass' 9G, 3

Broadway Grosses

Estimated Total Gross This Week \$558 (Based on 30 theatres) \$558 340 Last Year \$463,600 (Based on 26 theatres)

Street' Boff 17G Tops D.C. Newies

Washington, Oct. 31. Washington, Oct. 31.

Most situations look for brisk trade this frame with holdovers pulling stoutly and some new-comers shaping well. Standout is "Back Street" which is rated socko opening round at the Palace. "Splendor in Grass" at two Standown proper locations still to fine

"Splendor in Grass" at two Stan-ley Warner locations still is fine in third.
"Town Without Pity" is only fair in Keith's first. "Twenty Plus Two" is dull at Capitol. "Break-fast at Tiffany's" shapes socko in third at the Ontario. "Devil at 4 O'Clock" looms robust, day-dat-ing two houses, for second round.

Estimates for This Week
Ambassador-Metropolitan (SW)
1,480; 1,000; \$1-\$1.49.— "Splendor in Grass" (WB) 3d wk). Fine
\$11,000 or near. Last week,
\$13,000.

coat" (U) (reissues), \$6,600 for 5 days.

Keith's (RKO) (1,839; \$1-\$1.49)

"Town Without Pity" (20th).
Fair \$16,000. Last weck. "On the Beach" (UA) (reissue). \$6,000.

MacArthur (K-B) (900; \$1.25)

"The Risk" (Union). Good \$5,600.
Last week, "Dentist in Chair" (Indie) (2d wk). \$2.200 in 5 days.

Ontario (K-B) (1.240: \$1.\$1.49)

Breakfast at Tiffany's" (Parl (3d wk). \$2.000. Last week, \$14.000.

Paisoc (Loew) (2.390: \$1.51.49)

wak). Sock \$12,000. Last week, \$14,000.

Palace (Loew) (2,390; \$1-\$1.49)—
"Back Street" (U). Boff \$17,000
or near. Last week, "Hustler" (20th) (3d wk), \$11,600.

Playkouse (T-L) (459; \$1.49-\$1.80)—"Devil at 4 O'Clock" (Col) (2d wk). Fast \$5,000. Last week, \$6,300.

Plaza (T-L) (278; \$1-\$1.80)—"Girl With Suitcase" (Indie) (2d wk). Nifty \$4,400 after \$4,900 opener.

Town (King) (800; \$1.25-\$2)—"La Dolce Vita" (Astor) (17th wk). Surdy \$4,400. Last week, \$6,600.

Trans-Lax T-L (600; \$1.49-\$1.80)—"Devil at 4 O'Clock" (Col) (2d wk). Robust \$12,000 after \$13.500 opener.

Uptown (SW (1,300 :\$1-\$1.49)—"Upstairs and Downstairs" (Cont).

Port.; 'Hustler' Hot 9G

Portland. Ore., Oct. 31.

Alias! Brisk 116,

Balto 2d, 'Haster' 6th Baltimore, Oct. 31.

Baltimore

Minneapolis, Oct. 31.

There's no dearth of newcomers as first-run houses are taken over in the loop by fresh entries "Breakfast at Tiffany's." "Town Without Pity" and "Exodus," the last-named for a second downtown run. Uptown there is "Pure Hell of St. Trinian's." Especially smash is "Breakfast" at the 490-seat World. It's fourth week for "Two Women" at St. Louis Park. "Splendor in Grass," "The Hustler" and "Greyfriars Bobby" downtown are in their third stanzas. Both "Hustler" and "Splendor" still are big. The downtown Academy, which wound its run with "La Dolce Vita" after a big 13 weeks remains dark until Nov. 9.

Estimates for This Wack

Vita" after a big 13 weeks remains dark until Nov. 9.

Estimates for This Wack
Academy (Mann) (947; \$1.752.65)—Nothing here until "King of Kings" (M-G) opens roadshow run on Nov. 9. Last week, "La Dolce Vita" (Astor 113th wk), \$4800 but a big extended-run.
Ceatury (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (2d run) (21st wk), *Bows out after smash run, giving way to another reissue, "Advēnture in Paradise" (Cinerama, Iluge \$10.500 in eight days. Last week, \$9.000.

Gepher (Berger) 11.000; \$1-\$1.25)—"Exodus" (UA) (2d run) Okay \$5.000. Last week, "Blood and Kissee" (Par), \$3.500.

Lyrie (Par) (1,000; \$1-\$1.25)—"Greyfriars Bobby" (BV) '3d wk). Slow \$3.600. Last week, \$5.000.

Mann (Mann) (1,000; \$1-\$1.50—"Spendor in Grass" (WB) '3d wk). Big \$9.000. Last week, \$12,000.

Orpherum (Mann) (2,800; \$1-\$1.25)—"Town Without Pity" (UA).
Well recommended by crix but only okay \$5.000 looms. Last

(4th wk). Fine \$4.000. Last week, \$4.000. State 'Par' (2.200: \$1-\$1.25) — "The Hustler" (20th) (3d wk). Previous bookings cuts this week to five days. Last week, \$12,000. Suburban World (Mann) (800; \$1.25)—"Pure Hell of St. Trinian's" (Cont). Fair \$3.000. Last week, "L'Avventure" (Ellis) (2d wk), \$2.200. Field) (1,000; \$1.25)— (Genevieve" (Indie) and "Tight Little Island" (Indie) (reissues). Fair \$2.300. Last week, "Bue Angel" (Par) and "Third Man" (Indie) (reissues). \$3.000. World (Mann) (400; \$1-\$1.50) — "Breakfast at Tiffany's" (Par). Areat winner. Wow \$9.000 or over. Last week, "Bridge in the Sun" (MG)- (2d wk), \$3.500.

EXPLOSIVE' LOUD 10G. OMAHA; '7 WOMEN' 5G

Omaha, Oct. 31.

Omaha. Oct. 31.

Biz continues good at downtown firstruns this week thanks to excellent weather. New entries, "Explosive Generation" at three houses is rated fast, and "Seven Women from Hell" at the Omaha shapes okay. Holdovers "Back Street" at Orpheum and "Greyfriars Bobby" at State both are off sharply, in second rounds. Fifth week of "Question 7" is good at Dundee while hard-thicket "South Seas Adventure" stays sharp in 15th round at Cooper.

Estimates for This Week

Estimates for This Week
Admiral, Chief, Skyview (Blank;
1,239; 1,000; 1,200; 75-\$1)—"Explosive Generation" (AA) and
"Teenage Millionaire" (AA). Fast
\$10,000. Last week, "Sword and
Cross" (IA) and "Scavengers"
(IA), \$10,500.

Cooper (Cooper) (687; \$1,55\$2,20)—"South Seas Adventure"
(Cinerama) 15th wk). Sharp
\$4,500. Last week, same.
Dundee (Cooper) (500; \$1,55\$2,20)—"Question 7" (Indie) (5th
wk). Good \$3,500. Last week,
\$3,400.

Omnaha (Tristates) (2,066; 75-\$1)
—"Seven Women from Hell" (20th).
Okay \$5,000 or over. Last week,
\$6,000 at \$1-\$1,25 scale.
Orghesm (Tristates) (2,877; 75\$1)—"Back Street" (I) (2d wk).
Slight \$6,000 after \$10,000 aow.
Stale (Cooper) (743; \$1)—"Greyfriars Bobby" (3V) (2d wk).
Mild
\$3,000. Last week, \$5,500.

\$3,000. Last week, \$5,500.

Chi Still Strong; 'Breakfast' Great \$21,000, 'Grass' Slick 24G, Both 2d; 'Street' Hot 17G, 3d; 'Kings' 211/6G

Chicago, Oct. 31.

Last week's infusion of sock openers continues to bolster Main Stem blz this round. Lone new-comes is Monroe tandem of "Devil Made A Women" and "Lisette." which is doing okay.

"Lisette." which is doing okay.
After equaling a \$23,500 two-year
house record last week, "Breakfast
At Tiffany's" continues great in
second Esquire canto. Of the other
holdovers, "Splendor In Grass" is
hotsy in second frame at the
Chicago while "Devil At Four
O'Clock" rated loud in second
State-Lake round. "Greyfriars
Bobby" looks mild in Roosevelt
second week. second week.

second week.

Second of "Two Women" is bright at the Surf while "Pure Hell of St. Trinian's" looms lively in second at the Cinema. "Back Street" is big in its United Artists third session, "Bridge To Sun" shapes strong in third Woods session.

session.

Popscaled "Seven Wonders of World" is snappy in Palace fourth round. "The Hustler" is racking up a good take in Oriental fourth week Fourth session of "The Truth" remains busy day-dating the Loop and Carnegie. Hard-ticketing "King of Kings" is perklog to a tall second Todd week total.

Estimates for This Week

Carnegie . Telemin (495; \$1.25-\$1.80) — "Truth" (Kings) (4th wk). Okay \$3.900 | Last week, \$4.500. Chleago (8k.K) (3.900; 90-\$1.80) — "Splender in Grass" (WB) (2d wk). Loud \$24.000. Last week, \$37.000.

—"Truth" (Kings) (4th wk) Neat \$6.000. Last week, \$9.000.

Monroe 'Jovan' 1.000; 65-90).

"Devil Made A Woman' (Indie) and "Lisette" (Indie) Hep. \$4.900.
Last week, "Lovers" (Indie) and "Shewoli" (Indie) \$4.500.

Oriental (Indie) (3.400; 90-\$1.80).

"Hustler" (201h) (4th wk). Good \$16.000 or near, Last week, \$18.000.

Palace (Indie) (1570; 99-\$1.80).
"Seven Wonders of World" (Cinerama) (reissue) (4th wk). Solid \$16.000. Last week, \$16.600.

Roosevelf (B&K) (1.400; 90-\$1.80).

"Greyfriars Bobby" (BV) (2d wk).
Mild \$9.000. Last week, \$12.000.

State-Lake (B&K) (2.400; 90-\$1.80).

"Greyfriars Bobby" (BV) (2d wk).

Mild \$9.000. Last week, \$12.000.

State-Lake (B&K) (2.400; 90-\$1.80).

Last week, \$34.000.

Surf (IfAE Balban) (885; \$1.50-\$1.80).—"Two Women" (Embassy) (2d wk). Bright \$6.300. Last week, \$6.000.

Todd (Todd) (1.089; \$2.20-\$3.50) (Continued on page 23)

(Continued on page 23)

'Devil' Whopping \$14,000 Leads L'ville; 'Holiday' Hefty 8G; Vita' 4G, 4

Helty Ou, Vita 70, 7

"Devil at 4 O'Clock" at United Artisis is pacesetter on mainstemthis week, with a smash opening session. Brown in fourth with "La Delce Vita" looks okay. "Back session. Brown in fourth with "La Dolce Vità" looks okay. "Back Street" in third at the Kentucky is trim. Rialto with "Cinerama Holiday" in 2d stanza looms oke.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Brown (Fourth Avenue) (1,100;
75-\$1.25)—"La Dolce Vita" (Astor) (4th-final wk). O'ay \$4.000 after third week's \$4.500.

Kentucky (Switow) (900; 75-\$1).

"Back Street" (U'3d wk). Trim \$5.000 after last week's \$6.000.

Mary Anderson (People's) (900; 50-\$1)—"Greyfriars Bobby" (BV) (3d wk). Oke \$4.000. Last week, \$7.000.

Rialto Fourth Avenue) (1.100;

/,000. Rialto (Fourth Avenue) (1,100; 1 25-82 20)—"Cinerama Holiday" Rialto (Fourth Avenue Holiday) \$1.25-\$2.20 - "Cinerama Holiday"

Estimates Are Net

Film gross estimates as re-ported herewith from the variported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Breakfast' Boff \$12,000 in Prov.

Providence, Oct. 31.

Smash is the word for biz being one by Strand's "Breakfast at Smash is the word for biz being done by Strand's "Breakfast at Tiffany's" opening round. "Splendor In Grass" looms good in third Majestic week. Albee's second frame of "Back Street" is nice. "Spartacus" is fair in 7th week at Elmwood. Loew's State's "Teenage Millionaire" is very slow.

Estimates for This Week

Albee (RKO) (2,200; 65-90)— "Back Street" (U) (2d wk). Good \$7,000 after \$9,000 in opener.

Elmwood (Snyder) (724; \$1.25-\$2)—"Spartacus" (U) (7th wk). Steady \$4.000. Sixth week, \$3.500. Majestic (SW) (2,200; 90-\$1.25)—
"Splendor In Grass" (WB) and
"World By Night" (3d wk Happy
\$5.000 after \$8,000 in second.

'Street' Stout \$13,000, Denver; 'Devil' 12G, 2d

Denver, Oct. 31.

Denver, Oct. 31.

Only one newcomer in current round but it is big. So are the holdovers. "Back Street" shapes big on opener at the Denver. "Devil at 4 O'Clock" shapes socko in second at the Centre. "Break-fast at Tiffany's" looms big in first holdover stanza at Orpheum while "Splendor in Grass" is rated lofty in second at Paramount. "Greyfriars Bobby" looks fine in second at Towne.

Estimates for This Week
Aladdin (Fox) (900; \$1.45)—"La
Dolce Vita" (Astor) (2d wk), Nice
\$5.500. Last week, \$7.500.

Bluebird (Fox) (550; \$1)—"Ballad of a Soldier" (Indie) and "League of Gentlemen" (Indie), Last week, Two Women" (Embassy) (m.o.) (3d

Centre (Fox) (1,270; \$1-\$1.45) —
"Devil at 4 O'Clock" (Col) (2d wk).
Socko \$12,000 or near. Last week,
\$14,000.

Cooper (Cooper) (814; \$1.64) — "Seven Wonders of World" (Cinerama) (2d wk), Loud \$18,000, Last week, ditto.

Denham (Indie) (800; \$1.25) — "Bridge to Sun" (M-G) (2d wk). Okay \$4,500. Last week, \$5,000.

Denver (Fox) (2,432; \$1.25) — "Back Street" (U) Big \$13,000. "Hustler" (20th) and "Purple Hills" (20th), \$11,500.

Ogden (Fox) (1,000; \$1-\$1.45)—
"Guns of Navarone" (Col) m.o.)
(4th wk). So-so \$3,500. Last week,

Orpheum (RKO) (2,690; \$1.25-\$1.45) — "Breakfast at Tiffany's (Par) (2d wk), Big \$10,000. Last week, \$11.500.

Paramount (Indie) (2.100; 90-\$1.25)—"Splendor in Grass" (WB) and "Beyond All Limits" (Indie) (2d wk), Tall \$11,000. Last week, \$18,500.

Towne (Indie) (600; \$1-\$1.45) — "Greyfria & Bobby" (BV) (2d wk). Fine \$5,500. Last week, \$8,500.

'Sardonicus' Fair 5½G,

Indupts., Dobby Mind Ou

Indianapolis, Oct. 31.

Biz remains quiet at first-runs
here this week. Top gross is going
to "Splendor in Grass" on moveover to Lyric after two weeks at
Keith's. It's still fast. "Greyfrairs
Bobby" at Circle looks mild. "Mr.
Sardonicus" at Keith's shapes fair.
I plus I" at Loew's shapes slow.
Estimates for This Week

Circle (Cockrill-Duls) (2 800.

Estimates for knis week Circle (Cockrill-Dolle) (2,800; \$1-\$1.25) — "Greyfrairs Bobby" (BC). Mild \$6,000. Last week, "Pit and 'Pendulum" (A1) and "Anat-omy of Psycho" (A1), \$5,000.

omy of Psycho" (AI), \$5,000.

Indiana (C-D) (1,100; \$1.25-\$2.50)

"Seven Wonders of World" (Cinerama) (20th wk.) Okay \$6,000.

Keith's (C-D) (1,300; \$1-\$1.25)—
"Mr. Sardonicus" (Col). Fair \$5,500.

Last week, "Splendor in Grass" (WB) (2d wk.), \$7,000.

Loew's (Loew) (2,427; 75-\$1.25)—
"1 plus 1" (Indie) Slow \$4,500.

Last week, "Bridge to Sun" (M-G), \$6,000.

\$0,000. Lyric (C-D) (850; \$1-\$1.25) "Splendor in Grass" (WB) (M-O.); Fast \$7,000. Last week, "La Dolce Vita" (Astor) (4th wk.), \$5,000.

'Kings' Mighty 20G, Hub; 'Devil' 22G. 'House' 8G

Boston, Oct. 31.

Biz continues perky in Boston with several big pictures locked in and three hefty new arrivals. "King of Kings" looms boffo if not capacity in first week at the Saxon on roadshow. "Devil at 4 O'Clock" is smash at Orpheum, also a newie "House of Fright" is rated dull at Paramount.

"House of Fright" is rated dull at Paramount.

"Back Street" is torrid at Mem-orial in second. "Rocco and Broth-ers" shapes big in second at Beacon Hill. "Search for Paradise" Beacon Hill. "Search for Paradise" hooms good at the Boston on open-er hardticket. "Breakfast at Tif-fany's" is great in third at the Capri. "Hustler" is just okay in fourth at the Met.

fourth at the Met.
Estimates for This Week
Astor (B&Q) (1,170; 90-\$1.50)—
"Splendor in Grass" (WB) (3d wk).
Fine \$12,000. Last week, \$14,000.
Beacon Hill (Sack) (678; \$1-\$1.50)—"Rocco and Brothers" (Astor) (2d wk). Big \$7,000. Last week, \$9,000.

First week ended Sunday (29) was good \$14,000.

good \$14,000. Capri (Sack) (900; \$1-\$1.50)— "Breakfast at Tiffany's" (20th) (3d wk). Great \$15.000. Last week, \$18,000.

Indpls.; 'Bobby' Mild 6G B'way Biz Off But 'Story' Capacity \$47,000, 2d; 'Kings' Huge \$39,000, 3d; 'Mask' OK 18G, 'Vita' Big 19G, 28th

from too many extended-runs and some weaker product which has slipped sharply after the first couple of weeks. Situation is re-flected by the fact that a long string of new pictures will be launched at the firstruns this week starting on Monday (30). Return of warmer weather also is making for a very sporty session

or warmer weather also is making for a very spotty session.

"The Mask," newcomer at the Warner, shapes just okay \$18,000 in first round. "Green Mare" landed a fast \$12,500 opening frame at the arty Normandie.

the arty Normandie.

Still capacity, "West Side Story,"
playing on hardticket, looks like
\$47,000 in second session at the
Rivoll. "King of Kings," on the
same policy, is heading for a wow
\$39,000 in third stanza at the State.
Landing the greatest coin total
is "Breakfast at Tiffany's" plus
stageshow which looks like sturdy
\$140,000 in fourth session at the
Music Hall. This wins a fifth week
for "Breakfast," after which
"Flower Drum Song" is due in

Music Hall. This wins a fifth week for "Breakfast," after which "Flower Drum Song" is due in. Playing regular scale, "Devil at 4 O'Clock" held at boffo \$34,000 or close in second week at the Cri-

close in second week at the Criterion.

"Splendor in Grass" continued sockeroo in third stanza with \$22.000 daydating at the Victoria and the arty Trans-Lux 52d Street.

"Back Street" is heading for fair \$25.500 in third session, daydating the Capitol and arty Trans-Lux 52d Street.

"The Comancheros" opens today (Med.) at the Paramount after five big weeks with "The Hustler." "On the Beach," back on reissue, opened yesterday (Tues.) was DeMille prior to the preem of "Summer and Smoke" there.

"La Dolce Vita." longrun hard-ticket pic, held with big \$19.000 for stoday (Wed.) at the Henry Opens today (Wed.) in allead. "Macario" (Indie was down to okay was light \$5.100 or final wk. Third round ended was light \$5.100 or after \$6.000 for valles." Blues" (LA opens Nov. 7. day-Beckman (R&B) (590; \$1.20-\$1.75)

Beckman (R&B) (590; \$1.20-\$1.75)

Carnegie Hall Cinema (F&A) (100; \$1.25-\$1.80)

"Yeappolitan (Paramount after five big weeks with "The Hustler." "On the Beach," back on reissue, opened yesterday (Tues.) was begin to the proposition of th

DeMille prior to the preem of "Summer and Smoke" there.

"La Dolce Vita." longrun hard-ticket pic, held with big \$19,000 last week (28th) at the Henry Miller.

Estimates for This Week Astor (City Inv.) (1,094; 75-52)—"Town. Without Pity" (UA) (4th-final wk). Third round ended. Monday (30) was mild \$16,000 or close after \$17,500 for second week.

"Paris Blues" (UA) opens Nov. 7.

Capitol. (Loew: (4,820; \$1-\$2,50).

"Back Street" (U) (3d wk). This session ending today (Wed.) is heading for fair \$20,000 or near after \$25,000 for second. Continues.

Criterion (Moss) (1,520; \$1.25-\$1.80)—"Green Mare" (Zenith) (2d wk). First holdover stanza completed yesterday (Tues.) was foot \$34,000 after \$34,000 after \$7,800 after

week, Stays, natch!

State (Loew) (1,900; \$1.50-\$3.50)

"King of Kings" (M-G: (3d wk),
This round ending today (Wed.)
looks like boffo \$39,000 for 11
shows after \$40,500 for second
week. Holds indef. Ple currently
is running neck-n-neck with
"Ben-Hur" (M-G) at this spot.

"Ben-Hur" (M-G) at this spot.
Victoria (City Inv.) (1,003; 50-\$2)

"Splendor in Grass" (WB) 44th
wk). Third round ended Monday
(30) was great \$22,000 or near after
\$31,000 for second week.

Warner (SW) (1,813, 90-\$2)

"The Mask" (WB). Initial week
finishing tomorrow (Thurs.) looks
like okay \$18,000 despite crix
barbs. In ahead, "Exodus" (UA)
44th wk-6 days: \$9,800, but finishing a mighty run here.

FIRST-RUN ARTIES

FIRST-RUN ARTIES

Baronet (Reade) (430; \$1.25-\$2;— "On Beach" (UA: 'reissue' Opened yesterday 'Tues.' In ahead, "Gervais" (Cont) and "Della Revere" (Cont (reissues), fair \$4,600 in four days.

S4.600 in four days.

Fine Arts (Davis: (468; 90-\$1.80)

"Town Without Pity" (LA :4tinfinal wk: Third round ended
Monday :30 was light \$5.100 and
rear after \$6.300 for second. "Paris
Blues" (LA : opens Nov. 7. daydating with Astor.

Beekman (R&B: (590; \$1.20-\$1.75)

"Devil's Eye" (Janus. Opened'
Monday :30. In ahead. "Rocco and
Brothers" (Astor: (18th wk-6 days),
modest \$4.500 after \$6.000 for 17th
full week.

First week ended Sunday (29) was good \$14.090.

Capri (Sack) (900; \$1.\$1.50.—
Therakfast at Tiffanys' (20th) (3d wit). Great \$15.000. Last week. \$18.000.

Exeter (Indie) (1.376; 90-\$1.49.—
Turple Noon' (Times) (7th wk). Sixth week was sife \$4.000 in first week. 36.301.

Sixth week was sife \$4.000.

Sacker (1.376; 90-\$1.60.—
Turple Noon' (Times) (7th wk). Sixth week was sife \$4.000. In strength of the sixth week was sife \$4.000.

Gary (Sack) (1.277; 90-\$1.80.—
"Two women' (Coli (16th wk). Sixth week. \$2.000.

"Guns of Navarone' (Coli (16th wk). Sock \$5.500. Last week, \$6.200.

Metropolitan (NET) (4.337; 90-\$1.25).—
"Two Women' (Embassy) (9th wk). Sock \$5.500. Last week, \$6.200.

Metropolitan (NET) (4.337; 90-\$1.25).—
"Back Street' (IO) and "Trouble in Sky" (Indie) (2d wk). Sock \$5.500. Last week, \$10.000.

Memorial (IGKD) (3.000; 90-\$1.49).
—"Back Street' (IO) and "Trouble in Sky" (Indie) (2d wk). \$2.000.

Paramount (Loew) (2.900; 90-\$1.49).

Form (Indie) (10) (2d. wk). \$2.00.

Paramount (NET) (2.337; 70-\$1.25).—
"The louse of Fright' (Ali and "Back Pit of Dr. M' (Indie). Dull \$8.000 or near. Last week. "The simulation of Passion" (IO) (2d. wk). \$2.00.

Paramount (NET) (2.337; 70-\$1.25).—
"Season of Passion" (IO) (10) (2d. wk). \$2.00.

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"Season of Passion" (IO) (2d. wk). \$2.00.

Paramount (NET) (2.337; 70-\$1.25).—
"Season of Passion" (IO) (2d. wk). \$2.00.

Savon (Sack: (1.100) (3d. \$2.00.)

"Season of Passion" (IO) (3d. \$2.00.)

Savon (Sack: (1.100) (3d. \$2.00.)

"Season of Passion" (IO)

"WEST SIDE STORY"



Retains all the vibrant qualities of the original work while added brilliance and originality have been brought to the screen presentation! A thrilling production! The large cast works as a unit in giving life and vitality to the streets and sidewalks of New York!"

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'West Side Story' is the peer of movie musicals — an opulent blend of music and choreography, photography and ringing entertainment! What a memorable mixture! Views of our town that almost stun the senses! A masterful screen translation of the successful Broadway vehicle!"

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The American genius for movie musicals has been excitingly reasserted by 'West Side Story' which even among the best of the breed is unique! It is in some respects near-revolutionary! The dancing is dazzling... the direction and camera work and color and lighting have kept up with the choreography and have added their own individual electricity! Joyous, arrogant, teasing, rhapsodic, excellent, emotional, dramatic, extraordinary!"

"YOU CAN ROLL OUT THE SUPERLATIVES!

'West Side Story' sets a new high for screen musicals! A stunning blend of music, drama and the dance! Breathtakingly beautiful! An exciting merger of mood, background and action! Right out of the top-drawer!"

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A dynamic entertainment! The dances strike with smashing vitality! The important factor is the explosive manner of the story's telling! The impact on eye and emotions is overwhelming!"

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The most remarkable shots ever taken of New York City! Practically knocks your eyes out! Never before has the full scope of the new larger screen been so fully utilized...never before has color been used so effectively! The kind of picture that reflects credit on American film production! An entertainment of genuine popular appeal!"

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WORLD PREMIERE ENGAGEMENT

IS A CINEMA MASTERPIECE!

In every respect the re-creation of the musical in the dynamic forms of motion pictures is superbly and appropriately achieved! The music and dances that expand it are magnified as true sense experiences! The strong blend of drama and music folds into a rich artistic whole! Every moment has validity and integrity, got from skillful, tasteful handling of a universal theme! The performances are terrific!"

"WEST SIDE STORY

STARRING NATALIE WOOD

RICHARD BEYMER RUSS TAMBLYN RITA MORENO

SCREENPLAY BY ERNEST LEHMAN ASSOCIATE PRODUCER SAUL CHAPLIN CHOREOGRAPHY BY JEROME ROBBINS MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM BASED UPON THE STAGE PLAY PRODUCED BY ROBERT E. GRIFFITH AND HAROLD S. PRINCE BOOK BY ARTHUR LAURENTS PLAY CONCEIVED, DIRECTED AND CHOREOGRAPHED BY JEROME ROBBINS FILM PRODUCTION HUNELUGKAPHEU BY JELLYOTTE TODOUTED BY JOHNNY GREEN DESIGNED BY BORIS LEVEN MUSIC CONDUCTED BY JOHNNY GREEN

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"THE MOST ADVENTUROUS **MOVIE MUSICAL EVER**

EVERY PERFORMANCE!

W YORK, RIVOLI THEATRE

Hong Kong, Oct. 24.

Familiar Wails of Autumn in Paris; But Cheer Amidst the Drear Legit

Paristan legit theatre owners are again beginning to mumble clout vanting to convert their houses to garages, or something, as the new season comes up with beamour fiers, even well-reviewed

beaucoup fieps, even weil-reviewed pars frading it in red going. Production of six rise is playgoing fall.

Of learse t is is the lament every automit, it is true there are probably too many legit theatres in Falls, over 50, and not enough of a pin in tor of leat French law does not allow design theatres except for control reasons, and so Paris Fig. 128. The new plays a year.

February low a command allowed a few meants run. Lew requires that any pay most run at least a month. New producers usually fold if it is a most and pay off the member but so in the boards.

being held on the Loards.

are being held on the boards.

Lecking like a int is a heary, creekingleer, as spense lein with a thick continu called "Eight Wonath" of Robert Thomas at the Froduct VII. It has an all-tenale cast dean Anodill's "The Grotto" at the Fredric Montparinase in spite of its meany inclodinana and ap it retiens, may also te a click. Chentry describe good reviews

Chancey despite cond reviews are "The Miracie Werker" of William Gibson, ace known as "Miracie En Alamama" by Marqueri'e Duras Francos B.lletdox's off-beet study of statide-prone people her stary of Sarche-prine country "Cone to Torpe's Then." Fermer is at the Incatre Herertot and lat-ter at the Studio Des Champs-Elysces

Elystes
Already down drain are Pol
Quentin's adaptation of Terrence
Ratition's "Ross" as "Lawrence
D'Arable" at the Sarah Bernhardt
in spite of Pierre Fresnay's presence Datto Jean Vauthier's avant
guide "ook at radio writers in
"The Dreamer" at the Theatre Bravere

Bruvere

Short careers are predicted a Neopolitan farce "The Chinese Hotse" of Arrando Carcio adapted by Jein Michard, at the Charles De Rochefort, and "The Woman and the Squirrel," of Rocert Colon, a lame tale of a vircinal girl's troubles when left alone during the Crusades at the Theatre Fontice.

taine.
Specialized entries that may earn good runs are the recital of a singing quartet the Feres Jacques at the Comeste Des Champsat the Comedic Des Champs-Elysees, Robert Roccas expert de-portion of the life of the French Bittle man via a series of scenes in "Un Certain Monsieur Blot" at the Gramont, and a Commedia Del Arte play of Goldon "Harlequin. Arte play of Goldoni "Harlequin, Servant of Two Masters" at the

Recamler.

Andre Rossin's "La Coquine" (The Wench, at the Palais Royal, may have a fair run in spite of the palais and the Palais Royal, may have a fair run in spite of triangle tale. Two plays draining with American prooficials, "Football," adapted from George Bellak's "The Trouble, akers" by Pol Quentin, on McCarthyism at the Gaite-Montpariassee, and Marcet Ayme's talse fook at Yank race problems at the Remaissince "Louisiane" look in for early dentises.

A special musical snow, com-

A special musical show, com-prised of a first part reprising old Montmarte sonts of 19.0 of Aris-nide Bruant and the second a pocket musical on the maccap 20s. "The Blues Thief" of Akakia Viala at the Comedie De Paris, tot neat reviews and may do alright in this small the atre. the atre.

small theatre.

Another nervous item is an adaptation of Franz Werfel's 1942 play "Jacobowsky and the Colonel" by J. J. Bernard at the Bouffes-Paristons. It got spit reviews and now seems dated. "Le Saint Honore: of Rosert Naimias, at the Nouveattles is a weak suspense contex about abored adultions which should disappear soon as ditto a labored. adultions roundy "Nik-Nikou" of J. Bernard at the Petiniere.

This star subs died Theatra Po

of J Bernaid at he Petiniere.

The state subsidized Theatre De Frame, under J an-Louis Barrault, has come up with a good "Merchant of Venice" wille a visiting previncial group from Lyons Theatre be La Cite, has the Communistic Bertoit Brechts "Scheeik in the Second World Wir" at the Theatre, they Chern Physical the Second World wer as Theatre Des Champs-Elysees.

Robert Stolz Opens Vienna Charity Drive

Vienna, Oct. 24.
Annual charity drive "Artists
Help Artists," winding up Dec. 13 in grand lottery, was opened this year via an interview with music given by Robert Stolz. Wilhelm Hufnagel was producer.

Stolz told of his experiences here and in America, his real first hit in an operetta "Lucky Girl" in Vienna's Raimund Theatre and his present activities. Stolz revealed that his 99th motion picture is being readied, though the title is not set yet by the pro-

Stolz just returned from Amster-dam, where his "filusions" is a hit at the Rai-Hall. The show moves to the K. B. Hall in Copenhagen Nov. 9.

The composer-conductor stays in Vienna until Oct. 28 when he planes to Munich for a Nov. 4 concert over the Bavarian Broad-casting System.

Wallis Sees H'wood As At Point of No Return On Pix Star Salaries

Hong Kong, Oct. 24.
Producer Hal Wallis thinks Hol-lywood has reached a point of no return when some top stars ask for \$1,000,000 a picture and get it. He said he would never make a deal under such terms. Wallis flew to Hong Kong tor a brief stay prior to returning to Tokyo where he is currently making "Tamiko," starring Laurence Harvey and France Nuyen. He skied here to meet Mrs. Wallis, the former Louise Fazenda, who disembarked by boat from Los Angeles.

On his cocond, visit to the Cel. said he would never make a deal

On his second visit to the Colony Wallis didn't think either that Hong Kong was dated in the wake of such films as "Solder of Fortune" and "World of Suzie Wong." tune" and "World of Suzie Wong." among others, ha ing been partly or wholly made there. Wallis added he was interested in making a film, with Hong Kong as back-ground, if he could find the right

ground, if he could find the right story property.

Giving his views as to what made a picture click, Wallis thought the right story and the right stars were the necessary one-two combination. The sex factor, though important had to be subtly handled or it could run a picture. It had to be toned down or "We would be making pornographic films and I am not interested in making them." Wallis remarked, adding moreover that the "Code was still in force."

'Streets,' Rank Film, Banned in Hong Kong

"Flame in the Streets," a J. Arthur Rank film, has been banned by the Hong Kong film censors The picture deals with the problem of the Jamaican settlers in tween an English girl and Jamaican. Rank office here al-ready has contacted its London oftice and is awaiting instructions

Speculation is that the pic was hanned because of the romantic panned because of the romantic interest between the English girl and the Jamaican which would in the eyes of the uneducated Chinese elements here. be misconstrued as disparaging to the European. Racial themes have never been popular film fate here. Previously, "On the Wataerfront" (Colwas banned for two years.

Threat to Release Big Yank Pictures in Mex Irks Mexican Prods.

Mexico City, Oct. 24.

Although reports that Quirino Ordaz Rocha is now dickering with American distributors for popular release of American blockbusters of the "Ten Commandments" Parand "Ben-Hur" M-Go variety, bave not been confirmed by the head of the National Theatre Operating Co., or offices of Hollywood dis-tribs here. Mexican producers are annoved over this prospect.

annoyed over this prospect.

It is likely that these blockbusters will not be released at a 32c top although the proposal of daydate release in four or more first runs has been proposed for each high budget picture. The matter is under waps with city authorities while Rocha is studying the possibilities. He and the city still are attempting to get together on an increased special boxoffice hike, possibly to 80c or \$1.

Producer Jesus Grova, comment-

Producer Jesus Grova, comment-ing on the reports of these re-leases, said that this would be the "final knile thrust in the back" for the Mexican industry. P oducers here could not compete with milnere could not compete with mil-lion-dollar spectacles normal pic-ture budgets here still average \$80,000 and often less, and would be relegated to turning out cheapies for the nabe house cir-

Other industry elements, including the Mexican Assn. of Motion Picture Producers, view the Grovas Picture Producers, view the Grovas remarks as extreme. Feeling in general is that Hollywood distributors will not release costry productions with the current 32c top admission price. However, what has given impetus to current reports is the fact that exploitation of many high budget films has been completed in major world markets, and that boxoffice receipts, eyen a frozen levels, would bring that much added revenue.

Inside Stuff—International

Next May 30 will see the returbished Vienna's Theatre an der Wien re-open its famous "Papageno" portal mamed after a figure in Mozart's fathers and artistic director Egon Hilbert plus a concert by Vienna Philharmionic conducted by Ferenc Friesay. That same night Herbert von Karajan will conduct Mozart's "Magic Flute" (cast to be set). Of four inaugural concerts, each will include work which world-premiered in house. On May 31 Hans Knappertsbusch will conduct the Leonore Ouverture (world premiere March 29, 1806) Wilhelm Backhaus will Isolde's "Liebestod" from Wagner's opera "Tristan." On June 3. Istvan

Isolde's "Liebestod" from Wagner's opera "Tristan." On June 3, Istvan Kertesz will conduct Beethoven's Symphony No. 2 (from April 5th, 1803) Wolfgang Schneiderhahn will be soloist in Stravinsky's seldom heard violin concerto. Dvorak's 5th Symphony will conclude the program.

One of the most discussed feature films in years here is Alain Resnais' Venice-prizewining: "Last Year in Marienbad." Pic had trouble finding outlets in France and play dates in other European lands until it copped the Venice Golden Lion. It is now running very successfully in two small firstrums.

Made by the same French director who did the equally offbeat but money making "Hiroshima Mon Amour." this one untolds on various levels of thought and memory and its maker has said that it can be interpreted in any way the audience elects. He admits the danger of ambiguity but argues that life is that way and words usually mask true desires, fears etc. true desires, fears etc.

State-subsidized Paris Opera is becoming a polyglot affair. The Russian ballet master V. Bourmeister, who choreographed the recent "Swan Lake," will spend the winter at the Opera as ballet head and America's Gian-Carlo Menotti is writing an Opera especially for it, "The Superman," which is due early next year. Add to this Italo diva Rosanna Cartieri's appearance in "Tosca" and "La Traviata" and American singer Grace Bumbry's "Caimem" to make this a truly international affair. A. M. Julien as director has not been adverse to opening the Opera's doors to all talents and nationalities,

........... International Sound Track + -------

Yank scriptwriter Eugene Vale, here for press and video ballyhoo of his novel "The Thirteenth Apostle," comments on how refreshing England and of a love affair be- it is to score in a novel where agents, top studio brass or other filmic pressures cannot change a word of the text. He says he is holding film rights until he finds a producer who wants to do it as is. . . . H. G. Clouzot new seems to have definitely set his next project "Face to Face" to be made in France as an American pic, probably for Columprior to lodging an appeal which bia, with Simone Signoret, and maybe Yul Brynner, starring, the Rank rep here wants to make on a French novel this concerns a deported woman during t bia, with Simone Signoret, and maybe Yul Brynner, starring. Based on a French novel this concerns a deported woman during the last war who comes back to find herself completely estranged from her hisband and child. Film is to roll in France in July '62 and is based on a local book "The Return of the Ashes" by Christian Monteilhet...Felix Marouani, of the Tavel & Marouani Talent Agency here, and formally William Morris representative in France, celebrating his 25th wedding anni at his home outside of Paris with a big who's who show biz personality turnout... The Claude Autant-Lara pic "You Shall Not Kill." which was shown at the recent Venice Fest as a Yugoslav pic, though French in conception and thesping and backed by Italian, French and Yugoslav money and made in Yugoslavia, is now in the news again. Pic on a conscientious objector is forbidden in Italy but talk is on to adow tin and French Culture Minister...ndre Malraux has replied that if feature is shown in Italy he might take steps to revise the present French-Italian cinema censor agreements... Jean-Pierre Aumont into sketch pic "The Seven Capital Sins" and then does a leader opposite Mein. Merouri, "The Well Being" which bows in late November at the Varietes with Jules Dassin staging.

London

London

Peter Ustinov is to direct his own play, "Romanoff and Juliet," in Flemish for an Antwerp theatre company. Flemish is among the seven languages spoken by Ustinov. ... Ivan Foxwell describes his \$1,500,000 in Tiara Tahiti" as a "half million pound escape from the kitchen sink" the film, which is for Rank release, has James Mason and John Mills ... Sir Michael Balcon signed cameraman Freddie Francis to direct "Sammy Going South," which is due to "latter tolling on location in Africa in the new year... Catherine OBFien to Nairoble as unit publicity director for Samuel G. Engel's "The Lion" for 20th-Fox ... Dr. Anna Freud, daughter of the founder and her brother Ernest Freud, nave disassociated themselves from the film. The Life of Signmind Freud," which John Huston is currently directing in Vienna for Universal.... Mark Robson plans to fly to India to set up another production as soon as he has completed his producing chore on "The Inspector." a Red Lion film for 20th.... A big batch of British players signed for "Cicopatra," currently fiming in Rome, They include Pamela Brown, Kenneth Haigh, Michael Hordern, Jacqui Chan and Gwen Watford.

Rome

Gina Lollobrigida insists its not true; she definitely won't be in "The Travels of Marco Polo" despite a Seven Arts announ ement of Raoul Levy production starring her with Alain Delon and Nancy Kwan . . . Glan sez she has other plans. . . . Charlton Heston will probably have to turn down Darryl Zanuck's offer to appear in "The Longest Day" because of a schedule conflict. . . . Kirk Douglas telling local friends he definitely wants to get back to the stage if pic commitments will allow

allow.

Curtis Bernhart directing "Damon and Pythias" at Cinecitta, with Guy Williams, Don Burnett heading large cast of the Metro release which Sam Marx is producing. Jack Brodsky in from N.Y. to handle "Cleopatra" press chores. Look for Domenico Meccoli to accept Venice Fest directorship for another year after which hell probably resist pressure to continue and go back to his first love; journalism. Piero Piccioni signed by Dino DeLaurentiis to score "Congo Vivo," Jean Seberg starrer which Columbia is releasing. Vinot Pathak in Rome to set future pic deals he has fixeyear pic pact with new singing sensation Alfredo Kraus who debuts this fall in Milan's La Scala after winding his current Spanish pic stint opposite Diana Dors in "Encounter in Malforca."

Mexico City

from ex-bullfighter Carlos Arruza. Cantinflas claims he'll have Spanish bull breeders "green with envy."

Ignacio Lopez Tarso flew to India to attend that country's first film fest in connection with his prizewinning "Macario" picture — Joe Luis and Billy Rower exploring Mexican official and union reaction to adventure television episodic series, and if green light is received shooting will begin in early 1962. Plan is to use Mexican actors and technical personnel except for lead roles ... Jorge Mistral set to make a speed record in television acting chore when he completes 65 segments of a tv soaper in 20 days ... Roberto Rodriguez, who said he would do no more pictures for tiny tots despite success he has had with them, has had a change of heart. He now plans to do "Hansel and Gretel"... Carlos Rivas who recently came to Mexico seeking motion picture assignments has returned to Hollywood disillusioned. Not only did he get no parts here, but he lesioned his spine in an auto accident ... Cantinflas to break his own boxoffice record by around \$80,000 U.S. in first run release of his. "The Illiterate One." which now is crossing the \$275,000 mark ... Mexican unions studying proposal by Lippert Productions to do quickies south of the border. Lippert outquickies even the Mexicans whose "churros" have a 14-day shooting schedule, and union contracts stipulate a picture must be before cameras for two weeks. American firm would get around this by doing a series of two pix together. Remains to be seen if unions and government okay this sort of a deal ... Olallo Rubio Jr. insists that the Hollywool production of the Montezuma film bio will be shot in Mexico, and that Rock Hudson is slated for role of Hernan Cortex . Film Bureau studying scripts of two American scripts for any allegedly offensive matter—"Yaqui" and "Song of the Dove" . Pina Pellicer to be linked with Jeffrey Hunter in Atoyac Productions film "Stranger in My Land." Same firm also set to do "Maiden Voyage" here with Yvonne de Carlo and Acapulco location site

Backlog Jam in French Film Setup, With 80 Pix Now Awaiting Release

Paris, Oct. 31.

There is a backlog jam in the French film setup, with 80 films awaiting release here or about 50 more than usual at this time of year. Longruns are the main reason, with some difficult first-trypix, on the heels of the "New Wave" bandwagon, finding if here?

The governmental Cantagorian and the control of the control to get bookings.

But it is felt most of the product

But it is felt most of the product is commercial and will move out fast, and smooth out this tieup in the next few months. Production is still high despite this situation. Of the 80 pix, approximately 25 were made over a year ago.

There are some "Wave" films which exhibs will not touch as yet after the pix began to fall off with the public. But many may get arty house screenings soon. Among these are Jacques Rivette' "Paris Belongs to Us." Pierre Kast's "Merci Natercia." "Sign of the Lion." of Eric Rohmer, concerning a down and out Yank in "Paris; and others. others.

and others.

High powered items coming out soon are the sketch pic "Famous Loves," with a beyy of stars; Rene Clair's first comedy in years "All the Gold in the World," Brigitte Bardot's evocation of her own High "Private Life," directed by Louis Malle, Claude Autant-Lara's everything of Alexandre, Darash Louis Malle, Claude Autant-Lara's reworking of Alexandre Dumas' "Count of Monte Cristo"; and Arthur Miller's "View From the Bridge" filmed by Sidney Lumet. These and other films make filmites feel it is not a too drastic, if big.

Pix Producer Rogosin Thinks Indies Need To Form Own Distrib Unit

Form Own Distrib Unit

Paris, Oct. 24.

Unless independent, non-Hollywood feature filmmakers become do-it-yourself filmites, that is dabbling in distribution and exhibition, also-or the present film setup relents and gives them a chance on their own marts, this growing pic producing offshoot may wither on the vine. So says Lionel Rogosin, who made the Venice prizewinning pix, "On the Bowery" and "Come Back Africa."

Rogosin reiterates that the known but still nieglected fact is that these indie pix have given the American film industry prestige in the last few years at international film fests. Though seldom in the running for top laurels they have won critical acclaim and special prizes. And the two times they managed to get into competition, "The Medium" at Cannes and "The Little Fugitive" at Venice, they won awards.

Yet this fiercely individual group

on awards. Yet this fiercely individual group Yet this fiercely individual group has still not been able to get together to discuss and solve their own problems in spite of some attempts. A few years ago Rogosin made his first pic. "Bowery," for \$50,000 but found it difficult to get to the first pic. Finally he did get it into the 55th St. Playhouse in N.Y., but had to pay the publicity costs himself

but had to pay the publicity costs himself.

His second pic, made in South Africa, "Africa," also found foreign film distribs only willing to touch it on a small percentage basis for him. They pointed out that usually art pictures come from abroad or that Hollywood has sewed up arty houses with their product. Rogosin was forced to buy his own cinema in N.Y., the Bleecker Street, for "Africa." He is willing to give the pic over to the sorely beset U.S. indies to try to get to audiences on their own and show them something what Europe already knows, that there is an interesting indie movement in America.

He notes that Morris Engel with

teresting indie movement in America.

He notes that Morris Engel with his "Fugitive" got a good general distribution but then found major neglect with his Venice kudosed "Wedding and Babies."

John Cassave'cs discovered with "Shadows" that the foreign route pays off in finally having the pie sold to a British company, British Lion, for worldwide rights. In the transfer of the property of the pro

Grossed 77% Total Biz

Paris, Oct. 24.
The governmental Centre Du Cinema has come out with a series of statistics on film houses in France which show that about France which show that about 28% of the cinemas last year took in 77% of the overall film gross for 1960. It confirms that the main income comes from concentrated population districts.

It seems that 1,648 of the 5,804 regular cinemas bring in the bulk of receipts. The 4,156 houses bring in only an average gross of \$400 a week.

Arg. Exhibs Seek **Rebates in Taxes**

Buenos Aires, Oct. 24.
For some time Buenos Aires exhibitors have been agitating for a rebate in the very heavy taxes they have to pay, either to the municipal or federal authorities. They feel these are higher taxes than any paid by their main competitors, the tele channels, and have threatened many closures of nabe cinemas unless something is done pronto. The Municipal Council now has promised to look into the matter when the 1962 hudget is considered.
Uruguayan exhibitors seem to be in the same boat and the Montevideo City Council already has promulgated a decree establishing tax exemptions in the case of quality films exhibited. It is suggested that the Buenos Aircs Municipality could follow this example.

When petitioning for rebates exexhibitors pointed out that 25% of country's film theaters have had

When petitioning for rebates ex-exhibitors pointed out that 25% of country's film theatres have had to shutter lately and unless the 59.4% direct and indirect taxation on film admissions is cut in some way, still more will be forced out of business. Exhibitors par-ticularly are anxious for a rebate in the Turnover tax, and in mu-nicipal rates which are unchanged since 1910.

FOUR FILMS HELD UP BY ITALIAN CENSORS

BY ITALIAN CENSORS

Rome, Oct. 24.

Several pix recently have been involved in censor hassles with Italian authorities. Among these are Arco Film's "Accattone," reportedly held up for some time by censor without a decision; "Cardide," an import from France (which had trouble in its home country as well) was yanked from circulation, and is only now going out into release again; "The World at Night No. 2" is reportedly fighting for a release okay under Warner Bros. sponsorship; and Columbia's "Thou Shalt Not Kill" the subject of a major hassle in recent weeks. Last named now has finally received its import visa.

Meanwhile, eyebrows were raised by a recent statement by Undersecretary for Entertainment Renzo Helfer, in speaking of a censor okay to "Accattone," said he would rather "wait" for the new law rather than okay the pic under terms of the present legislation. Censorship bill has passed the Italo Senate and now is before the House.

U.S. Travel Office In Paris to Up Tourism

Paris, Oct. 24.

An office of the recently created
U. S. Travel Scrvice, to spread
tourist information about America tourist information about America and to encourage Europeans to go there, is now being set up here under John E. Wason. It will service Belgium, Spein, Italy, Portugal and the French and Italian speaking parts of Switzerland as well as

France.
Wason formerly was with American Express in Paris. Besides touting the gastronomic, cultural and scenic delights of America, it will also point up its show biz aspects such as Fullywood, Las Verge Brachway etc.

Hong Kong Sets Tourist Reps in 3 U.S. Cities

Hong Kong, Oct. 24.

The Hong Kong Tourist Assn.

The War Tourist Assn.

The Colomy from a trip to the U.S. He estimated that some 215,000 tourists, the bulk of them Americans, would be coming here this year.

Effective last week, the HKTA has a complete mailing system throughout all of America.

Keen Nose, Endurance Needed to Produce Big Money Films, Sez Pal

Rothenburg on Tauber. Oct. 24.
Two most important ingredients for making films today are a keen nose "to smell out the failure or success of a picture while you're making it" and plenty of ability to wait, says producer George Pal. Pal, who's making the Metro-Cinerama production, "Wonderful World of the Brothers Grimm" here, got the idea for the script, and optioned the only copyrighted book dealing with the Grimm brothers, back in 1954. He had been peddling it ever since. "That's nothing—selling "Time Machine' took seven years and getting Tom Thumb' made took 19 years," Pal claimed.

He says he's one of the few Hollywood producers who can prove that every one of his films made money. "And you have to have a schnozzle to smell it when you're half way through production. If it smells mad, you cut down the costs. If it smells good, you don't try to save pennies."

"Tom Thumb' had tremendous legs—it stayed and stayed." Film got 16,000 bookings in the U. S. and is still played by some houses in December and January." He plans three upcoming productions, one dealing with the life of the mad king of Bavaria, Ludwig II; another based on Charles, Finney's "The Circus of Dr. Lao," and a third based on Philip Wylie's book "The Disappearance." Rothenburg on Tauber, Oct. 24.
Two most important ingredients

Boetticher's Bullfight Pic Nearly Completed

Pic Nearly Completed

Mexico City, Oct. 24.

If Bud Boetticher is able to surmount a number of problems and completes his "Carlos Arruza Story" film, American patrons will see what is the most painstakingly shot, realistic, and true to detail hullfight pic ever made. Rushes of the bullfight scenes are accurate and thrilling. Arruza is rated as having natural grace and litheness. His wife is played by Debra Paget.

There have been reports that Boetticher was ready te, abandom his pet project. But he explained that he was going to finish it and release it in the U. S. Mexican producer Jose Bueno was reportedly dickering with Boetticher to complete the picture, but ended negotiations.

N.Y. Girl Wins Prize In Pablo Casals' Contest

Pablo Casals' Contest

Tel Aviv, Oct. 24.

A 19-year-old American girl,
Toby Saks, from New York, won
first prize in the Pablo Casals
Third International Violin-Cello
Competition here in the junior
division. First prize is \$1,000.
Maestro Casals was present but
didn't participate in the jury's selection. Second prize for juniors
went to Esther Nyffenegger (Switzwent to Esther Nyffenegger (Switzwent to Esther Nyffenegger (Switz

erland).

Twenty-eight cellists from 11
Western countries took part in the
contest, including musicians from
the U. S., Mexico, Western Europe
(including Germany) and Israel.
Miss Saks is a student at the
Juilliard School of Music and
principal cellist of the Juilliard
Orch. She has played as soloist
with the National Symphony and
has won the "Hour of Music" contest and some six other awards. test and some six other awards.

Shackleford Set Down

Lethbridge, Alta., Oct. 31.
Mayor of Lethbridge for 11
years, veteran theatre operator A.
W. Shack'eford was defeated in
the recent civic elections.
He had been a member of city
council for 20 years.

Motor Show Helps London Film Biz: 'Breakfast' Wow 23G; 'Street' Big \$15,000, 2d; 'Fanny' Fancy 14G, 6th

Hope To Stay in London

in which he co-stars with Lana Turner.
It will be a onenight benefit and was Hope's own idea. Metro will use the Coliseum for the evening of Nov. 2, with the preem proceeds to be shared between the News-paper Press Fund and Boys' Club-land.

Valente Balks On

German Pix Scale

HOYTS, IIA SET NEW

10-FILM AUSSIE DEAL

Sydney, Oct. 24.
Hoyt's cinema loop and United
Artists have just signatured a new
pact covering 10 ptz. Deal was
okayed in N.Y. by Ernest Turnbull,
for Hoyts, and here by Ron
Michaels for UA.

Michaels for UA.

Top pix included in dea are
"Naked Edge," "Goodbye Again,"
"By Love Possessed," "Hoodlum
Priest" and "Young Savages."
Some time ago the circuit and distributor had a falling out over
product terms, finally ironing these

Apart from UA, Hoyts gets top product from 20th-Fox and Warner

Of 2 Versions Her Pix
Parls, Oct. 24.

Simone Signoret is not against dubbing but still feels that both versions of a film should be shown in foreign countries to 440w those who prefer the original the right to see it. She is especially adamant on this for she is now dubbing her latest French film, "Les Mauvais Coups" (Foul Play) and is afraid it will only be shown in this form in the U.S. since she's known primarily as English speaking for her Oscar-winning role in the British "Room at Top."

The French star said that Richard Davis, who will show the pic at his Fine Arts Theatre, N.Y., has intimated he will show it only in English. She is against this, and is hoping for the French version to be shown also if only in a small arty house in N.Y.

Of 2 Versions Her Pix

Signoret Asks Showing

For 'Bachelor' Preem

With the Motor Show providing a welcome impetus to the boxof-fice, the West End scene last week was dominated by "Breakfast at fice, the West End scene last week was dominated by "Breakfast at Tiffany's" at the Plaza, which was launched with a charity preem, attended by Audrey Hepburn. It was heading for a wow \$23,000 or more in initial round of six days, making it one of the top entries to play Par's Piccadilly showcase. London, Oct. 24. Bo Hope, winding up "The Road to Hong Kong" at the end of this month, will stay over a couple of month, will stay over a couple of days to make a personal appear-ance at the world preem of his Metro pic, "Bachelor in Paradise," in which he co-stars with Lana

Another strong newtomer was "Back Street" at the Odeon, Leicester Square. After a big initial session, it shapes sturdy \$15,000 or over in second week.

over in second week.

Long-running holdovers continue in sturdy fashion with "South Pacific" again leading the field. In its 182nd week at the Dominion, it topped a wow \$15.600.

"Fanny." In sixth round at Warner, still is fine. "Young Doctors" continues stout in third.

Estimates for Last Week

Astoria (CMA) (1,474; \$1.20-\$1.75)—"Exodus" (UA) (24th wk). Fine \$8,700.

German Pix Scale

Frankfort, Oct. 24.

Songstress-actress Caterina Valente has refused to do the part in the upcoming German filmization of "Die Fledermaus" because of the German Producers' salary scale, which limits her to a top fee of \$25,000 for a film role, Miss Valente's husband likewise turned down a television musical for her because of the new tv salary scale which limits an entertainer to a top salary of about \$1,750 for a performance.

Instead, Miss Valente has flow to N.Y. to appear on the Perry Como tv Show, And by an odd coincidence, the show, in which she receives a considerably higher salary, will eventually be shown over the German tele network.

Germany's Gloria Films chief, lisa Kubaschewski, noted—that Gloria is not dropping its planned, multi-million-mark production (almost \$600,000), high for a German film budget of "Die Fledermaus." The pic, co-starring German record star Peter Alexander, will be made with either Marianne Cook or Sonja Ziemann in the Rosamunde roll. Since neither of these actresses sings, the volces will be dubbed in.

Miss Valente had asked for \$50,000 for the role and had objected to the script, according to a Gloria spokesman. Carlton (20th) (1.128; 70-\$1.75)— "Queen's Guards" (20th) (2d wk). Fair \$7,500.

Fair \$7,500.

Casino (Indie) (1,155; \$1.20-\$2.10) — "Search for Paradise" (Robin) (33d wk) Smash \$17,300.

"This Is Cinerama" (Robin) returns Nov. 5.

turns Nov. 5.

Coliseum (M-G) (1,795; 70-\$1.75)

—"Invasion Quartet" (M-G) (2d
wk) and "Seven Brides Seven
Brothers" (M-G) (2d wk). Neat
\$6,700. "Bachelor in Faradise"
(M-G) charity preems Nov. 2.

Columbia (Col) (740; \$1.05-\$2.50)

—"Guns of Navarone" (BLC)
(m.o) (17th wk). Stout \$9,400.

(m.o.) (17th wk). Stout \$9,400.

Dominion (CMA) (1,712; \$1,05-\$2,50) — "South Pacific" (20th) (182d wk). Great \$15,600.

Lelcester Square Theatre (CMA) (1,375; 50-\$1,751—"Young Doctors" (UA) (3d wk). Steady \$7,800 and better than previous round.

London Pavillon (UA) (1,217; 70-\$1,75)—"Terror of Tongs" (BLC) (4th wk) and "Homicidal" (BLC) (4th wk). Fine \$12,500. "Gorgo" (BLC) preems Oct. 27.

Metropole (CMA) (2,200: 70-

Metropole (CMA) (2,200; 70-\$1.75)—"King and I" (20th) (resissue) (10th wk). Fair \$5,500.

Odeon, Leicester Square (CMA)
(2,200; 70-\$1.75)—"Back Street"
(U) (2d wk). Solid \$15,000 or over.
It hit big \$17,200 opening week.
"The Hellions" (Col) preems
Nov. 2.

Odeon, Marble Arch (CMA) (2.-200; 70-\$1.75)—"Victim" (Rank) (m.o.) (3d wk). Fair \$5,500.

(m.o.) (3d wk). Fair \$5,500.

Plara (M-G) (\$1.05 - \$2.20) —

"Breakfast at Tiffany's" (Par).

Heading for wow \$23,000 or close in opening sesh of six days after launching with charity preem.

Rialto (20th) (528; 70-\$1.20)—

"Inn of Sixth Happiness" (Indie) (reissue) (2d wk). Okay \$4,200.

First was \$5,000.

Ritz (M-G) (430; 70-\$1.75)-Women" (Embassy) (13th Women" (Embassy) (13th wk). Stout \$5,300. "Ada" (M-G) fol-

Royalty (MG) (936; \$1.05-\$2.20)
—"Ben-Hur" (M-G) (m.o.) (21st
wk). Stout \$10,900.

\$500 one (Indie) (558; 50-\$1.20)—"Nikki" (Disney) (2d wk). Solid \$5.400. Opener was \$5,800. Warner (WB) (1.785; 70-\$1.75)—"Fanny" (WB) (6th wk). Fine \$14,-000 or near. Last week, \$15,000.

Start of 'Iron Men' Delayed Until Feb. Rome, Oct. 24.

Rome, Oct. 24.

Casting difficulties have resulted in the postponement of Galatea's production of "The Iron Men" until next February. John Cassavetes had originally been slated to start the pic this month or Italian locations, with Sidney Poitier and Claudia Cardinale. Failure to land a proper name as third star at this time prompted the exec producer Martin Poll to delay the start.

Martin Poll to delay the start.
Galatea is currently prepping
"The Jackals" for a Nov. 22 start.
Ava Gardner and Curt Jurgens
are set to head the cast. Paramount will release "Jackals" in
the U.S. and Canada.

They say JIM BISHOP is a brillian columnist but...

New York Journal American, Oct. 1961

By JIM BISHOP

"If The Motion Picture Industry ever gives Jackie Gleason a chance to show his radiant talent, he'll burn a hole right through the screen."



% he is also a FORTUNE TELLER

This is what they say about Gleason "THE HUSTLER"

NEW YORKER MAGAZINE BRENDAN GILL "Jackie Gleason, superbl"

NEW YORK DAILY MIRROR-JUSTIN GILBERT "Gleason, tailormade for the role of Minnesota Fats. In fact, in one scene where he merely scans the floor dejectedly, he seems supreme."

NEW YORK POST-EARL WILSON "Jackie Gleason might cop an Oscar in the Hustler."

NEW YORK DAILY NEWS KATE CAMERON "Jackie Gleason brilliant!"

NEW YORK POST-ARCHER WINSTEN "Minnesota Fats, beautifully underplayed by Jackie Gleason . . . notable performance.

BOSTON HERALD—ELINOR HUGHES "Jackie Gleason gives a restrained and memorable characterization.

BOSTON GLOBE-MARJORY ADAMS "I can imagine a whole new audience flocking to the Metropolitan Theatre this week to admire the complete composure assumed by Jackie Gleason as 'Minnesota Fats'."

FILM DAILY-MANDEL HERBSTMAN "Admirably played by Jackie Gleason—remark-

DETROIT NEWS-AL WEITCHAT "Jackie Gleason makes character to remember. He's authentic. His Fats is a dandy dresser who moves with the grace of a dancer and whose icy finesse is frightening."

"Jackie Gleason gives a remarkable performance."

VARIETY - Whit "Gleason socks over a dramatic role that generates potency."

"Jackie Gleason . . . masterful . . . poised." NEW YORK HERALD TRIBUNE—PAUL Y. BECKLEY "Jackie Gleason's poolroom genius . . . One of the

NEW YORK WORLD TELEGRAM-ALTON COOK

best shots in the movie is that final look at Gleason's face as he says, 'I quit, Eddie. I can't beat you'."

"Jackie Gleason—rich individuality and stature."

PHILADELPHIA EVENING BULLETIN-ERNEST SCHEIR "A brilliant performance turned in by Jackie Gleason."

HARRISBURG, PA., PATRIOT "Jackie Gleason . . . admirable."

"Jackie Gleason — Oscar size performance."

> MIAMI SUN-RAE GILDER "Jackie Gleason is excellent . . expert."

ATLANTA JOURNAL—SAM F. LUCCHESE "Gleason on the screen to score a real triumph."

> SATURDAY REVIEW "Jackie Gleason . . . praiseworthy."

"Jackie Gleason is studied delight."

MINNEAPOLIS TRIBUNE_WILL JONES

"Jackie Gleason perfect."

SCRANTON TIMES JAMES J. CLARKE "Gleason is a natural".

NEW YORK DAILY MIRROR-HICK KENNY "The Great Gleason . . . Here's the reason Jackie Gleason in 'The Hustlers' is a click . . . He's hustled people all his life including Uncle Nick. He slept on tables as a kid; pool tables, wide and grand ... And that is why he's so at home with a pool cue in his hand."

NEW YORK TIMES-BOSLEY CROWTHER "Jackie Gleason is excellent."

MOTION PICTURE DAILY—SIDNEY RECHETNIK Gleason portrays role with great skill and eeling."

> NEW YORK DAILY NEWS-HEDDA HOPPER "A glorious performance by Jackie Gleason.

NEW YORK JOURNAL-AMERICAN—ROSE PELSWICK "Jackie Gleason . . . top-flight."

NEW YORK POST-SIDNEY SKOLSKY "Jackie Gleason gives the finest performance of his career.'

NEW YORK TIMES-A. H. WEILER "Minnesota Fats portrayed by Jackie Gleason in cool, amazingly professional style . . . "

NEWSDAY-BEN KUBASIK "Minnesota Fats marvelously enacted by Jackie Gleason.

PHILADELPHIA DAILY NEWS—SANDRA SAUNDERS "Jackie Gleason—excellent. Makes a strong im-

SAN DIEGO UNION—DON FREEMAN "A surpassing job of acting by Jackie Gleason who knows how to tap all the emotions . . ."

CHARLOTTE NORTH CAROLINA NEWS-EMERY WISTER "Gleason is masterful . . . every inch the champion he is suposed to be . . . "

> PHÍLADELPHIA ENQUIRER—HENRY T. MURDOCK "Gleason is superb!"

THE PRODUCT DIGEST—CHARLES AARONSON "Jackie Gleason splendid,"

LOS ANGELES TIMES-PHILIP K. SCHEUR

ASHINGTON DAILY NEWS JAMES O'NEILL JR. Jackie Gleason is fine, perfect!"

Film Reviews

= Centinued from page 6 =

an O'Comell, Thomas Mith-les and Everett Horton, Barton Late John Litel and Jerome on Spelfon Leonard omes of Communication to cat of thomanaement limbo to speck come is renowned charac-to list on 14 a locable Runyon Lees Admidiscret chooses with techny linkey Shanchnessy elicks 16 a rey tole. Espe in by amising 16 a rey tole. Espe in by a construc-tion of the list are First Feld and Jay Novello Palance of support in the constitutionally large east is gen-derly solid.

Action enscreen is kept lively and attractive through Robert Bronce's comera work, with a streng essent inon ecitor Frank P. Keller and art mectors Hal Percurand Reland Anderson, Welter Scharfs soore is a little beavy on the "Natchacker Suite" but otherthe "Nutchacker Suite, car one wise unobrusively helpful. Tube.

Flight Of The Lost Balloon (SPECTRASCOPE—COLOR)

Exploitation pic hampered by trite story and crude execu-

Hollywood, Oct 23.

Hollywood, Oct 23, ther First verices at Bernard Weel-charten Stars Mala Process, Mar-berten in Features James Lamphier, 8 Kerneely with Robert Gilbette, Robert Jacker Denne De Stock Bernard Jacker Denne De Stock Starten Settempl, vand story, verstar Easten, in Jacques Mar-emtor, Res Lapter, music, Mal Joseph Merchard Story, destarten Settempl, vand Alston, destar Research of Weiter Helly for 23 of the Ribentag Line, 24 (et 23) ed. Ribentag Line, 24

Upon entering the theatre, custoper entering the meatre, cus-topers who attend the "Plight of the Lest Balloon" are to be pro-viced with a "motion sickness pill," the letter to withstand the tur-tul race of the adoptions defined in the film. For any discriminat-In the firm, for any discriminating tringoer who wanders in, a good old-tis-lifoned sleeping pill neart he equally as effective. At any rate, it is upon this seer of guirrickery that the boyottice fortunes of the Woodner Bros, release seem to the dependent.

With it is difficult to determine the exect and ultimate thrust of exploitation, in this case it is prob-able that the commercial altitude attempt will be severely limited arome a will be severely limited by the hot air belloomey of Nathan Julian's story and screeniday, the ludiciously dispressortionate trico-nemetry of his physical direction, and the crude character of Ber-nard Woolner's game, but ever-budged a graph limit. and woolner's game, but over-londer.ed, production. Woolner's "Balloon" may bunch promisinely off easygoing pads, but its life ex-pectancy is as slim as a hydrogen bomb's in mid-air

According to Juran's wild imagi-According to Juran's wild imagination, a member of the London Geographic Society is being held Captive in a distance at the head-waters of the Nile by a wicked Hindu (ellow who he loves the exwaters of the Nile by a wicked Hindu (cllow who he loves the explorer best discovered and hidden Cleopatra's lost treasure. The dialocheal Hindu masterminds an elaborate scheme whereby a rescue patry is dispatched from London by balloon Aboard is the explorer's finnce, whem the Hindu plans to testure in the presence of the explorer in the presence of the explorer to get the desired into. But the villain hasn't reckoned with the frail character of the explorer, who treasures the treasure more who treasmes the treasme more than his lady love remains mum even when miledy is on a Spanish stretching rack. Eventually, all the good people escape and the bad recole perish.

peecple perish.

The disposition of hero Marshall Thompson's chapeau is not only of interest, but is a clue to the absard nature of these dramatics. Thompson's tophat survives the windy currents of balloon tracel, a swim across Lake Victoria and several skirmishes with condors, warriors and gorillas. It is momentarily lost in a chase, miraculously reappears in the next scene, and remains atop his crown until heroine Mala Powers playfully tosses.

Peer-kefful Of Miracles felled Beowolf, Samson, even Arman O'Connell, Thomas Mitch of Feened Everett Horton, Barton remarks, "it's been quite a morning that John Littel and Jerome Greath Spelfen Leonard comes the great understatements of our time

Thompson's acting conveys a tongue-in-cheek flavor, an inderstandable approach for anyone who read the 'script. Miss Powers locks attractively perturbed. James Lanphier strikes a reserved, cunning figure as the Hindu. Douglas Kennedy is animated as the deranced explorer.

ranced explorer.

Exteriors were shot in Puerto. Rico, not exactly a carbon of darkest Africa. Rex Lipton's editing coupled with Juran's direction. cannot seem to avoid an erratic incompleteness about scene endings. Jacques Marquette's camerawork is colorful, but the crudeness and discernible outline shadows of the process photography tarnishes the illusion of balloon travel and may disturb the educated filmgoing eye.

Les Trois Mousquetaires (The Three Musketeers) (FRENCH—COLOR—DYALI-SCOPE)

Paris, Oct. 14.

Paris, Oct. 14.

Prodis release of Films BroderieModernes-Film D'Art-Fonoroma production With Gerard Barty, Georges Destierres, Bernard Wonnger, Jacquess Toja,
Mylene Demoneact Perrette Pradiar,
Jean Catmet, Damel Sotano, Francoise
Christopne, Henri N.-Seste Directed hy
Bernard Borderie, Screenplay, Jean Bersaddre Dumas: comers (Eastmaneolore,
Armand Thirard; editor, Christian Gaudin, At Balzac, Paris, Running time,
100 MINS
10 MINS
10 Gerard Barry

Gerard Barry

D'Attagnan	
Athos	Georges Descrieres
Portos	. Beinard Woringer
Aramis	
Pin ne het	Jean Carmet
Wilady	Mylene Demongeot
(the nee	Perrette Pradier
Queen Anne I	rancoise Chr stophe
Richilieu	Deniel Serano
Treville	Henti Nassiet

A'exander Durias' "The Mus-keteers" gets what is listed as the 20th screen adaptation. Story is assiduously followed with a good keteers 20th ass. and using to how ed with a good share of swashbuckling and sword-play. However, the talk and pagean-try between fights is slow. This appears mainly for local consumption, with some actioner softing abroad possible if sheared.

abroad possible if sheared.

Director Bernard Borderie does
this with tongue-in-cheek for sure
moppet appeal. This concerns
D'Artagnan's arrival in Paris and
his joining the Musketters of the
king in 17th Century France along
with helping to save the queen
some embarrassment.

Eilly he heer my do in two porter.

Film has been made in two parts with second to follow later as a separate entry. Production dress is good. Players perform with gusto even if some overact in trying to give this some substance. Mack.

Le Rendez-Vous

(FRENCH) Paris, Oct. 24.

Paris, Oct. 24.

Cinedis veleace of tweel-sheer Films puddaction. State Annie Girardot, Andrea Farissy, Oddie Versini, Seand Haude Pascal, George Sanders: features Philippe Noiret, Michel Piccedi, Jean-Francois, Peroni Directed by Jean Belaimey. Screenpl value of the Control of the Control

This whodunit is much too long on build to keep suspense alive and lacks the more incisive feel for character to mix its enigmatic uspense alive incisive feel for character to mix its enigmatic leve and upper class looksees. Pic looms mainly a local entry with foreign charces calling for prun-ing. But this is steekly mounted and acted and could be used for subsequents if well sheared.

An aspiring young photographer tries to blackmail himself into a rich family and is murdered. He had been the lover of the ex-wife of the man now married to a wealthy girl. The mystery unravels neatly to free him and have him back with wife No. 1.

Ordinary characterization and on many coincidences permit this of sag until near the end when few surprise twists help. Even these are overworked as is the neasured, uninspired direction of an palaphy.

VARIETY The Wonders of Aladdin (C'SCOPE-EASTMAN COLOR)

Probably oke potential, but artless hokum.

Metro release of a Joseph E. Levine presentation, produced by Liv Film Lith. Storp, broadd O'Comor. Festures ittorio De Sica. Noelle Adam. Aldo abzid. Directed by Henry Levin. Screenlay, Luther Davis: umera (C'Scope). Commo Delli Colli: music Angelo Lavagiewed in N.Y. Oct. 28, '81. Running me. 93 MINS. Double O'Comor David O'Comor Noelle Collision. Double O'Comor Noelle Adam. Noelle Adam. Noelle Adam.

Genie Sultan Zaina Omar Prince Mcluk Grand Vizier Fakir Magicia Noelle Ad im
Vitterro De Siea
Aldo Fabrizi
Michele Mercier
Mitton Reid
Mario Girotti
Fausto Tozzi
Alberto Tulli
Raymond Bussieres
Alberto Farnese
Franco Ressel

This is cornball escapism for which the audience potential never seems to run dry. And with Metro ticketing the Embassy-Lux Film coproduction for a splurge of year-end holiday dates, the prospect isess glum than the footage from Tunisia and Rome might otherwise he

Tunisia and name angu-be.

Henry Levin, the director, and Luther Davis. credited with the screenplay. apparently have tried to bring off a spoof of the durable Aladdin legend. Better they should have summoned a genie. The re-sult of their human labors is a suit of their numan labors is a pratfall-and-gag session dependent almost entrely on Donald O'Con-nor's famlar mugging, and pro-jected almost consistently with a painful thud.

The farce is famished Film piques the imagination to contemplate how the children's fan-

The farce is famished. Film piques the invertination to contemplate how the children's fantasy might have lared as a tongue-in-cheek exercise had it been kept more in character as satire, either sly or woolly.

Minarets and mules, decorous ladies and much epidermis, sardonic villainy and preposterous predicaments—these are all therefor vintage recipe, in color on the widescreen. If the intended comedy is generally labored, there is, still, a witty line here and therefor small solace. During a pitched battle, one warrior pulls an arrow from the hide of another, admonshing, "Curue a little hashish—it will dinivish the puit." For audiences, gum will have to do.

As the day-dreaming bey Aladien, O'Copnor carbons himself as well as the script allows, and this is apt to suffice for kiddies. There is able support from a mostly Italian cast, including two top art circuit names—Vittorio De Sica and Aldo Fabrizi—whose talents have been squandered, especially De Sica's as the lamp-caged genie with three withes to rant, French ballerina Noelle Adam, who wins O'Connor. is eute 'physically. Others who appear to good effect include Marco Tulli, Raymond Bussieres, Alberto Farnese, Milton Reid, and Mario Girotti.

Lev in's direction is at least equal to the film's concept, and all other technical credits are adequate.

technical credits are adequate

The Second Time tround (C'SCOPE—COLOR)

Blend of comedy, romance, drama, farce, spoof and west-ern. Genial for easygoing fam-ily audiences. Fair b.o. candi-date.

Hollywood, Oct. 26.

Twentieth-Fox ie-ease of Jack Cummings production. Stars Debbie Reynolds, steve Forrest. Andy Griffith. Juliet Frowse. Thelma Ritter Ken Scott. Discovers Sulf. Cecil Dan Hansen. benefit of Scars Sulf. Cecil Dan Hansen. benefit of Scars. Sulf. Cecil Dan Hansen. benefit of Scars. Between Scars. Cecil Dan Hansen. Benefit of Scars. Running time, 98 MiNS. Certer Review Collins. Andy Griffith Scars. Cecil Dan Jones Steve Forrest and Scars. And Scars. Cecil Dan Jones Institute of Scars. Revent Scars. ... Lisa Pons

The trouble with "The Second Time Around" is that it's a little too much of everything in general and not enough of anything in particular. It's a western, but it's also a romance, a farce, a situation comedy, a drama and even a spoof.

Customers may not know what

ing. The upshot appears to be a fair boxoffice contender of special appeal to youthful, "family" audiences because of its genially inoffensive tone and "Tammy Goes"

Honolulu Oct. 31 offensive tone and "Tammy Goes West" character. More selective adults probably would find the 20th-Fox release too frivolous and too obvious for their tastes.

and Cecil Dan Hansen stems from the novel, "Star in the West," by Richard Emery Roberts. Miss Reynolds plays a N.Y. widow who goes West in 1912 to Arizona in order to establish a new life for herself and her two children. Enroute to this "new life," she ascends incredibly from lowly ranchhand to town sheriff and, with the aid of the decent residents of the town, drives out the lawless elements.

Miss Reynolds is a natural at this sort of thing, and her fans will be delighted to find she hasn't yet lost that unspoiled, wholesome, Little Miss Fixit, girl-next-door quality. She really flings herself into this part, which requires unglamorous mud-splatting, falls and soakings beyond the call of duty. It's her show.

Steve Feurrest, plays the love in Steve Feurest, plays the love in Steve Feurrest, plays the love in the steam of the play the continued from page 5.

It's her show.

Steve Forrest plays the love interest smoothly, and amiable Andy Griffith lends an easygoing comic note as the romantic rival. Except terest smoothly, and amiable Andy
Griffith lends an easygoing comic
note as the romantic rival. Except
for one brief, snappy Framenco,
all Juliet Prowse has to do is kind
of hover in the unfocused background as Forrest's dancehall Ponti combined hold the other
flame. She hovers well. Thelma
halfy, He did not hesitate to cite
Ritter creates her customary character—an exterior of steel covering up a heart of pure goo. Comgeers have been known to shy
petent in top support are Ken
Sava Malenotti visited Madrid recentGene, an Italian-French-Spanish
coppeduction in which he reprecoppeduction in which he represolution for the Italian investment 'Sophia Loren and Carlo
ground is star and copartner as an exacter—an exterior of steel covering up a heart of pure goo. Comgeers have been known to shy
petent in top support are Ken
Sava Trombied Elson. Rudolph than one occasion—particularly acter—an exterior of steel cover-ing up a heart of pure goo. Com-petent in top support are Ken Scott, Isobel Elson, Rudolph Acosta, Timothy Carey and Lisa

Pons.

In guiding the Jack Cummings production, director Vincent Sherman has failed to sense the clash

production, director Vincent Sherman has failed to sense the clash of the story's conflicting elements. Better to stress one facet and softpedal the other than to stir up a hodge-podge. For example, the farce and saftre stuff neutrailre each other, and the romantic drama is too much of an issue to meld gracefully with the comedy. It's a case of accentuate the positive, eliminate the necative and don't mess with Mr. In-Between or pandemonium is liable to walk upon the scene.

Ellis W. Carter's color photography is deluxe, and that's an adjective, not just a brand name. A few of the intra-scene cuts don't match perfectly, but that appears to be more of a directorial flaw than an editing one. Otherwise, Betty Steinberg's splicing is line. The Jack Martin Smith-Walter M. Simonds art direction is true to period and locale, as are Don Feld's costumes Square dance strains are featured by Gerald Fried's score, which also makes use of Henry Mancini's tune from "High Time" from which the title of this picture, curiously enough, was borrowed.

Pain-in-Spain

Continued from page 5

atmosphere, but were believed un-

atmosphere, but were believed under heavy pressure from contending American and Spanish film industry interests.

Belligerence of underprivileged Yank operating companies Metro. 20th Fox, Warner Bros., Col. and Par.) is such that they may force repudiation of current agreement unless Spanish authorities commit themselves to augment license allocation accorded these companies under the Sindicato Baremo point system. Yank companies are not even in the mood to accept another deadline extension unless Spanish authorities are more agreeable. Spanish Distributors Assn., on the other hand, continues to spearhead the sindicato assault to prevent special license concessions to American distributors. Fundamental reasoning of MPEA members at this critical juncture can be bioled down to: no increase of licenses, no renewal of agreement. Repudiation by MPEA of film pact would engender a difficult and complicated situation which would find operating companies pitted against the three Yank companies releasing through Spanish franchises, with the latter accepting to live with the Baremo. However, even if agreement denunciation by MPEA does take place, Hochstetter is expected to continue his all-out efforts in the month respiring above the time of denumbers of the time of the continue of the time of the continue of the co rempired in the next scene, and remains atop his crown until heroine Mala Powers playfully tosses, it is to make of it, and the non-committent of the balloon at the climax. It is to the great dismay of the witness who has learned to admire its rich man well while Annie Giraricanial sticktoitiveness. After endots and the stands out as the ex wife. The attractive but, except for Debbie clals and avoid a rupture that could during incidents that would have jother are just adequate. Mosk.

Interval of Comedy, a drama and even a spoof, it ion by. MPEA does take place, Customers may not know what. Hochstetter is expected to continue this all-out efforts in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the time of demanded in the month remaining between the maining between the time of demanded in the month remaining between the maining between the month remaining between the month remaining between the month remaining between the maining between the maining between the month remaining between the maining between the month remaining between the maining between the main the month remaining between the maining between the maining bet

EXPLOITATION FILMS

Honolulu Oct. 31.

Exploitation films are becoming more common-place here than at any other time in recent years Queen Theatre coupled "Unmar-

realist traces laid down by their

predecessors.

Malenotti visited Madrid recentaway from Sopnia, ne said, on more than one occasion—particularly when she appeared in Hollywood films, but she was great in "Two Women" because the director and story were great.

story were great.

Sticking close to his home market. Malenotti found that Italian audiences only recently discovered and accepted neo-realist pix. It is this acceptance, he telt, that is becoming the mainstay of industry success at home with a consequent development of product now make development of product now mak-ing considerable critical and com-mercial inroads in important markets around the world.

mercial inroads in important markets around the world.

In this vein, Malenotti expects to release his neo-realistic Italo version of the Kinsey report "Love and Italian Women," based on an Il-part Cesare Zavattini screenplay directed by as many new wavers: Pontecorvo, Maselli, Varcini, Baldi, Mazzetti, Quosti, Ferreri, Musso, Mingozzi, Marchi and Nelli, He is prepared for censor trouble before "Love" is released next month because his team of young directors have boldly tackled the film's underlying theme that women in Italy bear the burden of social restraints, and because the film will implicitly and explicitly attack well-entrenched Italain traditions. Metro is releasing "Love" throughout, the world except for Italy where Malenotti's own company will release, and the French-Belgian territory taken in hand by Pathe.

"World film audiences," he said, "The Visual of newlockers well-entre and

"World film audiences," he said, "are tired of pseudo-spectacles and the slick Hollywood tale. The al-ternative today is the multi-million dollar screen show the puts "Sans Gene" in this category) or the low-budget, socially-slanted, slice-of-life project which is essentially dependent on story and the uninhibited direction of dauntless new-conter." comers.

omers."

Of immediate trade interest,
Malenotti stated that Joe Levine
would distribute "Sans Gene" in
the U. S. A. and Canada; Universal Espanola will distribute it in
Spain; Malneotti's own Gesi Films
in Italy; Cinedis will release in
France, while Metro takes the rest
of the world.

Lazarus

Continued from page 5

creators in the film medium and give films the same serious atten-tion as books, art and music.

He said narrow censorship based He said narrow censorship based on unrealistic rules stifles progress and "to restrain artistic expression is as wrong as denying freedom of thought." He endorsed the Production Code as being flexible enough to move with the times.

High production costs will con-tinue to prevail, exec ruled, but greater creativity in handling the greater creativity in handling the medium's tools and talents can help. There my even be a time, he said, when the words "stu-pendous" and "colossal" will be foreign to Hollywood. That would be a "millenium," he concluded.

Jimmy McHugh, Seer: Tunepix **Coming Back**

Musicals are on the way back to screen, according to tunesmith Jimmy McHugh, answering a question often asked by songwriters, simultaneously denouncing Hollypurchases of Broadway musical successes as "Penny wise and millions of dollars foolish."

McHugh cited, for example, the reported \$5,500,000 bid, plus a perreported \$5,500,000 bid, plus a per-centage of world gross, to get "My Fair Lady" for the screen. Other instances of multi-million dollar buys are "Music Man," "West Side Story" and "Sound of

Music."

Each of these, declared McHugh, "could have been made in Hollywood from the start." Why do the huge record companies invest in the musicals for Broadway and not the film studios? Hollywood was once the musical capital of the world and musicals made up a large percentage of the films.

a large percentage of the films.

McHugh said there is a definite demand for musicals on the part of television producers, "with more and more requests for musical spex and fantastic ratings for those that are well produced. When pay-tv comes in," he added, "there will be a serious shortage of composers and arrangers because the demand for these creative services will be extreme. The demand for musicals is now intense, and the fact that Hollywood recognizes this is verified by its willingness to pay wast sums for Broadway successes. Why not create some here—and now." he concluded.

McHugh's first writing stint for

cluded.

McHugh's first writing stint for a. Hollywood musical was 1930 when he wrote music for "Love In The Rough" starring Robert Montgomery in which latter warbled a seven-note ditty titled: "Go Home And Tell Your Mother." "It's the same thing today," he said, "you must have a title tune by a good singer and there must be good music in the film. When I wrote 'Dancing Lady' for Joan Crawford, I was told to write a title tune for her to help the picture. Everybody remembered the tune because Fred Astaire made a big 'splash doing a dauce number big splash doing a dance number to it—his first pic,"

Ticket Sellers' Roadshow Scale

Los Angeles, Oct. 31.

Los Angeles, Oct. 31.

A 10°7 across-the-board wage increase and a 45- instead of 48-hour week are among the demands to be made upon local theatre exhibs with hardtix policies by the Treasurers & Ticket Sellers Local 857. IATSE, when reps meet Thursday (2).

At least four L. A. houses will be affected by negotiations, which also include a provision that no employee work more than 712 hours a day six days a week; 6% vacation pay; \$13 a month toward welfare fund for each employee and penalty of 10% where theatremen are late on such payments.

men are late on such payments.

Theatres to sit in on discussions include the Exyptian, where "King of Kings" is current; Carrhay Circle, where "El Cid" preems Dec. 19; Chinese, where "West Side Story," opens Dec. 13; and Pantages, where "Judement at Nuremburg" opens Dec. 21.

HATTEM BROS. BUILD ARTER AT MERRICK

Construction starts this week in Merrick, L.I., on 600-seat Merrick, firstrun arty showcase to be operated by George and Irving Hattem, and David and Morton Sanders. Completion is figured for May or June of next year.

for May or June of next year.

The brothers also operate a chain of Hispano-American houses in the N.Y. area, and are building another 600-seater, the Essex, on Manhattan's lower eastside, this one to open next April.

New York Production: Helping & Hurting

RIVAL DIRECTORS GUILDS

RIVAL DIRECTORS GUILDS

A jurisdictional hassle, long-simmering, threatens to hamper feature production in New York. It results from a renewed drive for recognition by the Screen Directors International Guild, which is telling producers it wants equal footing with rival (Coast) Screen Directors Guild of America. SDIG represents some 500 N. Y. area members in the film and tele spheres.

Immediate dispute is over David Susskind's "Requiem for a Heavyweight," for Columbia, which starts in Manhattan next Monday (6). Ralph Nelson, SDGA cardholder, is assigned to the pic. The leastern guild has gotten nowhere with demands that Columbia sign with it, either taking one of its own members for the actual stint, or simply as a standby.

standby.

own members for the actual stint, or simply as a standby.

International body isn't disclosing strategy, but at the Columbia and Susskind offices the expectations do not rule out picketing such as harassed "Middle of the Night" when it was shooting in Gotham. The greater fear, however, is of subtle secondary boycott tactics, which could seriously hinder, or even shut down, the "Requiem" shooting.

SDIG locked horns for a time, too, with Ely Landau over the now-shooting "Long Day's Journey Into Night." Coast guild member Sidney Lumet is working this one, but Landau has signed with the eastern guild to cover his future productions in N.Y. Under the pact, he's still free to use a Coast director, but must also hire an SDIG member. It could be one, and the same, of course, if the man belongs to both guilds.

It's the majors, more than indies, which are loathe to deal with the easterners. Re "Requiem," for instance, Col has claimed that to deal with SDIG would violate its pact with SDGA, since latter guild refuses to recognize the former. SDIG has sought in the past to set up jurisdictional zones, with its Coast rival, but has consistently met rebuff.

JUSTIN'S RATIONALE

George Justin, Ely Landau's production manager on the now-shooting-in-Manhattan "Long Day's Jour-ney Into Night." Offers another boost for production in New York (cheaper, better creative climate, etc.) and thinks the majors will come around more to

and thinks the majors will come around more to this view. He notes that with the major companies now out from under most of the old overhead that dic-tated keeping production on the Coast, the next logical step is for them to set up shop in N. Y. This alludes to outright ownership, or leaseback, of their own sound stages in Gotham, chiefly to accommo-

SAG Denies

Continued from page I

both sides on the "runaway" issue in Hollywood several weeks ago.

Anyway, he added: "I can't conceive of Mr. Dent as being sus-

ceptible to any pressure. And we certainly wouldn't try it."

certainly wouldn't try it."

Clark did say, in response to a question, that somebody from MPAA went to the trouble of making a trans-Atlantic phone call to Dent while the lawmaker was in Rome early this month. He explained that this call concerned the disclosure of anti-runaway testimony by union reps at the informal sessions Dent held in Hollywood. Clark didn't say, but MPAA obviously wasn't pleased about the leakage.

Asked why the proponents of

MPAA obviously wasn't pleased about the leakage.

Asked why the proponents of overseas location didn't issue a statement answering the union testimony. Clark said MPAA was loathy to get into a running battle of contradiction statements in the press.

Dent, after his European tour, has returned to the U.S., but has not been back to Washington so far and was unreachable for comment. A Dent staffer declined to say anything about the Screen Actors Guild charge. He offered, however, that the decision about whether to hold hearings is still up in the air as far as he knows. Clark said that, speaking personally, he was not opposed to hearings. He was convinced that the industry could muster the winnings arguments in any kind of public forum on the issue of whether halters should be placed on American production units taking the overseas route.

It's no secret that the Assn.

date their own productions, but obviously involving (when available; rental to indie feature and telepix producers as well. Considering the video commercial and industrial film activity in N. Y., the big companies shouldn't have to worry about the economics of N. Y. overhead.

panies shouldn't have to worry about the economics of N. Y. overhead.

Justin is frankly on the bias, since virtually his enfire career has been spent in the east (recent credits: "Middle of the Night," "Twelve Angry Men"), but his sentiment is a popular one these days. This is evidenced not only from other recent utterances of like view, but the N. Y. production upsurge that commenced a few years back with "On the Waterfront." Other pix shot entirely or primarily in the N. Y. area since included "The Goddess" (Justin worked that one, too), "Young Doctors," "Splendor in the Grass," "The Hustler," "Face in the Crowd" and the upcoming "Something Wild"—not to mention the various and sundry shoestring efforts Variety has been documenting.

Costs Lower?

Costs Lower?

Justin says the impetus for the N. Y. renaissance was 'and is' lower costs. Past complaints to contrary, he contends. resulted because producers simply didn't know how to work in Manhattan, specifically as to the mechanics and logistics. "They came in without knowledge of the personnel and locations," says Justin, which made for plenty of waste and—worse—needless friction, particularly respecting the craft union angles.

and—worse—needless friction, particularly respecting the craft union angles.

Hollywood's current willingness to take the show on the road, he continues, is partly due to the breakdown of the old monarchies that ruled production (also overhead dissipation), but also because the search is on for more realism in preference to backlot make believe. But Justin goes farther, maintaining it's also the lure of the N. Y. cultural atmosphere, "and some of it must rub off." One reason for reduced expenses in N. Y., he adds, is that there's less tolerance of unpreparedness. More rehearsal time is allocated in the east, making for fewer takes (the practice, usually, as

ness. More rehearsal time is allocated in the east, making for fewer takes (the practice, usually, as well as the theory).

At the moment, only "Journey" is lensing in Gotham, but David Susskind's "Requiem for a Heavyweight," for Columbia, commences on Nov. 6. Justin's arguments aside, the prospects for increased activity in N. Y. are clouded momentarily by a jurisdictional squabble between Directors Guild of America (on the Coast) and Manhattan's Screen Directors International Guild, the latter now raising a more insistent voice for recognition on feature productions shot in its bailiwick (see separate story).

story).

The hassle threatens to menace future N. Y. production until SDIG gets its way.

Robert Lippert As To U.S. Aid

For Pic Industry

Editor, VARIETY:

Taking issue with Carl Foreman's letter (VARIETY Sept. 20), the government subsidy for a national film school and training studio is visionary and ineffective. With all due respect to his creative achievements, he is oversold on "message." As a producer and theatre chain owner, I am positive arty and politically guided productions wouldn't hold audiences and save the economically threatened future of motion picture production and exhibition. tion and exhibition.

The government should make direct subsidies to Hollywood's great film industry, instead of making it a special target for taxes. This internationally influential medium should get special aid without any strings attached.

Abblitton of the "ampregary"

Abolition of the "emergency," 10% theatre tax—dating from the World War—is only the first step to save a lot of theatres and many producers from closing their doors.

The government should go farther. Our foreign competitors get heavy government subsidies like England's Eady Plan and Italy's direct aid. Government subspokesmen worry about "runway production" of motion pictures and television film, but balk at making more Hollywood production profitable.

During my 18 years as an active During my 16 years as an active producer. I have watched motion picture production drop from 600 features a year to approximately 200. According to Johnson ogfice figures, approximately 9 out of 10 pictures fall to break even.

This great industry needs out-right government aid, before it's too late.

Robert L. Lippert

on American production unjis taking the overseas route.

It's no secret that the Assn. would rather skip a probe. Obtiously, it would have nothing to gain by one.

Strictly fortuitous, Dent is reported to have been in the same car pool with an MPAA attorney who has taken a leading role on the runaway issue. But this hardly rates as pressure.

Without regard to the Dent Subcommittee and the runaway ister, it can safely be said that MPAA is a potent outfit and Johnston can throw a lot of weight around, having access to many ears in high places. Cinema, hardtop 1,600-seater, and latest unit in the General Drive-in chain, has opened in Menlo Park, N. J.

20th Wraps Early

Continued from page 3 i

exec production assistants to lighten his burden, "Good men are not easy to find," he noted. "That's why it's taking me so long to get the men I want. I need help. I can't do this big job alone."

Production chief said in addition to these two execs, "we need a lot of men. We've got to fatten up our staff at the right time with the right manpower."

star at the right time with the right manpower."

In addition to activity on "Cleopatra," which is skedded for roadshowing next November, three other films are in various stages of production abroad, "The Inspector," "Satan Never Sleeps" and "Longest Day," Levathes reported. Two films currently are shooting on the lot, "State Fair" and "Hemingway's Young Man," and three are slated to roll during November, including Mark Robson's "Nine Hours to Rama." David Brown's "Something's Got to Give" and Jerry Wald's "Mr. Hobbs Takes a Vacation."

Six additional films are in editing and scoring stages: "The Comancheros," "Second Time Around." "Bachelor Flat," "Tender Is the Night," "The Innocents" and "Gigot."

At a meeting attended by more than 200 employees, Levathes painted in detail the studio's up-coming production plans and soctched rumors that company would shutter for several weeks

would shutter for several weeks toward end of the year or that it would be sold.

He told employees that studio is spending \$3,000,000 on new buildings being constructed on 17 acres retained by company in sale of most of its property to Webb & Knapp for Century City.

Hardtop Boom In Chi Follows **Vans to Suburbs**

Chicago, Oct. 31.

Chicago, Oct. 31.
Chi is taking its place in the current crosscountry flurry of hardtop construction with, two new houses set to open in the suburbs within the next five months as the the exhibs follow the movement of population, parking and money out to the split levels. Within the city limits, a new first-run art house. The Town opened recently in the near north side Old Town area. Formerly the B-run Lane Court Theatre, it was purchased and refurbished by Charles Teitel, World Playhouse owner and prexy of Teitel Films, distributors.

First of the suburban houses set

of Teitel Films, distributors.

First of the suburban houses set to open is the Golf Mill Theatre in northwest suburban Niles. It's located on the grounds of the Golf Mill shopping center and is skedded to preem Nov. 3 with 1,800 seats: The other is the Hillside Theatre, which is set for a February opening adjacent to the Hillside shopping center due west of the city with a 1,500 seating caracity. pacity.

of the city with a 1,500 seating capacity.

The Golf Mill Theatre is being constructed and will be operated by Morton Fink Enterprises, realtors and owners of two ozoners, and will be managed by Bene Stein, formerly manager of the Rockne Theatre for three years. It will have a 90c top admission.

The Hillside Theatre is being built for an estimated \$600,000 and is sponsored by realtor Leonard H. Sherman and attorney-exhibitor Oscar Brotman. Plans include stereophonic sound, a Todd-A-O screen and an art gallery.

Stein, manager of the Golf Mill,

Stein, manager of the Golf Mill, says that he will open the theatre with A-run showings, but that he is going to make a concerted bid for a day-and-date relationship with some of the downtown Chi first-

"We're not competitive with the "We're not competitive with the downtown houses in any way." Stein said. "At this point they're somewhat airaid that we'll destroy the image of the Loop as the only place to go to see first-runs. Several New York deluxers are day-and-dating pictures with first-run art houses and I understand that both the theatres and distributors are happy with the arrangement."

Feeling an 'Edge' **Prudential Sues**

Suit asking total trebled damages of \$600,000 was filed in New York Federal Court this week by Prudential Theatres against Brandt Theatres, Warners, Paramount, 20th-Fox and Metro.

Complaint alleges that Brandt has an unfair advantage in acquiring product because of his own interest in Connecticut theatres plus his buying and booking for other houses. It's further charged that the distrib defendants are part of a conspiracy.

In addition to monetary damages Prudential wants the Brandt chain to divest itself of interest in the Palace Theatre, Stamford, and to cease representing theatres in which he holds no interest.

TAKING A BREATHER ON HOUSES—KALMINE

Los Angeles, Oct. 31.

toward end of the year or that it would be sold.

He told employees that studio is spending \$3.000.000 on new buildings being constructed on 17 acres retained by company in sale of most of its property to Webb & Knapp for Century City.

Reopen Edmonton House—Edmonton, Ait, Oct. 31.
One of Edmonton's early-era houses, the Dreamland, has reopened after being closed for two months.

Morris Dunn, of Midwest Theatre Enterprises, which owns the Gem and Dreamland Theatres, said he plans to show a number of European releases. The Dreamland will also feature Saturday matinees for children with serials and cartoons.

GOUIRAG

SUGH

JOHN WAYNE

challenges the killer kingdom called

THE COMANCHEROS ...ruthless plunderers of an empire-in-the-making!

PERSOFF and LEE MARV

Freduced by GEORGE SHERMAN Directed by MICHAEL CURTIZ Screenplay by JAMES EDWARD GRAN

COLOR by DE LUXE



Inside Stuff—Pictures

Dubbing the French version of the Josh Logan production of Marcel Pagnol's Marius trilogy "Fanny" presented a problem not usually met in English-into-foreign language films in that both Maurice Chevalier and Charles Boyer, who star, are native Parisians.

The French dubbing industry has specialists who regularly do voices of American stars. The case of "Maurice de Monilmontant" (Montmartre) is something else again. Any attempt to dub him would be roared off by the French, especially since Radio-Diffusion-Francaise, French-TV, has done an extremely lengthy serialization of his life. Fitting his heavy schedule into the WB dubbing program was finally arranged and so the French will get "pure Chevalier" in the role of Panisse.

When it came to Boyer in the role of Cesar, that was something else when it came to Boyer in the role of Cesar, that was something est again. The actor insisted that it had been so long since he had appeared on a French stage that nobody would know the difference and that he actually preferred a dubbed voice. He is reported to have said, "I'll get panned anyway since the part of Cesar belongs perpetually to the memory of Raimu. So get anybody you want for my voice."

If it's a Biblical or historical film, the "proposed" Columbus, Ohio ordinance banning minors from seeing certain things on film in Columbus doesn't apply, under a clause in the measure sponsored by Councilman Ronald DeVore. This bill, to be submitted to a vote soon, forbids minors from seeing films "which are in whole or in part unchaste, immoral, indecent, vulgar or profane" or use "immoral, indecent, vulgar or profane language." Further, it would ban minors from seeing "any picture which deals in whole or part with prostitution, incest, rape, homosexualty, or adultery." Banned also are films which expose "private parts, buttocks or mammae" or "Indecent or lewd dress," and films "depicting acts involving moral turpitude or which are provocative of corrupt morals, crime or juvenile delinquency." Biblical or historical films would be exempt from those provisions.

If the bill is passed, managers, ticket-sellers, and even parents

If the bill is passed, managers, ticket-sellers, and even parents might be liable to criminal prosecution for permitting minors to see the forbidden films.

Metro has the option of exhibiting its two Cinerama productions, "How the West Was Won" and "The Brothers Grimm," in a variety of different processes in those foreign countries where the Cinerama people don't have a theatre, under terms of its deal with the tri-panel company.

In such countries, films may be shown in 70m, Cinemascope or 35m. Where Cinerama has its own facilities abroad and after the triple-screen exhibition is completed. Metro will distribute pix in smaller-sized versions.

Provisions of the Metro-Cinerama pact stipulate that Cinerama must have 60 U.S. and 40 overseas theatres set when "West" completes production.

Passing up Pentagon efforts to let him save some face, it took a directive from Defense Secretary Robert S. McNamara to make NATO commander Gen Lauris Norstad whack 450 GTs from the 700-man contingent originally slated to help film Darryl Zanuck's "Longest Day." Pentagon sent Norstad "suggestions" that fewer U. S. infantrymen be deployed from Germany to France for the filming. This left the door open for Norstad to take the action "voluntarily." However, the NATO chief declined for reasons unknown, to go along with the Pentagon gesture, and when news broke that only 250 troops would be used by Zanuck, it was disclosed the cut was taken by McNamara's order.

Henry Klinger, existern story editor of 20th-Fox, is the author of a paperback original whodunit, "Wanton For Murder," which Pocket Books has just issued. As previously forecast here it introduces an Israeli detective, Lieut. Shomri Shomar, complete with goatee. He's explained as on loan to the New York police via international talent exchange. For a first try at plotting murder fiction, Klinger has donewell and with added sureness (he's already working on his fourth book) Shomar will undoubtedly be even more exciting.

Ceiling of the Nola. 300-seat house in New Orleans caved in, killing a 65-year-old woman usher. Mrs. Bertrand Odinet, and injuring at least 50 persons. A number of patrons were trapped under the network of wire lathing and heavy plaster that crashed down on them about 6:35 p.m. during the screening of "Homicidal." Police, firemen and volunteers worked to pull patrons, many of them hysterical children, from the rubble.

In a recent Variety story on the crackdown on ads for nudist films by the Chicago Sun-Times and Chicago Daily News it was incorrectly inferred that Tom Dowd, owner of the Capri Theatre, was considering legal action against the papers. The Capri, which is currently running a skinpic on a double bill, is advertising the second feature only in the two papers. The co-owned Chicago Tribune and Chicago's American are taking ads for both films.

Some 1.000 delegates to Diocesan Council of Catholic Women of Ohio passed a resolution at Columbus declaring that parents were morally responsible for making sure their children see only "suitable" films, and urged them to support wholesome entertainment, not pass the buck.

Indiana's Allied **Unit May Go TOA**

Topping agenda of next month's confab of Allied Theatre Owners of Indiana, which broke away from National Allied org, is whether to accept bid to align with Theatre Owners of America. The Hoosier pownow is down for Nov. 13-14 at the Marott Hotel, Indianapolis.

Previous reports have made it seem as if the Indiana-ToA union was a foregone conclusion, but impression in some exhib circles is that the decision is far from settled. At ToA's suggestion, the Hoosiers were invited to observe recent ToA parley in New Orleans, and did so via board chairman. Trueman Rembusch and prexy Dick Lochry. From high ToA sources present at the convention, it's understood the Indianams came to no decision at the time.

Both Rembusch and Lochry have maintained silence as to recommendation they will make to the Indiana meeting.

Never Let Go' As Sub
San Francisco, Oct. 31.

Advance ticket revenues for fifth anual San Francisco, Oct. 31.

Advance ticket revenues for fifth available val, opening two-week stand Wednesday (1). night, is more than opening two-week stand Wednesday (1). night, is more than opening two-week stand Wednesday (1). night, is more than opening two-week stand Wednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Yednesday (1). night, is more than opening two-week stand Ye

Frisco Fest's Coin Up: British 'Honey' Yanked: 'Never Let Go' As Sub

'La Dolce Vita' Blazes Subtitled Paths: May Mislead Showmen Back In Italy

AB-PT Nine Months Net Estimated \$7.580.000: Slight Shade on Last Yr.

Nine-month income of American Broadcasting-Paramount Theatres edged up to a record level, reflecting strength in both the broadcasting and theatre divisions. Estimated net operating profit for the period hit \$7.580.000 or \$1.78 per share, compared with \$7.522.000 or \$1.76 a share for the like '60 period. Net profits, including capital gains, rose to \$13.758.000 or \$3.24 a share from \$8.873,000 or \$2.08 per share last year. last year.

trom \$8.873,000 or \$2.08 per share last year.

Third quarter figures alone also brought cheer. Estimated net operating profits were \$1.886,000 or 44c a share compared with \$1.869,000 or 45c a share last year. Net profits, including capital gains, were \$1.915,000 or 45c a share versus \$1.892,000 or 44c a share for the like period last year.

Prexy Leonard Goldenson told holders that theatre revenue for the nine-month ran ahead of last year, although third quarter income was below that of '60. This, he said, reflects fewer blockbuster pix available during the quarter.

The broadcasting division, however, surpassed itself in the latest quarter reported.

quarter reported.

Subscription Cinema 77 Starting in Des Moines

Starting in Des Moines

Des Moines, Oct. 31.
A commercial art theater here has been tried many times without success but a subscription approach shows possibilities at this time. A subscription membership of more than 100 is said to be in the making. Sixteen members of what is called "Cinema 77" (for no reason whatever in the name, according to Joan Walther, wite of a Drake U. professor, who heads the subscription drive) got under way last year in showing the art and foreign films at the Unitarian church. Since the church auditorium had capacity for only 200 it was necessary to find a larger place this year and the Varsity theater (adjacent to Drake U. campus) will show the films on one night only (two shows) for "Cinema 77s" 1961-62 season. Subscription members pay \$6. for eight films in the season and general admission is \$1. The first picture, "The 400 Blows" at the Varsity this week had 450 admissions.

Pictures advertised as scheduled for the season at the Varsity this week had 450 admissions.

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Pictures advertised as scheduled for the season at the Varsity are "The Captain from Koepenick," (German) Nov. 8. "Dreams" (Swedish) Dec. 4, 5, 6; "Ordet" (Danish) Jan 10; "Nights of Cabirla" (Italian) Feb. 7; "Apara-Jito" (Indian) Mar. 7; "The Crucible" (French) Apr. 4; "We Are all Murderers" (French) May 2.

NEW ORLEANS HARDTOP. FIRST THERE IN DECADE

New Orleans, Oct. 31.
Local backers have taken on a site for an underground specialty film theatre, first of its kind in the U. S. and first new four-waller (above or below terra firma) in this city in a decade. It's to seat 400, with debut expected by next fall.

Disclarate

aud, with debut expected by next fall.

Disclosure, by an outfit called University Cinema, appeared timed as a good-cheer note for the TOA assemblage here last week. Promoter is a local citizens group listing Robert Rowen as president. He'll. also manage the house.

New deluxer, which plans a policy of firstrun imports and special audience domestic product, aims for strong trade from the Tulane and Loyola University enrollments. Theatre will be within

Tulane and Loyola University en-rollments. Theatre will be within walking distance of both campuses. Virtually the entire lot above the theatre will be used for auto parking. Only the entrance and a brief outline of the auditorium will project above ground.

Art Product Spreading Into Ohio Provinces

Cleveland, Oct. 31. European art films are invading Ohio's small towns, creating a new

In addition to giving overseas producers an exaggerated idea of what their own features can do in the U. S. market, "La Dolce Vita," Astor Pictures' successful Vita," Astor Pictures succession talo import, may also be breaking down U. S. exhibitor resistance to subtitles in many important areas. (The Roman Catholic Legion of Deceney "separately classified" the

(The Roman Catholic Legion of Deceney "separately classified" the film with the understanding that this qualified approval would only be applicable to the subtitled version. Presumably, a dubbed version of the film would have been condemned. Other recent pix separately classified by the Legion: "Suddenly last Summer," and "King of Kings.")

Suddenly last Summer," and "King of Kings.")

Because it is proving to be a picture of wide boxoffice appeal, "Vita" is now getting dates in theatres which have never before played a subtitled feature, according to Astor's sales veep George Josephs. Exec wouldn't go so far as to predict these theatres will henceforth embrace all subtitled pix, but he feels that his experience with Astor's follow-up Italo import, "Rocco and His Brothers," indicates that more and more theatres are now willing to go for the subtitled, rather than dubbed, foreign film.

Astor has three versions of "Rocco" available for booking: the original subtitled version, the full-length dubbed version, and an "edited", dubbed version, from which about 30 minutes have been

ine original subtitled version, the full-length dubbed version, and an "edited". dubbed version. from which about 30 minutes have been lopped off the original 175-minute running time. According to Josephs, a "surprising number" of exhibs are choosing the original subtitled version in preference to the dubbed versions. He acknowledges its difficult to pinpoint the reason for this unusual preference, but he thinks the success of "Vita" has had something to do with it. As with Joe E. Levine's Italo import, "Two Women," it's expected that the great bulk of "Rocco" dates will be in dubbed versions. Nevertheless, any sizable increase in the number of theatres willing to play titled importars would be significant to the smaller importers for whom dubbing fees circa \$15.000 per pict are always arisky burden.

Film Technicians In US-USSR Swap

Washington, Oct. 31

Washington, Oct. 31
United States and the Soviet
Union have agreed tr an exchange
of film specialists before the end
of the year. A Russian group is
expected to come here during the
last week of November, and a U.S.
delegation goes there after the
Soviets return home.
Agreement was one of the few
substantive deals made during a
two-week meeting here of the U.S.USSR standing committee on cinematography cooperation.

matography cooperation.

Another agreement will see both parties hurrying selection and ac-ceptance of 15 documentary films from each side before the year's

from each side before the year's end.

The committee, with the U.S. represented by MPAA president Eric Johnston and USIA's Turner Shelton, pushed slightly ahead on plans for co-production of films by U.S. and Russian producers. "Specific negotiations" are now called for although the idea of co-paraclife negotiations" are now called for, although the idea of co-operative ventures has had only vague reception in the past.

Both the U.S. and Soviet representatives agreed to press for maximum distribution and exhibition of films, with periodic reports on progress.

Acad's Bard Retrospective

Hollywood, Oct. 31.

"Shakespeare on Film" will be a new series of films to be screened for its membership by the Academy of Motion Picture Arts & Sciences, to follow the earlier "Charles Dickens on Film" and "Tribute to Ernest Hemlingway."

"Tribute to Ernest Hemingway."
New program will encompass
three pix based on the Bard's
works, launching with Metro's
1936 "Romeo and Jullet" on Nov.
5. Follow-ups will be J. Arthur
Rank's "Henry V," Nov. 19, and
Rank's "Hamlet," Dec. 3.

Majors Still Snub Frisco Fest

San Francisco, Oct. 31.

From 19 nations are entered 22 features in fifth annual San Francisco Film Festival which starts tomorrow (Wed.) and runs through Nov. 14 at the 1,000-seat Metro Theatre. Soviet Russia has two entries, "The Clear Sky" and "Peace to Him Who Enters," while U.S. has three entries, "The Exiles," Off Stars and Men" and "The has three entries, "The Exiles,"
"Of Stars and Men" and "The
Glass Cage," all independent productions. No other nation has more than one entry.

Frisco Fest's Jury

San Francisco. Oct. 31.
Panel of jurors for fifth annual San Francisco Film Festival, starting tomorrow (1) at 1,000-seat Metro Thea, has been expanded to five with inclusion of British filmmaker John Halas and Russian film critic Kira Paramanova.

Other Jurors are American Importer Arthur Mayer, director Josef von Sternberg and Indian director Tapan Sinha. Total of 22 feature films from 19 nations will be shown at fest, which runs through Nov. 14.

Admission to fest, sponsored by Frisco Art Commission, is \$2.50 a person for first showings, while repeat screenings at 6 p.m. day fol-lowing first showing will cost \$2 at boxoffice. Schedule of initial screenings and pictures' directors: Nov. 1—"White Dove," Czechoslovakia, Frantisek Vlacil.

Nov. 2—"A Taste of Honey," England, Tony Richardson.

Nov. 3—"Summer Skin." Argentina, Leopoldo Torre Nilsson.

Leopoldo Torre Nilsson.

Nov. 4—"The Clear Sky," Russia.

Grigory Tchukhray.

Nov. 5 (matinee)—"The Golden Trumpet, China Formosa). Dog Ching.

Nov. 5—"Viridiana," Spain, Luis Nov. 5-"Viridiana,"

Bunuel.

Nov. 6—"Peace to Him Who Enters."
Russia. A. Alov.

Nov. 7—"Square of Violence," Yugoslavia, L. Bercovici. and "Alba Regia."
Hungary, Minaly Szemes.

Nov. 8—"Devi." India, Satylif Ray.

Nov. 9—"Ghosts in Rome." Italy. A.
Pietrangell.

Pietrangeli.

Nov. 10—"Girl with Golden Eyes,"
France, J. Albicocco.

Nov. 11 (matinee)—"The Exiles," U.S.,
Kent Mackenzie; "Of Stars and Men,"
U.S., John Hubley, and "The Glass Cage,"
U.S., Antonio Santellan.

Nov. 11—"Sampson," Poland, Andrej
Wajda, and "Description of the Struggle,"
Israel, C. Marker.

Nov. 12 (matinee)—"Animas Trujano," Mexico, Ismael Rodriguez Nov. 13—"Happiness of Us Alone," Japan, Z. Matsuyama.

Nov. 14—"Last of Mrs. Cheney," Ger-

are some

It is most heart warming to re-Dear Mr. Exhibitor: Office of dans Mer. Vice-President Mer. General Sobre

seeing our exciting product thustasm and good wishes after My sincere thanks to you all. celve your expressions of enprogram for the next year.

HI MARTIN Hometer

BOSTON, MASS

"I saw the ree! which shows scenes from your coming pictures and can honestly say that as long as I have been in business this is the finest subject of its kind I have ever seen. I hope these pictures are blockbusers at the box office."

Sam Seletsky-Smith Management Company

"Ever since last Friday whenever BROOKLYN, N.Y.

array of pictures which you exhibited in such showmanlike fashion ways come back to the wanderful last Friday. I could not let the opproduct which we can anticipate far have stopped to talk with local exhibitors, the conversation has almy congratulations in writing to you versal for the continued flow of top portunity go by without extending and all of your associates at Uni-

Manny Frisch a long time to come."

** Randforce Amuse, Corp.

mighty good and I want you to know I am looking forward to their build up enthusiasm for the future ty as a whole and adds to the hope senting excerpts from some of your forthcoming pictures. They look release. This subject should certainly not only of Universal but the indus-This was an excellent job of prefor the future of our business." CHARLOTTE, N.C.

Stawart & Everett Theatres Inc. Ernest Stellings-

ing your forthcoming production reel and may I take this opportunity to say that I am just as proud as you are of the wonderful pictures that it so richly deserves and I for one am Universal has coming. With this wonderful lineup I am sure that Unicertainly thrilled to be on your band-I had the pleasure this week of see versal will enjoy the success which CLEVELAND, OHIO

October 11, 1961

Skirball Brothers Theatres

DALLAS, TEXAS

versal Product Reel and all agree it is great. In fact it is so good we are "We have enjoyed seeing the Uniwilling to book the coming Produc-

tion short. Congratulations."

W.E. Mitchell—
Texas Consolidated Theories.

DALLAS, TEXAS

dous success in a fine line-up of "Have just had the tremendous pleasure of viewing your wonderproud of your up-coming product and more so in the manner you are presenting your product to prospective buyers, by screening these wonderful excerpts. We of Trans-Texas wish you and your company tremenful product reel. You can be really

Frans-Texas Theatres, Inc.

DES MOINES, IA.

"It was a well-prepared subject and it was a good thing to familiarize your customers with the coming product, especially products of this Don Alfan-Tri States Theatres

LINCOLN, NEBR.

"Congratulations on a great production reel on what should be a tremendous lineup of hits."

George Gaughan—Cooper Foundation

"First I want to congratulate Uni-COUISVILLE, KY.

versal on having the know how to writing talent to create six pictures personally on having the foresight assemble the production, acting and which give every evidence of being in the blockbuster, category. Secandly, I want to congratulate you quences. This reel cannot help but enthuse the entire industry and give us all added confidence in the future of our theatres. We hope and expect of these fine attractions in most of our theatres, and I pledge you that the same care that Universal has to show exhibitors these terrific seto have the good fortune to play all we will do everything in our power to merchandise them locally with produced them."

Dale H. McFarland-Fourth Avenue Amusement Co.

MILWAUKEE, WIS.

dous product. I am positive that "I had the pleasure of screening gratulate you and Universal Interyour product reel and want to connational for the backlog of tremen-

every exhibitor in the nation who is fortunate to have U.f. on his side will be proud to show these outstanding attractions. Only good product will motivate the public into our Al Camillo—Tower Theatre

theatres."

"You are to be complimented on the MINNEAPOLIS, MINN.

forward move in screening for us your future productions subject. We

are enthused with what we saw and look forward to running not only these but the others Roy Miller told us of as being currently in produc-

Harold Field—Park Theatre, St. Louis Park Tom Burke—Theatre Associates John Branton, Don O'Neill, Everett Seibel, Chas. Zinn— Minnesota Amusement Co. Paul Lundquist—Northwest Theatre Corp. Robert Hazelton—Independent Theatres

NEW YORK, N.Y.

"I have been exceptionally busy for year for the balance of this year and the past few weeks and have been unable to write you and tell you how impressed I was with the introduction to your coming attractions. I am looking forward, based on what I have seen, to a great mend you for having this sort of for next year. I really want to compresentation."

loe Ingber-Brandt Theatres

leases, we would again be in a very "The shots we saw of the forthcoming releases gave me a terrific shot companies could match your rein the arm and I can only say, if all PITTSBURGH, PA. sound business."

Dinty Moore-Theatre Service Corp.

And many, many more too numerous to mention . . . however, special acknowledgments to:

Dave Wallerstein

Balaban & Katz, Chicago N.T.&T., Los Angeles Gordon Hewitt Ted Mann

Interstate Circuit, Dollar Raymond Willie Minneapolis

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year...... 6 This Date, Last Year.....5

CONFESSIONS OF AN OPIUM EATER" Prod. Div.—Albert Zugsmith Vincent Pirce, Linda Ho, Richard Loo Philip Ahn. Vincent Barbi, Terence de Marney, June Kim, Miel Saan. Ralph Ahn. Alica Li (Started Get. 2)

AMERICAN INT'L Starts, This Year...... This Date, Last Year.....14

"CONJURE WIFE"
(AIP-Anglo Amalkamated)
(AIP-Anglo Anglo Angl

(Started Oct. 11)

COLUMBIA Starts, This Year......21 This Date, Last Year14

Raymond
(Started Sopt Var
("THE WAR LOVER"
(Arthur House)... Anductions)
(Shooting in First Line)
(Shooting in First Line)
(Shooting in First Line)
(Steel Medicen, Rebert Wagner, Shirley
Ann Feel

WALT DISNEY

Starts, This Year This Date, Last Year..... 2

BON VOYAGE
Prod.—Walt Disney
Dir.—James Neilson
Fred MacMurry, J ne Wyman, Michael
Callen, Tompy Kirk, Kevin Corcoran,
Deborah Wiley
Stated Aug. 14
The Art Annual
Prod. Walt
Dir.—Robet Bosney
Dir.—Robet Bosney
Dir.—Robet Stevenson
Maurice Chevater, Hayley Mills, George
Sanders, Michael Anderson Jr., Wilfrid Hyde White, Keith Hampshere,
Jack Gwillinn
Giarted Aug. 14)

METRO Starts, This Year19 This Date, Last Year.....5

Ionica-Capri Produc hooting in Italy Prod.—Jacques Bar

GUNS IN THE AFTERNOON"
Prod.—Richard E. Lyons
Dir.—Sam Peckinpah
Randolph Scott, Joel McRea, Mariette
Hartley, Ronald Starr, James Drury
(Started Oct. 16)

Hartiev, Romind Starres, Mariette (Started Oct. 18)

"Body's Might Out"

Embassy Kinco- Filways Prod.)

Prod.—Martin Ransohoff
Dir.—Michael Gordon

Kim Novak Jam'es Garner, Tony Randul, Gig Young, Howard Duff, Jane

Howard Morris, Anne Jeffreys, Pred.

Clark W Habby Bendix, Jim Backus, Ruth McDevitt

Started Oct. 22)

"RIFIEI IN TOKYO"

(Cipra Production

Dir.—Jacques Deray

Karl Boehm, Charles Vancl. Barbara

Lass, Feiko Kischi, Michel Vitold, Dante Morgio

(Started Oct. 23)

PARAMOUNT Starts, This Year......

This Date, Last Year.....12

"THE MAN WHO SHOT LIBERTY VALANCE"
(John Ford Trods)
Prod. W.B. Goldbeck
Dur-John Ford
James Sewart: John Wayne, Vera
Miles, Lee Marvid, Edmond O'Brien
Arth Device, Kin Muray
(Started Sept. 5.

tstarted Sept. 3.
"THE PIGEON THAT TOOK ROME"
(Formerly "Easter Dinner",
Illenine Production:
Illenine Production
Prod On "Adeville Shavelson
(Charlie "Heston, Elsa Martinelli, Harry
Guardina, Bartaloni and Marietto
(Started Oct. 11)

20th CENTURY-FOX

Starts, This Year24
This Date, Last Year26 THE LONGEST DAY"

THE LONGEST DAY"
Shouting in, France,
Provided Free Cambek
Provided Free Cambek
Provided Free Cambek
Provided Free Cambek
March Millowald, Andrew Marfon,
King William Holden Richard Todd, Peter
Law, no' Robe, Wagner, Tammy
Sants, Fab. 12, Paul Anks, Curt JurStarts Fab. 12, Paul Anks, Curt JurStarte Cambek
Started At 22,
STATE Fab. 22.

gens. Red Buttons, Irina Demich (Started A. 23) STATE FAIR' Shooting it is black Photological Claims Brackett Photological Claims Brackett Pa. Boofe, Bobbe Daton, Pamela Tiffin, Ann-Mary et. Aluc Faye, Tom Ewell (Started Sc. 1, 11)

Ann-Mart et. Alte Faye, Tom Ewell (Started & C. 11)

CLEOPATRA
Joseph I. M. nkiewicz Prod.)

Shoolmen Brew Wander
Bit - Joseph I. Manckiewicz
Bit abeeth Taylor. Richard Burton, Rex
Hurr-sin. Cesser: Danola: Roddy
McDowall, Hume Cronvu. John Hoyl.

(Starte I Seph. 25)

HEMINGWAY'S, YOUNG MAN
Prod. Jerry Wald
Dir.—Martin Rits
Richard Beymer. Paul Newman, Susan
Str. (Shery, Eli Wallach, Diane Baker,
Arthur Kennedy, Jessica Tandy,
Juino Hernandez, Simon Oakland,
Edw. of Dims

Skirted Sept. 25

UNITED ARTISTS Starts, This Year.....24 This Date, Last Year......12

"THE ROAD TO HONG KONG"

Shouth of Note of State of Sta

UNIVERSAL Starts, This Year10 This Date, Last Year12

"THE SPIRAL ROAD"
(Shooting in Surinam)
Prod.—Robert Arthur
Dir.—Robert Mulligan
Rock Hudsom Burl Ives, Gena Rowlands Lesile Bradley.
(Started June 26)

(Started June 26)
THE UGLY AMERICAN"
Shooting in Thailand'
Prod.-Dir. —George Englund
Marion Brando, Eiji Ukada, Pat Hingle.
Arthur Hill, Jocelyn Brando
(Started Aug. 9)
FREUD"

(Started Aug. 9)

FREUD"

Shooting in Munich)

Prod. Dir. — John Huston

Montgomery Clift. Susannah York.

Larry Parks, Susan Kohner, Erick

Portinan

Flortinan

Flo

WARNER BROS.

"LOVERS MUST LEARN"
Pro-Dir —Delmer Daves
Troy Jonahue, Suzunne Pleshette, Rossano Br. 77i, Angie Dickinson
(Started Sept. 4)

"CHAPMAN REPORT"

(Darryl F. Zahuck Productions)

Prod.—Richard Zanuck

Dir.—Ceorge Cukor

Shelley Winters. Ray

Danton, Andy

Duggan, Jane Fonda, Harold J. Stone,

Glynis Johns, Efrem Zimbalist Jr.,

Ty Hardin, Claire Bloom

(Started Sept. 25)

INDEPENDENT

Starts, This Year......33
This Date, Last Year.....35

"GAY PURR-EE" (CPA Pictures Inc.)
(Animated Feature)
Prod.—Henry G Saperstein
(Started June 6)

(Started June 6)
"PHAEDRA Production"
(Jules, Dassin Production"
(Shootine in Atlena
Prod Dr —Jules Dassin
Melina Mercourt, Anthony Perkins, Raf
Vallone
(Started July 9)

ADVISE & CONSENT

"ADVISE 2 CONSENT"
(Otto Preminger Prod., for Columbia Release)
Stroid (Pt) Preminger
Henry Fanda, Charles Laughton, Don Merry, Peter Lawford, Walter
Fold win, Gene Tierney, Franch Tierne, Lew, Avres, Burgers, Steredth,
Ford, Mort Sall, Michele Montau
(Started Sept. 5)

(Started Sept. 5)

"(JOSEPH DESA"
(Dmytrk-Wieler Pro. for Columbia Release)
(Shooting in Rome)

"(Shooting in Ro

Stated Oct. 16 in N.Y.)

BRITAIN

ANGLO AMALG

Starts, This Year14 This Date, Last Year8

FLAT TWO "FLAT TWO"
(Anglo-Guild Prods.)
Prod --Jock Greenwood
Dirt. Alton Conke
John to Mes rier, Jack Watting, Bernard Archard
(St. ried O-4, 2) at Menton Park studies)

"CANDIDATE FOR MURDER"
(Anglo-Guid Prods.)

Prod. Jack G. enwood
Di. - David Villers
Michael Gough John Justin, Erika
Remberg

Remberg
"NIGHT OF THE EAGLE"
Independent Artists (Prod.) Ltd.)
Prod.—Albert Fennell
Dir.—Sidnev Hayers,
Peter Wynsards, Janet Blair
GSt Associated British
studios Elstree: Off the floor: Nov. 10

BRITISH LION Starts, This Year10 This Date, Last Year15

"STRONGROOM"
(Thertrecraft Lid.) For Bryanston-British

STRONGROUM"

Theatrecard Lyd.) For Bryanaton-British
Lion release
Prod.—Guido (oen
Dir.—Vernon Sewell
Derren Nesbutt, Keith Faulkner, Ann
Lynn
(Slarts Nov. 6 at Twickenham aludios)

COLUMBIA -

Starts, Th's Year......9
This Date, Last Year.....10 "LAWRENCE OF ARABIA" (Horizon Pictures (C.B.) Ltd.)

forizon Pictures (C.B.) Ltd.)
Prod.—Sam Siegel
Dir.—David Le.in
Peter O'Toole, Maurice Ronnet
(Started in Jordan May 15)

DISNEY

Starts, This Year..... 2 This Date, Last Year..... 2

METRO

RANK

Starts, This Year..... This Date, Last Year 9

"TIARA TAHITI" (Ivan Foxwell Prod.) Prod.—Ivan Foxwell Dir.—William Kotcheff James Mason, John Mills, Rosenda Monteros Monteros
(Started Aug. 14 in Tahiti. Then to
Pinewood studios Sept. 8)

REGAL-INT'L

Starts, This Year This Date, Last Year..... 3

"OPERATION SNATCH"
(Keep Films Ltd)
Prod. toles Buck
Dir.—Robert Dav
Terry Them - George Sanders, Lionel
Jeffries, Lee Montague
(Sarted S. pl. 1) on location in Gibral-

Says Town Itself Ruined His Biz

Trial On Of Jack Wright's Suit Against Red Wing-Daily Refused Exhib's Side of Case

He Knows Now

San Antonio, Oct. 31.
District Attorney Charles
Licek's ambition to produce a
series of films at the Bexar
County Commissioners slashed
on juvenile delinquency, narcotics, drunk drivers, etc., is
not to be realized.
Liceh had mapped out an
eventile blueprint and bired

Execution and paped out an extensive blueprint and hired responsible staffers for the cinematic endeavor. He got one pic made and then the County Courthouse, warring his budget. As a result his staff

Not-So-Oldies

Continued from page 3

"The Dybbuk." "He Who Gets Slapped" and "The Potting Shed." The Sunday 7:30 p.m. movie is advertised "Play of the Week" and other prime time films "Critics' Choice" and "Headliner Movies."

other prime time films "Crities" Choice" and "Headliner Movies."

Circuit owner Bennie Berger, a prime mover in bringing back to "belligerent" life the several years dead North Central Allied as an Allied States unit, has been citing this "state of affairs" as one of the main reasons why this territory's exhibitors must reorganize "to fight the film companies tooth and nail." And it's bringing back many of them especially the smalltown Minnesota and 'North and South Dakota theatreowners, into the Allied fold.

"The film companies tooth and South Dakota theatreowners, into the Allied fold.

"The film companies tooth and started to bid competitively for box-mice pitches pictures, are responsible for this flood of feature films on ty that spells unbearable competition for our thaters, making a wreck of them and having a considerable number of them close to the end of the line," Berger told a second meeting of exhibs here this week.

"It's the film companies that sell the ty stations these pictures," continued Berger. "I'm wondering if they are getting 50 and 60% from the ty stations—the outlandish pices that they're making small-town as well as large cities pay for boxoffice pictures, exhibitors more and the smaller exhibs can't afford and that also are helping to put them out of business."

At this week's meeting here, the Auditorium until legal action may be wright forced it to quit It he Auditorium until legal action may be wright forced it to manager James Traser, one of the defendants, who now is runing it as a theatre without any competition.

Burke who did the buying and that Traser suddenly terminated a 20-year product splitting arrangement with Wright and started to bid competitively for box-did that also not typically and the chief owner with with the Chief owner to stay in bir.

At this week's meeting here, the Auditorium until legal action with the defendants, who now is an entity as a theatre without any competition.

Burke who did the buying at the search pay chief the busing as theatre with own as t

At this week's meeting here, the At this week's meeting here, the previously named temporary directors chose a board for the ensuing year, elected officers, set dues and called for a convention next March, thus reactivating North Central Allied. There also was issued to the film companies that "unless they begin to see the light and come to their senses they'll be fought desperately from the word 'go.'"

tar. Then to Associated British stu-dies. Elstree. Off Floor: Nov. 3)

20TH-FOX

Starts, This Year 4
This Date, Last Year 6

THE LION"

Prod.—Samuel Engel

Dir.—Jack Cardiff

William Holden. Trevor Howard, Capucine, Pamela Franklin

(Started Oct. 30, Shooting entirely o
location in Kenya')

location in Kenya)

"THE INSPECTOR"

(Red Lion Films)

Prod.—Mark Robson

Dir.—Philip Dunne

Stephen Boyd, Dolores Kart

(Started June 19 on location in Amsterdam, Then MGM studios, Boreham

Wood, Then location Tanglers)

UNITED ARTISTS

Starts, This Year..... This Date, Last Year..... 9

"THE GIRL IN THE BOAT"
(Knightsbridge Films Ltd.)
Frod.—John Bryan
Dir.—Henry Kaplan
Norman Wisdom. Millicent Martin
Athene Sevier, Richard Briers
(Statted Aug. 14 at Shepperton)

UNIVERSAL.

"CAPTAIN CLEGG"
(Hammer Films Ltd.)
(Started Oct. 30 Shooling entirely on Exec. Prod.—Anthony Hinds
Prod.—John Temple Smith
Dir.—Peter Graham Scott
Peter Cushing, Yvonne Romain, Oliver

Minneapolis, Oct. 31.
Exhibitors in small towns boasting more than one showhouse cannot afford to bid competitively for pictures if the shuttering of all but one theatre in such towns is to be avoided.

is to be avoided.

all but one theatre in such towns is to be avoided.

This is according to testimony by a prominent buyer-booker. Tom Burke, at the federal court trial here of Jack Wright's \$199,090, triple damages suit against the town of Red Wing, Minn, its daily newspaper and various individuals. Red Wing, population 10,500, formerly had two competing theatres. Wright a leges that the defendants conspired to put his theatres, the Chief, out of business and succeeded in doing so, via forcing it to bid competitively against the town-owned film theatre, the Auditorium, and by getting residents to boycott it.

Testimony is to the effect that

to boycott it.

Testimony is to the effect that the purpose was to leave the Auditorium without any showhouse competish. The town itself operated the Auditorium until legal action by Wright forced it to quit It then leared to manager James Fraser, one of the defendants, who now is rurning it as a theatre without any competition.

Burke who did the buying and

theatre.
It's indicated that the suit's trial will not be concluded for a month or longer.
James Fraser, present lessee of the town-ovned Auditorium film theatre, one of the defendants in the federal court \$190,000 triple damages consumers will brought the federal court \$190,000 triple damages conspiracy suit brought by John Wright against the nearby town of Red Wing, Minn., et al, denied on the witness stand that he "conspired" with others to put Wright's competing theatre out of

Wright's competing theatre out of business.

One of the ways Fraser and the Red Wing daily newspaper and Auditorium and other city officials allegedly sought to kill off the Wright Chief theatre was to terminate a product-splitting agreement and to ask the film companies to institute competitive bidding for the sort of boxoffice pictures needed to keep the Chief going. Wright's witnesses testified Fraser bid "oulandishly" high for the product, getting it away from the Chief which finally tossed in the sponge.

Fraser testified that he didn't influence the film companies to demand competitive bidding, but that they did so on their own initiative because of threats received from Wright through the mails. Several of such letters were read

tiative because of threats received from Wright through the mails. Several of such letters were read to District Judge Dennis Donovan who is trying the case which now is in its second month.

During the presentation of the plaintiff's case, evidence was introduced to try to show that in towns the size of Red Wing, population 12,000, two competing theatres could not exist—that only one could survive—if they had to bid competitively for boxoffice pictures.

Little Messages To Film Producers

DO AMUSEMENT EDITORS FIND YOU AMUSING?

• There is a group of men and women who are very important indeed to the producer of any film—namely the amusement editors of America's 1,800-odd dailies. What, in brief, will they do for your picture? There may be no simplified answer, but one thing is surely true, their actions will be "conditioned reflexes" to their impressions. And you can influence their impressions in a simple, direct, untricky way by putting your picture and yourself before them in



- Remember always that you compete for amusement editor interest and attention with other entertainment media television, plays, concerts, ballet, niteries and so on. Upon returning to Hollywood recently one traveller told you bluntly that in so routine (seeming) a matter as your studio publicity stills you (producers as a group) were lagging badly behind television.
- Remember, as a corollary of the above, that amusement editors rely overwhelmingly for story-angles, trade lowdown, ideas and, frequently, actual point-of-view upon this weekly. Here lies a plus-reason for the certainty and frequency of your advertising in



Picture Grosses

Breakfast' Bright 15G, Cleve.; 'Sardonicus' NG 7G; 'Devil' Big 12G, 2d

Cleveland, Oct. 31.

Biz at firstruns here currently ranges from average to a bit better than okay. "Breakfast at Tiffany's" shapes solid at State in first round while "Devil" at 4 O'Clock" still is fast in second Palace stanza. "Mr. Sardonicus" is rated thin at the Hipp.

"L' Avventura" (Janus (3d wk). Lively \$3.800. Last week, \$4.500.

United Artists (B&K. (1,700; 90-\$1.80). "Back Street" (U. (3d wk). Using Target and Street and Stree

"Splendor in Grass" still is very big in second at the Allen. "White Christmas" looks fairish in initial frame at the Stillman.

Estimates for This.

\$4,000.

Palace (Silk & Helpern) (2,739:
\$1-\$1.50 — "Dovil at 4 O'Clock"
(Col: 2d wk). Fast \$12,000. Last
week, \$16,000.

week, \$16.000.

State Loew (3.700; \$1-\$1.50)—

"Breakfast at Tiffany's" (Par).

Lively \$15.000. Last week, "Bridge
to Sun" (M-G., \$6.000.

Stillman 'Loew (2.700; \$-\$1.50)

— "White Christmas" (Par) (reissue', Fairish \$9,000. Last week,

"Love in Goldfish Bowl" (Par- and

"Blood and Roses" (Par), \$4.500.

Westwood Art (Art Theatre
Guild' (855; \$1.25-\$1.50) — "Girl

With Suitease" (Indie, Mild \$2.000.

With Suitcase" Indie: Mild \$2,000.
Last week, "Lavender Hill Mob" (Indie) and "Tight Little Island" (Indie) (reissues), \$2,200.

BALTIMORE

(Continued from page 8)

(Continued from page 8)
Trinian's" shapes warm in same at the Five West.

Estimates for This Week
Aurora (Rappaport) (367; 90\$1.50'--"Forbidden Stories" (Indie (2d wk). Slow \$1,100. Last week, \$1,300.

Charles (Fruchtman) (500; 90\$1,50'--"Splendor in Grass" (WB) (3d wk). Nice \$7,000. Last week, \$9,000.

Cinema (Schwaber) (460- 90.

\$9,000.
Cinema (Schwaber) (460; 90\$1,50 — "Ashes and Diamonds"
(Janus: Slow \$1,400, Last week,
"Secrets of Women" (Janus) (2d

"Secrets of Women whi, \$1,300.

Five West (Schwaber) (435; 90\$1.50—"Pure Hell of St. Trinian's" (Cont). Fair \$1,300. Last
week, "French Mistress" (Cont)
(3d. wk). \$1,500.

ian's (coin. Week, "French Mistress" (Conv. (3d. wki. \$1.500.)

Hippodrome (Rappaport) (2,300; 90-\$1.50).—"Devil at 4 O'Clock" (Col. (2d. wki. Good \$8.000. Last week, \$12.500.

Little (Rappaport) (300; 90-\$1.50).—"Question 7" (Indie). Good \$2,500. Last week, "La Dolce Vita" (Astor. (8th wki. \$1.800.)

Mayfair (Fruchtman (750; 90-\$1.50).—"Hustler" (20th). Nice \$7.000. Last week, "Two Women" (Embassy) (3d. wki. \$3.500.)

New (Fruchtman) (1,600; 90-\$1.50).—"7 Women from Now! (20th). Good \$6.000. Last week, "Greyfriars Bobby" (BV). \$4,000.

Playhouse (Schwaber) (355; 90-Playhouse (Schwaber) (355; 90-Playhouse)

"Greyfriars Bobby" (BV), \$4,000.
Playhouse (Schwaber) (355; 90\$1.50—"Left, Right, Centre" (Indie) (2d wk), Fair \$1,300. Last
week, \$2,200.

week, \$2,200.

Rex (Freedman) (500; \$1.50)—
"Frantic" (Times). Slow \$1,200.

Last week. "White Slavery" (Indie), and "Pagan Island" (Indie),

CHICAGO

(Continued from page 9)

—"King of Kings" (M-G) (2d wk).

Big \$21,500. Last week, \$18,700.

Town (Teitel (640); \$1.25-\$1.80

—"L. Avventura" Janus; (3d wk)

Lively \$3.800. Last week, \$4,500.

Christmas" looks fairish in initial frame at the Stillman.

Estimates for This Week

Alten (Stanley-Warner) (2.866; \$1-\$1.50) — "Splendor in Grass (WB) '3d wk. Very big \$12.00.

Last week, \$16.000.

Colony Art (Stanley-Warner) (1.354; \$1.50) — "Upstairs and Downstairs" Indie. Okay \$4.500.

Last week, "Two Women" (Embassy) '5th wk), \$3.500.

Continental Art 'Art Theatre Guild (900, \$1-\$1.25) — "Breathless" 'FAW: Ordinary \$2.000.

Last week, "Pienic on Grass" (Indie) (2d wk, \$2.200.

Last week, "Pienic on Grass" (Indie) (2d wk, \$2.200.

Heights Art 'Art Theatre Guild (923; \$1-\$1.25 — 'Girl With Suitcase" (Indie) (2d wk, \$1.809).

Hippodrome (Eastern Hipp) (3, 700, \$1-\$1.50) — "Mr. Sardonicus" (Col.) Thin \$7.000. Last week, "Back Street" (U '2d wk), \$8.800.

Ohio (Loow) (2,700; \$1-\$1.50)— "Breakfast at Tilfany's" 'Parl' (Vol. (20, 1)) — "Breakfast at Tilfany's" 'Parl' (1.506; \$1.80-\$2.75)— "Breakfast at Tilfany's" 'Parl' (2.739) (1.51-\$1.50)— "Astonicus" (1.506; \$1.80-\$2.75)— "Breakfast at Tilfany's" 'Parl' (2.739) (1.51-\$1.50)— "Breakfast at Tilfany's" 'Parl'

Randolph. "The Hustler" also shapes fancy in third at Stanley.

Estimates for This Week
Arcadia (S&S: (536: 99-\$1.80)—
Breakfast at Tilfany's 'Parl.
Wow \$23.000. Last week. "Come.
September" (U' 99h wk. \$5.000.
Boyd (SW: (1.536: \$1.80-\$2.75)—
"King of Kings" (Al-G. Boff \$29.000 or close.

Fox 'Milgram' (2.400: 99-\$1.80)—
"Devil at 4 O'Clock" (Col. (2d wk. Sock \$20.000. Last week.
\$36.000.
Goldman (Goldman) (1.200: 99-

\$36,000. Goldman (1,200; 99-\$1.80—"Paris Blues" (5th wk). Neat \$7,000. Last week, \$9,000. Midtown (Goldman (1,200; 99-\$1.80—"Grevirlars Bobby" (BV) \$1.80;—"Greyfriars Bobby" (BV) (3d wk). So-so \$5.000. Last week,

| 13d wki. So-so \$5,000. Last week, \$8,500. | Randolph (Goldman) (2,200) 99-\$1.300. | Spinson | Similar | Spinson |

\$8,500.

Trans-Lux (T-L) (500; 99-\$1.80)

"Loss of Innocence" (Col) (2d wk). Sad \$3,000. Last week, \$4,000.

Viking (Sley) (1,000; 99-\$1.80)

"Raintree County" (M-G and "Gigi" (M-G) (reissues). Sad \$4,000.

Last week, "Man-Trap" (Par), \$6,000.

World (R&P Datha) (1990)

\$6,000.

World (R&B-Pathe) (483; 99\$1.80 - "Apu. Trilogy" (Indie).
Poor \$2,200 Last week, "Ashes and
Diamonds" (Indie). \$3,500.

LOS ANGELES

(Continued from page 8)
street, "Francis of Assist", (20th),
"Trapp Family" (20th) (2d wk),
\$4,400. Vogue, "Saturday Night,
Sunday Morning" (Cont), "Make
Mine, Mink" (Cont) (reissues),
\$2,900

\$2,900.

Los Angles, Pix (Metropolitan-Prin) (2,019: 756; 90-\$1.50'—"Ex-plosive Generation" (UA) and "Teenage Millionaire" (UA) Slow \$9,000 or near. Last week, Pix "Streetcar Named Desire" (WB) "Fugitive Kind" (UA) (reissues)

"Fugitive Kind" (UA) (reissues), \$4,000.

State (UATC) (2,404; 90-\$1.50)—
"Suddenly Last Summer" (Col), "From Here to Eternity" (Col) (refssues). Thin \$3,200. Last week, "Magic Spectacles" (Indie); "Josette of New Orleans" (Indie) (reissues); \$2,800.

Warner Beverly (SW) (1,316; 90-\$1.50)—"Devil at 4 O'Clock" (Col) (2d wk). Bright \$15,000. Last week, \$21,500.

Beverly (State) (1,150; 90-\$2)—"Bridge To Sun" (M-G) (2d wk). Fair \$5,000. Last week, \$7,000.

Chinese (FWC) (1,408; \$2-\$2.40)—"Breakfast at Tiffany's" (Par) (2d wk). Socko \$22,000. Last week, \$29,000.

Tall \$10,500. Last week, \$11.800

Iris, Baldwin (FWC-State) (825; Iris, Baldwin (FWC-State) (825; 1,800; 90-\$1.501—"Greyfriars Bobby" (BV) (2d wk, Iris; 1st wk, Baldwin) (m.o.) and "Purple Hills" (20th) (fris (2d wk, "David and Goliath" (AA) (Baldwin, Mild \$7,-000 or close, Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-\$1.501—

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-\$1,50)— "Young Doctors" (UA) (2d wk, Or-pheum; 1st wk, Hawaii (m.o.) and "Hell to Eternity" (AA) (reissue) (Orpheum), "Boy Who Caught Crook" (UA) (Hawaii), Soft \$6,700.

Egyptian (UATC) (1,392; \$1.25-\$3.50)—"King of Kings" (M-G) (3d wk). Socko \$23,000. Last week, \$25,900.

Hollywood Paramount (State) (1,468; 90-\$1.50)—"Splendor in Grass" (WB) (3d wk). Big \$14,000. Last week, \$18,000.

El Rey (FWC) (861; 90-\$1.50)— Fanny' (WB) and "Goodbye Again" (UA) (reissue) (3d wk). Wobbly \$2,200. Last week, \$3,000.

Four Star (UATC) (868; 90-\$1.50)
"Rocco and Brothers" (Astor) (6th wk). Pale \$3,000. Last week,

when they made their initial appearance.
Circuit originated the old folks' club idea for the entire nation some eight years ago. The Twin Cities' club, whose members now need to fork out only 50c for admission to any of the Minneapolis or St. Paul theatres, be they MAC houses or not, numbers more than 12000 men, and women foday. 12,000 men and women today.

And the MAC circuit now has these clubs in all of its 22 territory

Ted Mann who now owns and operates four of the local eight and three of the St. Paul loop five firstrun theatres along with a firstrun and a subsequent-run neighborhood house here, even frequently in his newspaper ads calls attention to the fact that "Golden Age Movie Club" membership cards are honored always in all of his theatres.

"We feel flattered that other exhibs here have adopted the idea which we originated," says Ev. Seibel, MAC publicity department head, "When any person asks for a card at theatres other than ours in the Twin Cities they are sent to one of our theatres to obtain it."

The idea, originated by MAC, Ted Mann who now owns and on-

PORTLAND, ORE.

(Continued from page 8:

rama equipment. "This Is Cine-rama (Cinerama) preems Nov. 21. Last week, "Can-Can" (20th) and "Carousel" (20th) (reissues) (3d

"Carousel." (20th) (reissues) (3d wk), 0kay \$3,500.

Music Box (Hamrick) ₹640; \$1-\$1,501—"Bridge To Sun' (M-G) (2d wk). Slow \$3,000 or less. Last week, \$3,600.

'Street' Smash \$17,000, Pacing Det.; 'Sardonicus' Hep 12G, 'Devil' 19G, 2d

'PIT' AND 'BAGHDAD' **COMBO TAKES \$255,000**

Chilibu Tanka 4203,000

Chicago, Oct. 31.

Max Roth, prexy of Capitol Films, largest indie distributor in Chi, reports that the A-week run of "Pit and Pendulum" (A1) chalked up the biggest gross of any picture in the 30-year history of his firm. Total of \$225,000 for the period is \$30,000 greater than similar run of "Goliath and the Barbarlans". 18 months ago. similar run of "Goliath an Barbarians" 18 months ago.

'Breakfast' Dandy 9G, Seattle; 'Devil' 7G, 2d Seattle, Oct. 31.

Seattle, Oct. 31.

Not much action at firstrun wickets here currently although the lone newcomer is big. It is "Breakfast at Tiffany's" at Coliseum. "Devil at 4 O'Clock" looms fine in second at the Fifth Avenue but "Greyfriars Bobby" is Ilmping in second at Music Hall. "Splendor in Grass" is passably good in second at Music Box.

Continued from page 9)
\$11.500 after \$13.000 for eighth week. Stays indef.
Guild (Guild: (450; \$1-\$1.75)—
"Question 7" (Indie: (5th wk). This frame winding today (Wed.) looks to hit nice \$9,000 after \$10,500 for fourth week.
Murray Hill (R&B) (565; 95-\$1.80)—"Call Me Genius" (Contil 3d wk). First holdover round ended Sunday (29) was moderate \$6,000 after \$7,000 for opener.
Paris (Pathe Cinema) (568; 90-\$1.80) — "From Roman Balcony" (Contil 3d wk). Escend stanza concluded last Saturday (28) was good \$7.500 following \$9,000 in first.
Plaza (Lopert) (525; \$1.50-\$2)—"Never on Sunday" (Lope) (55th wk). The 54th week ended Monday (30) was good \$8,000 after \$9,300 for 53d week.
72d St. Playhouse (Baker) (400: \$1.50-\$2)—"Hustler" (20th) (5th wk). This session ending today (Wed.) looks splendid \$7,500 after \$8,600 for fourth week. Stays.
68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)—"Bridge to Sun" (M-G) (3d wk). Initial holdover week ended Monday (30) was mild \$4,000 after \$5,100 for opener.
Sutton (R&B) (561; 95-\$1.80)—"The Mark" (Cont) (5th wk). Fourth session finished Sunday (129) was splendid \$9.500 after \$1,000 for third week.
Trans-Lux \$9th (501; \$9.5\$1.80)—"The Mark" (Cont) (5th wk). Fourth session finished Sunday (129) was splendid \$9.500 after \$1,000 for opener.
Sutton (R&B) (561; 95-\$1.80)—"The Mark" (Cont) (5th wk). Fourth session finished Sunday (129) was splendid \$9.500 after \$1,000 for third week.
Trans-Lux \$2d St. (T-L) (540; \$1.51.50)—"Splendor in Grass" (WB) (4th wk). Third stanza finished Monday (30) was great \$14,000 or near after \$19,500 for second. Day-dating with Victoria. Trans-Lux \$2d St. (T-L) (540; \$1.51.50—"Beak Street" (U) (3d wk). Current round concluding today (Wed.) looks to land okay \$5.500 after \$8,500 for second. Day-dating with Victoria. Trans-Lux \$8th \$5.00 for second (WB) comes in on Nov. 15, day-dating with Warner.
World (Perfecto) (390; 90-\$1.50)—"Wild for Kicks" (Times) (2d wk). This week finishing tomorrow (Thurs.) looks to hold with mighty \$19,000 or close on current long-

Last week, "White Slavery" (Indie), \$3.500.

Stanton (Fruchtman) (2,800; 90- Stanton (Fruchtman) (2,800; 90- Farakfast at Tiffany's (Par), 7,000.

Town (Rappaport) (1,125; 90- The Rakfast at Tiffany's (Par), 15,000.

Town (Rappaport) (1,125; 90- The Rakfast at Tiffany's (Par), 15,000.

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Town (Rappaport) (1,125; 90- Stanton (Fruchtman) (2,800; 90- Stanton (Fruchtman) (2,800;

Detroit, Oct. 31.

Grossing conditions continue strong at Motor City's downlown deluxers as three strong new-comers join some sturdy holdovers, "Mr. Sardonicus" looks good at the Palms. "Back Street" opened smash at the Mercury. "Truth" shapes fancy at the Trans-Lux Krim.

"Splendor in Grass" stays splendid in third session at Michigar, "Breakfast at Tiffany's" looms wow in second week at Madison. "Devil at 4 O'Clock" is wham in second round at Grand Circus, "The Hustler" looks good in third at the Fox.

Estimates for This Week

Fox (Woodmont: (5,041; \$.75-\$1.49: — "Hustler" (20th) and "Blast of Silence" (U: '3d wk). Good \$12.000. Last week, \$18,000.

Michigan (United Detroit) (4,036; \$1.25-\$1.49 — "Splendor in Grass" (WB: (3d wk). Splendid \$15,000. Last week, ditto.

Palms (UD: (2,955; \$1,25-\$1,49)
"Mr. Sardonicus" (Col. and "Terror
of Tones" (Col. Nice \$12,000. Last
week, "Explosive Generation" (UA)
and "Teenage Millionaire" (UA),

Madison (UD) (1.408; \$1.25-\$1.49)

"Breakfast at Tiffany's" (Par) (2.1)

k) Wham \$20.000. Last week,

\$21.000.

Grand Circus (UD) (1.400; \$1.25-\$1.49—"Devil at 4 O'Clock" (Col) (2d wk Great \$19.000 or near. Last week, \$22.000.

Adams Balabani (1.700; \$1-\$1 25)—"Rocco and Brothers" (Astor) (2d wk) Oke \$5.000. Last week, \$6.500.

(2d wk). Oke \$5,000. Last week, \$6,500.

United Artists (UA) '1,667; \$1,25-\$1.80:—Closed for a few days to prepare for opening of "King of Kings," (M-G Nov. 2. Last week, "Guns of Navarone" (Col) '16th wk—5 days', \$5,100.

Music Hall (Cinerama, Inc) (1,208; \$1,20.\$2.65.— "Windjammer" 'NT' (reissue) (6th wk). Good \$11,500. Last week, \$10,500.

Trans-Lux Krim 'Trans-Lux) (1,*000; \$1,49-\$1.65; —"Truft," (Indio), Fast \$8,000 or close. Last week, "La Dolce Vita" (Astor) \$4,000 in nine-day 15th week.

Merrury (UM) '1,465; \$1-\$1.50; —"Back Street" (U'), Smash \$17,079.
Last week, "Paris Blues" (U) \$6,*000 in fourth.

000 in fourth.

'GRASS' SMOOTH 12G, ST. L.; 'DEVIL' FAT 14G 🦯

St. Louls, Oct. 31.

No new pictures are being launched this round here, but bit is holding fairly well via extended-runs. Best showing by these is "Splendor in Grass." which is great in second session at Esquire. "Devil at 4 O'Clock" also is fine in its first holdover week at the Fox while "La Dolce Vita" looms big in third at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur: (2,970; 90-\$1.25 — "Back Street" (U) :3d wk). Fine \$8.000. Last week,

wk). Fine \$0.000. \$10,000. Apollo Art (Grace) (700; 90-\$1.25..."Entertainer" (Cont) :2:1 wk). Good \$2.800. Last week,

\$4.000.

Sequire (Schuchart-Levin: (1,800; 90-\$1.25)—"Splendor in Grass" (WB) 1/2d wkt. Great \$12,000. Last week. \$16.000.

Fox Arthur: (5,000; 90-\$1.25)—"Devil at 4 O'Clock" (Col: 2d wkt. Fine \$14.000. Last week. \$18.000.

Loew's Mid-City (Loew: '1,160; 60-90—"La Dolee Vita" (Astor) (3d wk. Big \$8,000. Last week.

Loew's Mid-City 'Loew' '1,160; 60-90:—"La Dolce Vita" (Astor) '3d wk'. Big \$8.000. Last week, \$10,000.

State (Loew' (3,600; 60-90:—"Jet Pilot" (U) and "Conqueror" (U) (reissues: Fair \$5,000 in 4 days. Last week, "Bridge To Sun" (M-G. \$10.000.

Pageant 'Arthur' (1,000; 90-\$1.25:—"Double Bunk" (Indie), Okay \$4,000. Last week, "Watch Your Stern" (Magna: '3d wk), \$2.000.

Media, Church & School Previews, Hospital Benefits Mark 'Kings'

Durwood circuit is giving at mighty heave of explaitation to Fam Bronston's "King of Kings" (Metro) set to open at the Capri Theatre Nov. 9. Preceding the local premiere, circuit is holding a series of private previews for film row felk plus press, radio, television. educators, civic and public dignitaries.

Benefit performance has been t Nov. 13, with the Baptist Me-Benefit personance and the Baptist Memorial Hospital Auxiliary taking over the house. Other benefits will be for the Kester Foundation for Handicapped Chi.dren Nov. 15, and the Liberty Mo Methodist Chuseh Nov. 16. First time in recent memory that a film opening has y that a film opening has three-way benefit in first

Circuit staff also is putting some emphasis on budding journalists. hosting high school editors at a luffet dinner on "Scholastic Press Day." Journalism teachers also are invited and pros in the field will lecture the kids. Latter then will write reviews of the film and these are to be submitted to Hollywood the highing. Circuit staff also is putting some

Ed Edmister, Metro field exploiteer, is currently working on the film here with Bob Goodfriend. Durwood exploiteer, and other cir-cuit execs. House closed Oct. 30cuit execs. House closed Oct. 30-Nov 5 to make equipment changes

Lancaster Daily Plays Up 'Kings'

Lancaster, Pa., Oct. 31.

"King of Kings" (Metro) got a most unusual, back-page review in Intelligencer Journal, morning daily here, last Wednesday (25),

daily here last Wednesday 25, following press preview of the film in Boyd Theatre, Philly.

Intell's entertainment ed. Joseph T. Kingston, moved the review out of usual slot on amusements page and even used a one-column stock shot of Jeffrey Hunter as "The Christus" under a three-column, top of the page head.

head.

Kason was, of course, intense interest in all religioso pix among Lancaster County readers—hundreds of whom already have reserved ducats for the Philadelphia cheritary.

showings.
"Kings" won't be around Len-caster itself for some time, in gen-

caster itself for some time, in gen-cral release playoff.
Review concentrated on possible debatable points in film from lo-cal viewers' widely varied stand-points:: conceded that Samuel Bronston should have an "Oscar," at least for bravery, and wound up —after recommending a personal look-see.

You may not like the implica-"You may not like the implica-tions, or even the conclusions, you will draw from 'King of Kings'; we guarantee, however, that it will make you think."

Both Graham and Sheen are syndicated regulars in Intell and its evening contemporary, Lancas-ter New Era.

New York Theatre

RABIO CITY MUSIC HALL AUDREY HEPBURN BREAKFAST AT THEANY'S"

CO-starring
GEORGE PEPPARD - Poricis Meal - Suddy Is
Meric Balson and SECREY RESENCY
Directed by Blate General - A turow. Stephane/Predict
A Parament Research or TECHNOLOG
On Stage. "WINGS OF GLORY"—Gale axiding speci

UPSTAIRS AT THE UPSTAIRS

Quarter-Century Later Hub's First Arter Is Again

Poston, Oct. 31.

Boston, Oct. 31.
Old Fine Arts Theatre has come full circle. Opened 25 years ago by George Kraska, now exploitation chief of Joe E. Levine's Boston based Embasy Pictures Corp., as the first art house in Boston, it has been reopened by James Valmos and Stephen Prentoulis, both of New York City, as an arter. Theatre is an upstairs house with a balcony in the former Loew's State Theatre. State Theatre.

385-seat house has been The 385-seat house has been renovated; new screen, new marquee; coffee is served to patrons in the lounge; admission price, is SI; and the house is open evenings with matinees only on Saturdays and Sundays. Policy is that of art films and classics and grind.

The house is unique, the only one in the city that has an upstairs upstairs. The theatre entrance is a flight of stairs with a box officat the foot. Upstairs there is a theatre with a balcony, another upstairs.

5 NEW, ONE REISSUE FOR BUENA VISTA, 1962

Hollywood, Oct. 31.

Buena Vista's 1962 releasing slate will include five new films and one reissue, "Pinocchio," it was disclosed at windup of a four-day national sales conclave at the studios here over the weekend

Lead-off feature will be "Babes in Toyland," set to go into the Music Hall in mid-December and which will have 500 Christmas bookings, largest in history of the company, according to president Irving Ludwig.

Irving Ludwig.
Other four include "Moon Pilot,"
"Bon Voyage," "Big Red" and
"Castaways," latter with Maurice
Chevalier and Hayley Mills and
projected for the 1962 year-end
holiday season.

More than 70 branch managers and homeoffice execs attended the sessions, many of whom left for their home bases over the

weekend.

Local exhibs and several visiting from out of town were invited to one or more sales seshes, but none viewed any of the new product, according to Ludwig. "Big Red" and "Moon Pilot" were shown to managers and several exhibs already had seen "Babes" in their local areas prior to coming to Hollywood Locally, "Babes" opens multiple engagements of National Theatres & Television circuit Xmas week. National Theatres circuit Xmas week.

NOT-HAPPY-FELLOWS GET A FREE RETURN

Dallas, Oct. 31.

Trans-Texas Theatres is one of

Trans-Texas Theatres is one of the first circuits in this country to offer a motion picture guarantee ticketback pass. The plan is in effect in nine of the circuit's 11 theatres in six Texas cities.

The pass will be given to parons who do not enjoy a picture being shown on one of the circuit's screens and will be honored Monday through Thursday, with the exception of holidays and roadshow engagements. The Fine Arts Theatre here will be excluded as will the Capri in Dallas and the one in El Paso, both of the latter are being converted to show Cinerama.

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FILM (A) STORIGE

NEW YORK LOS ANGELES

A Division of NOVO INDUSTRIAL CORP.

His Films As Theology

Toronto, Oct. 31. Ingmar Bergman's "Seventh Ingmar Bergman's "Seventh Seal" was shown at Sunday evening service in St. Columbia United Church here, with CBC's Vincent Tovell explaining the film's issues: Congregation joined a three-man panel in discussing those issues

paner in discussing those issues.

"Bergman's films," says
Rev. Shaun Herron "shatter
easy assumptions with which
we live more comfortably than
we do with moral seriousness."

Harling Sounds 'For-Own-Good' Warning to O'Neil

Having tried other tacks, Philip Harling, exhibition's anti-toll spearhead, is now striking an imploring tone. This is specifically for the benefit of Tom O'Neil, the Phonevision topkick via parent RKO General; and aligned with Zenith in the projected Hartford paysee test now in the courts. Harling is solicitous—he wants

Harling is solicitous—he wants
O'Neil to call it off for his own
corporate good. Coimbox tele, he
states, is too "hazardous" to promote, vide the \$2.000.000-plus Par-

he obliges.

Harling's warning of financial failure is a replay of the gloomy prophecy—the difference now being that he's fortified with the Telemeter mathematics. Or as he puts it, the handwriting is "plainly visible—not on the wall but on paper in red ink."

Clarence Brown Recalled At Museum Française

Paris, Oct. 24.

Veteran director Clarence Brown by this time probably is back at his summer home in Palm Springs. Before he left Paris he was being honored by Cinematheque Fran-caise, the government-subsidized caise, the government - substitute film museum, with a reception and a showing of many of his outstanding pictures. Interestingly, many of this country's "new wave" directors dropped in to join in the salute

salute.

Salute.

Shown, who retired three years ago after 40 years as a filmmaker, before sailing back to the States saw two of his early Greta Garbo productions unreeled. These were "Flesh and the Devil" (1926) and "Anna Karenina" (1934).

Among the other of his works screened by the museum were "The Signal Tower" (1920), "Smeuldering Fires" (1924), "Kiki" (1925), "A Woman of Affairs" (1929), "Anna Christie" (1930), "Letty Lynton" (1933), "Conquest" (1936), "The Rains Came" (1940) and "Intruder in the Dust" (1951). While his permanent residence

While his permanent residence is California, Brown spends his summers abroad.

AB-PT ASKS OKAY

Wants Ozoners Near Poughkeepsle and Fayetteville, N.C.

Washington, Oct. 31.

American Broadcasting - Par-amount Theatres is seeking ac-quisition of two drive-in theatres —one near Poughkeepsie, N.Y., and the other near Fayetteville.

N.C. Justice Dept. revealed AB-PT had formally requested Federal District Court (New York) okay for the buys in accord with the Paramount decree binding the

firm.

The Poughkeepsle ozoner, the 9-G, has a capacity of 650 cars and is located on Route 9G outside the New York city. It has just been completed and has not yet been in operation. The North Carolina drive-in goes under the name of the Boulevard and can hold 580 sutos it has been in operation for autos. It has been in operation for some time.

MCA's Children of Divorce

actors on the date of termination will be automatically cancelled. It's expected that many actors will remain with the sub-agents who handled them for MCA. Toward this end. SAG has agreed to issue a franchise to any MCA sub-agent who elects to become a franchised agent. The belief is, however, that many of these will latch onto established agencies, bringing their clients with them.

their clients with them.

Lew R. Wasserman. MCA prexy, declined to comment on which path the company would take, other than to declare: "The contract speaks for itself." This could mean that MCA would continue to rep talent in other fields as the contract applies only to the more than 500 actors currently under the talent agency's aegis. MCA also reps more than 200 writers, 100 tv and film directors as well as producers, composers and other as producers, composers and other

Surrender by MCA, which owns Surrender by MCA, which owns Revue Productions, only confirmed the belief that the company had long seen the handwriting on the wall and had already made up its mind not to fight the inevitable split in its operation.

split in its operation.

Indications

This was borne out by MCA's willingness to sign pact which waived any so-called "favored nations" position, such as other agents being granted more favorable terms by SAG not affecting MCA or Revue.

MCA's contract with SAG, which provides for termination of the waiver of guild agency regulations, also provides that:

"MCA, Revue, or either of them, may acquire without limitation of percentage or amount, the stocks.

may acquire without limitation of percentage or amount, the stocks, bonds and securities, or any of them) of any motion picture company or companies listed on any recognized stock exchange; provided, however, that if MCA or Revue, or any of their affiliated or subsidiary companies, either singly or in combination, acquires or acquire in excess of 50% of the voting stock of any such company XAG shall be given prompt written notice to such effect, and the agency franchise of MCA shall be deemed automatically surrendered 30 days after the date of acquisition.

30 days after the date of acquisition.

"If MCA does not surrender its
franchise by the end of the transition period, MCA and Revue must
divest themselves of all such
stocks, bonds and securities which
ahey are not permitted to own under the SAG agency regulations as
they are not permitted to own unsition period within 30 days after
the end of the transition period."

Prevalent feeling that MCA

Prevalent feeling that MCA will shed agency is bolstered by last year's financial report which showed that the company reaped 87% of all its revenues from Revue. Gross income from tv film and stu-dio rentals was \$57,593,078, while agency commissions brought in \$8,710,914.

hrought in \$8,710,914.

MCA assets have been computed at \$74,088,548 with a working capital of \$15,368,140.

The MCA agreement was the first reached since the actors began negotiations with the Artists Managers Guild. SAG's next big talent agency target is Charles K. Feldman's Famous Artists, second only to MCA as an agent-producer. Guild explained its position on waivers as follows:

Guild explained its position on waivers as follows:

"The MCA waiver was first granted in 1952. Under the Agency Regulations, agents are prohibited from engaging in production unless a waiver is granted. The state of the industry in 1952 was such that the Guild granted waivers to MCA and thereafter to several other the Guild granted wavers to MCA and, thereafter, to several other agents to encourage the growth of a TV film industry and the employment opportunities of motion picture actors.

"At that time, in spite of the enormous economic impact of television on the theatrical boxoffice, alorge economic in the industry.

vision on the theurical boxoffice, a large segment of the industry was determined to resist the new medium. Under the terms of the wawer, TV production increased substantially and our purpose was

fully achieved.
"MCA was aware that the waiver "MCA was aware that the waiver was not perpetual; and the Guild, in spite of MCA's adherence to all the terms and conditions of the waiver, recognized that renewal of the waiver under present circumstances could open the doors to any and all applicants to play the dual

actors on the date of termination | role of employer and agent simulrole of employer and agent simul-taneously. As a result, the Guild, early in October, amounced that it would seek the termination of such vaivers. Immediately there-after, the agreement with MCA was negotiated."

Inking of the agreement is viewed by SAG as a "fair and equitable" resolution of a problem that "will utlimately result in the best interest on the member of the Guild and the industry whole."

M.P. Admen Laurel Spyros Skouras

Spyros P. Skouras, 20th-Fox prexy, was honored by the Asso-ciated Motion Picture Advertisers for his "outstanding services to the motion picture luncheon Thurs industry Thursday (27) in New

In accepting the award, Skouras emphasized the need for producers and admen to work together from the inception of every picture right brough its final release. This comthrough its final release. This com-bination of the producer's show-manship and the adman's salesman-ship "must bring more people to the movies and strengthen the in-dustry," Skouras asserted.

dustry," Skouras asserted.

Other awards went to Metro for "achievements during the last four years." Columbia "for the greatest sustained flow of pictures this year," Robert Selig, exec veep of National Theatres & Television, as "the exhib who has made the greatest contribution to the industry in the past year," and Walt Disney, as the "showman of the year."

Vet industryite Arthur served as toastmaster, while new AMPA prexy Al Floersheimer presided. Skouras accepted the av for the absent Disney.

Hoosier Plan' Workout With Columbia's 'Devil'

Indiana exhibs, taking off from the COMPO and Marcus pull-to-gether schemes, have evolved their own so-called "Hoosier Plan" on statewide level, utilizing initially Columbia's "Devil at 4-O'Clock." Pic kicked off today (Wed.) in Indianapolic

dianapolis.

Over a fortnight, some 40 prints will work 73 theatres throughout the state, backed by heavy coperative ad outlays. Normally, it's figured a pic plays Indiana on an average exhib budget of around \$4,000, but the showmen this time have earmarked close to \$25,000 for print and broadcast media. Additionally, Col has purchased time on every video outlets in the state. let in the state.

let in the state.

Plan is auspiced by Allied Theatre Owners of Indiana. Key figures who mapped it include Revarrand Marc Wolf of the W&Y circuit, Robert Jones of Affiliated Theatres, and Spyro Pappas of the Alliance chain. Print advertising for the promotion bears a seal indicating exhibs believe the pic has entertainment value for the entire family. Partly, this is to butterss. family. Partly, this is to buttress in the public mind the notion in-diana exhibs support uplifting cinematics as against adult-theme product.

product.

To hear the Hoosiers, a lot is riding on the plan. The reports have statewide biz very offish, with Saturday nights "gone to pot."

That's in reference to current NBC-TV primetime quality features, which is raising exhib voices to new levels of testiness.

Big Wilson says, "If Sam Goldwyn won't come to the mountain, forget it!"

BRITISH EDUC SECYS Imported Direct from Engla
"Never have I seen such

outstanding girls"...

ALSO AMERICAN EDUCATED
Swid, Secys, Bkprs, Gals Frl.
Recepts, Typ's, Ciks, Male & Fe
10 4-1740 — MAXWELL ASY,
3 Ofci: 18 E 41, 130.W. 42, 2 Jehn St.

HOW TO GO ON THE 'WAGON'

4 Hrs. and 45 Mins. From B'way

Those actors who used to depend on live television appearances for a living have found themselves a home at Hollywood's telefilm studios. At Metro-TV alone, the list of thesps from the "hive school" making guest star and featured appearances in just two shows; "Cain's Hundred" and "Dr. Kildare," expands weekly.

just two shows, "Cain's Hundred" and "Dr. Kildare," expands weekly,

"Cain's Hundred" stars Mark Richman, whose principal credits have been Broadway and "live" (two "Play of the Week", stints), and has gusst-starred or featured Martin Gabel, Ed Begley, Phyllis Love, Edward Andrews, Philip Bourneuf, Philip Abbott, Will Kuluva, Robert Ellenstein, Pat Hingle, Chloris Leachman, Telly Savalos, Alexander Scourby, Jack Kruschen and Myron McCormick, all within the first 13 shows.

Kildare's "Raymond Massey, of course, doubled between films and major live appearanes, but there's also been such old "live" reliables as Richard Kiley, William Shatner, Dick York, Charles Bickford, Edward Andrews, Susan Pleshette, Cathleen Nesbitt, Edward Binns, Vaughn Taylor, Kathleen Squire, Dick Foran and even Jan Murray.

Same holds true to some extent on the writer and director level. Scripters for "Kildare" have included Ernest Kinoy, Alvin Boretz, and Bruce Geller, while "Cain's Hundred" has employed Eliot Asinoff, George Bellak and Mel Goldberg, Directors include Buzz Kulik, who's worked both shows, Eliiot Silverstein, John Peyser, Lamont Johnson and Herb Hirschman, who doubles as producer of "Kildare."

"Kildare." And that's just the Metro list.

CBS' Incentive Compensation Plan Looks Like a Violation to the FCC

Washington, Oct. 31.

With the option time issue about to come to a head, Federal Communications Commission moved to seal off a possible escape route if the practice is thumbed-down. It wrote CBS that the much-touted "Incentive Compensation Plan" looks like a violation of the Commission rule against affiliation exclusivity.

By so holding it wasted

clusivity.

By so holding, it would appear that little if any doubt, remains about the fate of time optioning itself, although reply comments and oral arguments on the issue are still to come. The Commission's action against the CBS scheme was made with six Commissioners participating (Frederick Ford was absent) and no dissents listed. sents listed.

The two issues are posed in very different forms, technically. The option time issue will be decided on the basis of whether it is in the public interest, and accordingly, whether the Commission rule permitting it should be retained or junked.

junked.

Fate of the CBS sliding scale plan hinges on FCC's determination that it does or doesn't jibs with the anti-exclusivity rule, thus being a simpler proposition of rule interpretation instead of rule revision. But realistically they are twin issues, and, certainly as a tipoft to FCC sentiment, the move against the CBS plan augurs ill for option time.

Commission dispatched letters to CBS and some 40 affiliates, which have agreed to go along with the sliding scale plan, ir(Continued on page 60)

NBC-TV Mulling Daytime Revamp

NBC-TV this week planned a shakeup of part of its daytime sked. One stanza will definitely be dropped in January, a second move is being considered second move is being considered for the same time and a third show is also shaky, but nothing anywhere near definite has been decided about its future. "Five Daughters." a soaper created by NBC is going to replace "From These Roots," which has been hanging on by its teeth in the 3:30 to 4 pm. strip for a long time. Under consideration by the web is the decision to move Art Stark's new paneler "First "Impressions" into the 12 (noon) to 12:30 anchorage vice "Truth or Consequences," and move "Consequences," and move "Consequences," to 12:30, thereby cancelling "It Could Be You."

You."
"Her's Hollywood." a relatively recent addition to the generally stable NBC-TV daytime lineup, is still a bit shake in the web's eyes, but whether it is to be changed also has not been decided.

WNTA RADIO SOLD

Bergen Broadcasting and Bergen FM Inc., subsidiaries of Communications Industries Corp. (Golden Circle group), have contracted to buy WNTA-AM-FM, northern New Jersey outlet, from National Tele-film Assoc.'s.

Deal was made by Lazar Emanuel, prexy of the Jersey firms, and NTA president and chairman Leonard Davis via Edwin Tornberg brokery. No purchase price was given, but an official of CIC said it was considerably in excess of \$1,500,000. Besides Emanuel, officers of the CIC are Blair Walliser, board chairman and secretary; Paul Smallen, exec veepee and treasurer; and Charles P. LeMieux Jr., veepee and general sales director.

NBC Crying All The Way to The Bank over 'Train'

NBC-TV is likely to cry (all the way to the bank) over losing "Wagon Train." The 189 repeat episodes of the hourlong series sold to ABC-TV (for \$8-10,000,000 on a two-year contract are half owned by NBC-TV.

owned by NBC-TV.

NBC is entitled to 50% of all the profits on the first 189 "Trains," which after residual payments to actors, et al., are made, should leave NBC with a return of upwards of \$3,000.000.

snould leave NBC with a return of upwards of \$3,000.000.

By way of recent history, NBC-TV says it was offered essentially the same deal by MCA, the packager, that ABC-TV ultimately accepted. Terms made to NBC early last September (while prexy Bob Kintner was in Europe were nearly \$10,000.000 for two years of new "Wagon Train" product and \$10,000.000-plus-a-few-cents for the 189 repeats. First, NBC delayed a decision until Kintner returned and rejected the deal on the grounds that it required at least three plays of each repeat within the two years in order to adequately amortize the product and, this, felt NBC, would have forced the web into a six-times-a-week saturation deal.

NBC excess say there is no rancor whateours are and the services of the saturation deal.

saturation deal.

NBC execs say there is no rancor whatsoever toward MCA; the web says it refused the deal, thereby freeing MCA of any moral responsibility. One thing, though, that did surprise some NBC execs, was that they expected an answer from the packager on their counter-offer, which was not made when they first heard some 11 days ago of the ABC-MCA contract.

By GEORGE ROSEN

ABC-TV's acquisition of "Wagon Train" for next season—new entries plus 189 hour reruns—may well bring in its wake one of the more fascinating footnotes to tv program scheduling. If Leonard Goldenson-Ollie Trevz & Co. find themselves riding herd on a network full of "Wagon Trains," with viewers treated to episodics wherever and whenever they please—early evening, late night, and conceivably daytime—it's because of the built-in economics attending purchase of the property from MCA.

Oddly enough, it's the libeli

undred": has employed Eliot berg. Directors include Buzz liot. Silverstein, John Peyser, an, who doubles as producer

Insation Plan

Diation to the FCC

NTA RADIO SOLD

TO BERGEN B'CASTING Bergen Broadcasting and Bergen Inc., subsidiaries of Communions Industries Corp. (Golden Cite Form), have contracted to WNTA-AM-FM, northern New sey outlet, from National Telemi Assoc.s.

purchase of the property from MCA.

Oddly enough, it's the likelihood of "Wagon Train" reruns acquiring a daytime berth (with many not unmindful of its inherent appeal as something approaching a western soap opera) that could send ABC at long last off and running in the daytime sweepstakes—a feat that's been an uphill and frequentity frustrating struggle for the past four years.

For the privilege of replaying the old "Wagon Trains" ABC paid MCA-Revue between \$8,000,-900 and \$10,000,000, a figure hardly considered out of line in the light of NBC's purchase of the Danny Thomas half-hour reruns for day-time for \$7,000,000 and approximately the same amount for the Loretta Young daytime reruns. (In addition to the "Wagon Train" of NBC's purchase of the Danny Thomas half-hour reruns for day-time for \$7,000,000 and approximately the same amount for the Loretta Young daytime reruns. (In addition to the "Wagon Train" of NBC's purchase of the Danny Thomas half-hour reruns for day-time for \$7,000,000 and approximately the same amount for the Loretta Young daytime reruns. (In addition to the "Wagon Train" of NBC's purchase of the Danny Thomas half-hour reruns for day-time for \$7,000,000 and approximately the same amount for the Loretta Young daytime reruns. (In addition to the "Wagon Train" of NBC's purchase of the Danny Thomas half-hour reruns for day-time for \$7,000,000 and approximately the same amount for the Loretta Young daytime reruns. (In the particular of the Danny Thomas half-hour reruns for day-time for \$7,000,000 and approximately the same amount for the Loretta Young daytime reruns. (In the particular of the Danny Thomas half-hour reruns f tinuity.)

However, it's the economics sur-rounding the "Wagon Train" re-runs that forces ABC into imagina-

'Wagon Train' No. 1

(Arbitrons; Oct. 22-29)
Wagon Train (NBC) 28.8
Perry Mason (CBS) 27.9
Bonanza (NBC) 27.2
Untouchables (ABC) 24.3
Sing Along Mitch (NBC), 24.0
Gunsmoke (CBS) 23.7
Andy Griffith (CBS) 23.4
Red Skelton (CBS) 23.4
Joey Bishop (NBC) 23.1
Ed Sullivan (CBS) 23.0
Dr. Kildare (NBC) 23.0
Danny Thomas (CBS) 22.6

tive areas of triple-exposure plot-ting. In order to recoup on that kind of investment, it will be neces-sary for the network to run off each of the 189 oldies three times. Only through such a multiplicity of spreads tencompassing a twice-a-week 11:15 late nite berth and cross-the-board daytime exposure for the housewife) can it turn the trick.

trick.

And it could prove out the neatest trick of the tv year, particularly in giving ABC a firm foothold
on the daytime picture. For along
with "Wagon Train," Treyz has an
almost unprecedented investment
tied up in ex-nightime click entries (from other webs), all set for
'62, This includes a longterm deal
for the whole backlog on "Father
Knows Best" (acquired at some \$5,
000,000; Tennessee Ernie Ford in
a new live half-hour cross-theboard entry (at a \$2,000,000 commitment) and over 100 Jane Wyman
repeafs (another \$1,000,000.)

Thus ABC, after repeated but

mitment) and over 100 Jane Wyman repeats (another \$1.000,000.)

Thus ABC, after repeated but fruitless efforts to embrace the housewife with telling impact, finds itself for the first time in a position to do what CBS accomplished so successfully with the "I Love Lucy"."December Bride"."Millionaire" reruns and what NBC is presently achieving with the Danny Thomas and Loretta Young reruns. Not that the daytime rerun formula is new to ABC, It's tried it with more or less indifferent results with Gale Storm, Bob Cummings and "Restless Gun" It's simply a case where the product is better; where a "Wagon Train" could do the job "Restless Gun" couldn't; where a "Father Knows Best" is an infinitely superior series to Gale Storm.

ABG-TV'S UNIQUE | Howard K. Smith Ends CBS Tie In Policy Row; Schoenbrun Successor?

Sauna Or Later

Sauna Or Later

San Francisco, Oct 31.

Is it out of the frying pan and into the fire?

At least two former Frisco radio execs, with a total of 38 years in radio under their belts, don't think so—they've both gone into the sauna (Finnish bath' business in the last couple of months.

Henry Untermeyer, who had 24 years with CBS and Gordon McLendon's KABL, has just become national sales manager of Viking Corp., which sells sauna stoves.

And Bill Nichols, who had 14 years with the Bartells' KYA and Don Lee's KFRC, is now sales manager for Finnsauna, Inc., which manufactures sauna stoves.

'Untouchables,' Other ABC Shows the total

Because of the unexpectedly slow rating start this season on many of its participating hour and regular half-hour programs. ABC-TV is up against a series of unsettling events all stemming from Madison Ave.

It's understood that at least three sponsors on two veteran hour telefilm stanzas carried on ABC-TV are seeking selloffs. Participating sponsor American Chicle on the Wednesday "Naked City" is looking for relief. Ditto—and this one may constitute the shocker of the season—Beecham and J. B. Williams, who are now in ABC's once unassailable "The Untouchables." These two reportedly want relief as soon as they can get it Bristol-Myers is known to want out of "Top Cat," which makes another sponsor retreat in the fateful week past for ABC.

Last of the known rough situations is that Whitehall Pharmacal has left its position on "Calvin & the Colonel." which like "Cat" is a new ABC-TV animation series. Furthermore, Lever Bros., the other "Calvin" sponsor, has allegedly got a deal whereby it is picking up little more than time charges at the moment.

One of the major causes for the packup and walkout going on at ABC is the nature of the tw beast. Sponsors buy the participating programs (the hour slots that the networks sell to more than four sponsors a season), that give the highest share and rating. Since these participation buys are all relatively shortterm deals, the sponsors can shift on short notice from one show to another or from a network with lower participating show ratings to a netork with higher participating show ratings.

John F. Day Heads To Time-Life B'casting

Former CBS news veepee John F. Day reportedly will soon be joining Time-Life Broadcasting.

Day, who has been executed the product of the pro joining Time-Life Broadcasting.
Day, who has been exec veepee
of Pacifica Foundation and general manager of WBAI-FM, New
York, since leaving the network,
is expected to go to London for
the Time organization.

Mel Spiegel to NBC

Mel Spiegel to NBC

Mel Spiege... recently a CBS Ratolio flack, is joining NBC as senior column editor in the network's press department.

Spiegel, who'll report to press boss Elis Moore, will handle NBC news and public affairs programs, replacing Mort Hochstein, who a few weeks ago shifted directly into the NBC News department.

Exiting of Howard K. Smith as CBS' chief Washington correspondent climaxes a running battle between Smith and network brass over Smith's right to render outhe-air opinions.

the-air opinions.

Smith's exit also leaves the question begging of what is personal editoriauzing and what is analytical reporting. Bowout of CBS News' chief correspondent and general manger of the Washington office represents another blow to CBS' news image.

Among those reported as a possible of the control of the case of the

Among those reported as a possible replacement for Smith is David Schoenbrun, web's veteran Paris bureau chief, currently in N.Y. working on a "CBS Reports show. Spokesman for rival network, NBC acknowledged that the web has had some exploratory talks about hiring Smith.

taiks about hiring Smith.
Behind the one paragraph statement issued Monday (30), there was a feud between Smith and the network news brass which almost reached breaking point last spring during Smith's coverage of the tense Birmingham racial situation.

Deficient Trouble

Because of the unexpectedly or rating start this season on any of its participating hour dregular half-hour programs. Beetling events all stemming settling events all stemming som Madison Ave.

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Last of the known rough situation in Birmingham He ended his broadcast by saying "the basic question soon may well be 'do we really deserve to win the Cold War?" That, among other things, got on fhe air and CBS brass blew a gasket.

Smith, in N.Y. on Monday, could not be reached for comment.

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On the basis of a report from Washington last tweek, Variety.

(Continued on page 60)

'Calvin,' 'Breed' Face ABC Shifts

ABC-TV is contemplating ABC-1V is contemplating some major prime time shifts within the next couple of months to bolster the waning rating picture in the '61-'62 season. By today 'Wed.' the decisions should actually be

the decisions should actually be made.
First off, plan now is to drop "Calvin & the Colonel" from its 8:30 Tuesday night slotting, but, because the half-hour weekly animated stanza is so expensive, probably move it to another night, maybe early Saturday evening.
This one move alone suggests several others: "New Breed" will in all likelihood be shifted from its current 9 p.m. starting time on Tuesdays back to where "Calvin" now holds forth. Idea is—and it seems to have sponsor supportto give "Breed," which seems to be popular among the relatively few viewers who've seen it, a chance to beat NBC-TV's "Dick Powell Show" to the punch. Powell's anthology series also starts at 9 and has been beating out "Breed."

Future Of BBC-TV Linked To Bid For 2d Channel In Servicing Globe

By H. CARLETON GREENE
Director-General of the British Broadcasting Corp.)

fer the attention paid in these Tages to the EBC Television Serven its 25th birthday and for

et en its 25th birthday and for he epportunity given to my colcautes and my-elf to look forcautes and my-elf to look forcast that it is as well as backwards. Teleciston develops so fast that it is
any to be concerned only with
a meriate plans. A Silver Jubilee
civities a convenient moment for
colorising and looking further ahead.
The inture of BBC Television is
described in the description of the
property of the service of a
factorial channel. For too long the
BBC has been hampered by the
mits of a single network. Our
felevision Service has inevitably
were less comprehensive than we
would have wished. As a public
corporation the BBC broadcasts
feither fer profit nor for any parwould have wished. As a public corporation the BBC broadcasts in either for profit nor for any particular cause, political or commercial. Our aim is to serve the public, remembering at all times that the public is composed of individuals each with his own set of interests which place him sometimes in a majority group. Sometimes in a minority group. This aim can only be carried out if our service is genuinely comprehensive, made up of programs which appeal in their turn to majority and minority tastes. In radio the existence of three national networks one of them with regional variations, has made it possible to fulfill our aim with such thoroughness that no question of a national challenge to the BBC's position has arisen. In television, however, the position is different. A single channel has not provided the room we need for comprehensiveness. We have not. I think, given way to has not provided the room we for comprehensiveness. We e not. I think, given way to tyramy of ratings but we have a unable to develop our serv-as we should have wished, er to majorities or minorities, the introduction of a second channel depends on the rec-

on the recommendations made in the report of the Broadcasting Committee now sitting under the chairmanhip of Sir Harry Pilkington and after that on the outcome of Parlamentary debate and Government indicates. ecisions about the future pattern f broadcasting in the United broadcasting in the United dom. We are confident that case for a second channel is understood and has general epport throughout the country.

Role In Peace & In War
Public support for the BBC deves from a general recognition
what we have achieved in peace
di in war, and in particular from
e wide range of television proamming we have been able to
fer in spite of the limitations of
single service. The BBC has been
dle to produce programs in every
ld wnich have been described.
United States critics among
hers, as among the best of their
nd in the world. Those who
uite wrongly look upon the BBC kind in the world. Those who tquite wrongly look upon the BBC as a kind of State-backed educational network have been surprised by the success of our light entertainment programs not only in Britain, but in competition with programs produced by our European neighbors and in the United States. Our Shakespearean cycle "An Age of Kings" was recognized—not least in the United States—as an outstanding landmark in —not least in the United States—as an outstanding landmark in television drama. Our remote broadcasts of sport are followed by very large audiences who know they can always depend on the expert skill of our camera crews and directors, and tend to prefer sport uninterrupted by commercials Finally, if anyone doubte the sport uninterrupted by commer-cials Finally, if anyone doubts the standing of the BBC Television. Sevice in the life of the nation, they have only to look at the way in which the great bulk of the audience turns to the BBC on na-tional occasions or in times of crisis.

the obligations of its ("barter, to inform, to educate and to enter-tain, what we are now doing intelevision is not enough. We want to effer our audiences balanced alternative, programs—ith items selected not for their value in competition for ratings, but to give the viewer a genuine choice of material. With a second channel we should be able to enlarge the range of everything we now

General of the British Broadcasting offer in television, both for majorities and minorities. We want, among other things, to improve the service of programs giving the background to the news, interpreting and explaining current events in a more intensive way than we have space for at present. The service of news and current affairs we already provide has been described recently as the best in the world: the times we live in demand that we should not be complacent but should make it still better.

still better.

The value of our service to the public depends on the fact, and recognition, of our independence. We had to fight to establish our independence for many years; it is now a recognized feature of British life. We are not the servants of any British government. Any attempt by the Government to interfere with the independence of the BBC would be strenuously resisted not only by the BBC but in Parliament and by the public at large. One can in fact be sure that no such attempt would be made.

We are not the servants of any

made.
We are not the servants of any stockholders. We reject the attitude of mind which underlies the statement recently made by a lead-

measure of success." If this atti-tude were to prevail the outlook would be gloomy. All the technical advances which lie in the future

advances which lie in the future—color television for every view-er, a satellite communication—would be largely vitiated if they were to be pressed merely into the pursuit of ever bigger profits. I do not in fact believe that profitability will be allowed to become the only measure of success in British television. The British people now have experience of the advantages and disadvantages of the British brand of commercial television. The published evidence given to the Pilkington Committee suggests that this experience hardly makes far-sighted and responsible people eager to see the con-

suggests that this experience hardy makes far-sighted and responsible people eager to see the control of television pass further into the hands of those whose guiding precept I have quoted.

I am confident that in this Jubilee Year, the BBC Television Service can look forward to a future of further expansion, greater achievement, and wider provision for the needs of the public whose servants we are. With the possibility of trans-Atlantic satellite communication only just over the horizon, we also look forward to still closer cooperation with our friends in the broadcasting world of the United States.

BBC's Parade of Shows & Stars Reads Like a Show Biz 'Who's Who' —From the U.S. Came Its Very Best

Well, how did it happen? The BBC had been experimenting for some years on low definition to private receivers. But the time had come to move up to high definition had made a decision to start a public tv service. No other existed in the world. The place was London England, the Studios at Alexandra Palace better known as Ally Pally, the date, 1936 'August'.

Frankly the date should have been November of that year allowing for ample preparation, but to save the annual Radio Show it was just jumped forward. I was really engaged as planner of the new service, but I was the senior staff man, with production experience in radio and theatre. I was on the spot and I offered to handle the job. So as Producer Director, there I was, the centrepiece of a grand souffle with a 10-day deadspot and I outered to handle the job. So as Producer Director, there I was, the centrepiece of a grand scuffle with a 10-day deadline to lead us all into the unknown, untried world of pictures in the home.

in the home.

The Radio Exhibition was rammed with tv sets and soon there were 30,000 enthusiastic viewers. BBC had built two equal sized, but dissimilarly arranged studios and I had the added complication of having to run the initial program in each studio on alternate days on two different transmitting system (Marconi-EMI and Baird) needing contrasting techniques, twice a day for 10 days. A run of 20 identical performances was called for.

My first stroke of luck was in commissioning an instant song. Its title "Here's Looking at You!" struck an immediate chord in a world used only to radio. I quickly

ittle "Here's Looking at You!" struck an immediate chord in a world used only to radio. I quickly decided to adopt this as the title to the show. I booked a redhead singer, Helen McKay, to sing it, the Three Admirals, just closed in Cole Porter's "Anything Goes," the Griffiths Bros, with a performing horse for the children, and the Chelean tag dancing team of Carol Chilenon and Macco Thomas. The Television Orchestra was conducted by Hyam Green'aum, C. B. Rossell Swann, John Hoysradt, Gene Autry, Gina Malo, Art Tather Witchell.

Luckily the show jelled, there were few hitches, we were a hit with the critics and the public and history was made. I breathed a singer myself as a historical fig
101.

Tucker.

Soon after came Joe E. Brown, Gene Sheldon, Tamara Geva, Rom-horse for the show, it singular to state the more of the children, and the Chevalier and Charles the Derby Laughton. TV showed the

I confess I was worried as I climbed up to my seat in the first control room. Knowing all I have learnt since, I realize I used too many curtains and too much light. The cameras then had no lens changes, focusing as they dollied, with viewfinders showing the picture upside down. The general excitement carried the show along at a good pace. In 40 years of show business I have never felt satisfied, but by the 20th performance I might have been. I still have my original script, signed by all the artists and technical staff. The latter are almost all executives to-day. confess I was worried as

By November that same year, we had already accomplished much, but on Nov. 2, 1936, the service had to be formalized with speeches and so this is the date we are honoring now with our celebrations.

The Halcyon Days

The Halcyon Days

London was at its greatest as a show business centre in 1936-7-8 and 9. Everyone hoped war might be averted. Money was being spent freely in night life. Three key cabarets were at the Grosvenor House (run by MCA), the Dorchester (run by Henry Sherek), and the Trocadero (run by C. B. Cochran), with monthly changes of bills. I engaged all three for early evening as well as afternoon shows, and in this way America enthusiastically entered our picture. The very first 1936 tv Americans were Buck and Bubles, closely followed by Sophie Tucker.

Soon after came Joe E. Brown,

I Remember It When—

By ROBERT W. SARNOFF (Chairman of the Board, NBC)

Whatever corporate image it may present to the world at large in these image-conscious days, I must confess that the British Broadcasting Corp. conjures up in my mind a rather special and probably unique picture: a line of smiling chorus girls prancing in the buff.

This happy but startingly unconventional image goes back to my boyhood when I was a visitor at the BBC headquarters in Broadcasting House. A highlight of the visit was a demonstration of a new television system known as the Baird process. The subject of these pictures was a chorus line. Through an illusion stemming, as I recall it, from the scanning technique of the process, all the girls appeared to be dancing without even the scanty costumes of their calling; it was an unheralded and unintended "first" in television—an electronic strip-tease.

The thought of such a picture coursing over BBC cables may send a tremor through the Commonwealth, and admittedly it is hardly typical of BBC fare, but for me it has always served as a private symbol and reminder that the BBC is not at all what it seems, especially to Americans.

a tremor through the Commonwealth, and admittedly it is hardly typical of BBC fare, but for me it has always served as a private symbol and reminder that the BBC is not at all what it seems, especially to Americans.

Too many of us regard the BBC as a government agency. Not so. Too many of us think of it as embodying the slow, safe and stuffy manner of entrenched bureaucracy; actually, it is alert, enterprising, forward-looking and—against the challenge of British commercial television—a wily and vigorous competitor.

I speak from experience—the experience of my predecessors at NBC and my own, for NBC's association with the BBC goes back to the early days of radio and has grown and broadened during the television era. Our radio network is one year older than the BBC but the BBC inaugurated its television service five years before our WNBT—now WNBC-TV—became the first commercially licensed station on the air in this country. Throughout the years, our ties with the BBC have been cordial and rewarding; I know we have learned from them and I hope they can say the same about us.

It was my privilege as a very young man to meet John C. W. Reith (Lord Reith), the first Director-General of the BBC, whose influence on the shape and direction of the organization has been lasting and profound. His administration was responsible for launehing the BBC's television service. But more important, I think, was his insistence from the very start of broadcasting in Britain that it be free of government control or domination. Though it exists under royal charter as a non-commercial enterprise, it has steered an independent course dedicated to public service.

The fact that until *ecently it enjoyed a monopoly in television broadcasting never has been regarded by the BBC as a license to hold fast to the status quo. In fact its commitment to public service has led it to pursue technical perfection with a zeal that borders on fanaticism and secured for it a reputation for innovation that is unsurpassed. For example, it began experimen

observation that British radio owed its eminence to "the brute force of monopoly."

Yet it is a measure of the greatness of the BBC service and its successive management that they have always displayed the flexibility to meet changing conditions. The advent of commercial television in Britain brought flerce competition to the BBC, and the BBC has proven itself worthy of the challenge. Out of its efforts, in my view, has emerged an even better program service.

In this NBC has played no small role, and it is gratifying to me to know that a program service whose call letters have long been synonymous with care and quality would seek for its schedule such NBC programs as the Perry Como and Dinah Shore shows. "Laramie" and "Dr. Kildare." Many of our Project XX presentations are familiar to British viewers, the result of a mutual first-refusal agreement for documentary productions, and so are Chet Huntley, David Brinkley and Frank McGee.

I must admit that my first allegiance is to the commercial system of broadcasting, particularly in the light of America's needs and its record of achievement in this country. Yet no tribute to the BBC need be in any sense a deprecation of commercial broadcasting nor need it imply advocacy of a different system in this country.

The fact is that the BBC has flowered in uniquely British Commonwealth soil; I doubt that it could take root as successfully anywhere else without this particular blend of political tradition and social temper. This unique aspect of the BBC's character invites our everincreasing admiration. I know that all U. S. broadcasters, join me in wishing the BBC well on its next 25 years in television.

were specially written for the new medium.

The Old Vic—Way Back
Laurence Olivier and Judith Anderson came to the studios with the whole Old Vic Company to play "Macbeth." With Michael Redgrave and Peggy Ashcroft, we reversed the process and went to London's Phoenix Theatre for "Twelfth Night." Visitors were welcomed. among them Hanna Revina and the Habima Players with "The Dybbuk" in Hebrew. Greer Garson played Yasmin in "Hassan," Ralph Richardson, James Mason, Anthony Quayle. Edmund Gwenn. Lilli Palmer, Tyrone Guth-(Continued on page 46)

BBC: Television With a Flair

- By HAROLD MYERS-

London.

The story of BBC-TV over the past 25 years is the prototype of the story of television throughout the world. In recent years, there may have been a tendency to overlook the fact that the BBC pioneered the first-ever regular ty service 25 years ago, but the achievement is currently being given world wide recognition on the occasion of the corporation's Silver Jubilee this week.

It was on Nov. 2, 1936, that BBC-TV, from a small studio in Alexandra Palace—still known affectionately today as Ally Pally—started the first regular transmission service, though at that time, there were barely 300 receivers available to pick up the programs. Today, the figure has soared beyond the 11,000,000 total and the upward climb is continuing though the pace has slackened.

In the intervening quarter of a century, BBC-TV has pioneered many major developments in the field of electronic broadcasting, ranging from the first cross-Channel link between Dover and Catais, the opening up on the entire Eurovision Network, the direct photographic cable beatween Britain and Canada and, more recently, the inauguration of the direct Moscow to London service with the Red Square reception to Major Yuri Gagarin and—a few days later—the May Day celebration in the Red Square.

Though the formal date for the launching of the ty

the Red Square reception of the Red Square.

Though the formal date for the launching of the tw service was officially recorded as Nov. 2, 1936, the BBC gave the public a forelaste of what was to come, when it staged a number of closed circuit presentations at the Radio Exhibition in the Summer of the same year. Cecil Madden, who consequently was chosen to present the first public transmissions on Nov. 2, was responsible for the closed circuit presentations.

The true history of British tv dates back to 1924, when John Logie Baird began his first serious experiments in broadcasting sight and sound. Within two years, his experiments had developed to the point where he was able to give a demonstration to the press and eminent scientists, and the results were so impressive that he received backing from several influential sources who could even then, gauge the commercial prospects of television. At this time, the image achieved by Baird was roughly the size of a postcard and the pictures were somewhat blurred.

27-Vintaged Color

With money coming in from speculative sources, Baird

With money coming in from speculative sources, Baird moved out of his dingy Soho lab into more suitable premises in Long Acre, right in the heart of London's Covent Garden market. It was in 1927 that he made the move and in the same year he began experimenting with color transmissions, though his pictures were so tim; they were of postage stamp proportions. With encouragement from the press and continued help from his backers, however, Baird continued to make substantial progress in black and white programming; and a few prominent people ordered sets to be installed in their homes. One of the earliest owners of a receiver was the Prime Minister of the day, Ramsay MacDonald.

As a result of constant pressure from the press, which

sets to be instailed in their homes. One of the earliest owners of a receiver was the Prime Minister of the day, Ramsay MacDonald.

As a result of constant pressure from the press, which regarded Baird and his invention as a steady source of good copy, the BBC, at that time concerned only with sound broadcasting, was forced into an announcement that television was still too experimental to be adopted as a public service. In 1929, however, the BBC agreed to allow Baird to use one of its main transmitters for a demonstration to Corporation engineers and other experts. The Government still declined to accept the idea of a tv service, but offered Baird facilities for bigger and better experiments.

Starting in September 1929, Baird was able to go on the air for half an hour a day for five days a week, operating from his Long Acre laboratory. That was a milestone in the life of his company. His programs, for the benefit of the few enthusiasts who owned receivers, consisted of speeches and a light entertainment show. His system, however, though it was increasing in stature, was a mechanical, and not an electronic one, and was plagued by constant breakdowns.

While Baird continued to hold the limelight in Britain, other countries were moving in on the act. Research centres were opening up in the United States and the continent of Europe, while in Britain itself another group, EMI-Marconi, was quietly working on an alternative system. They fayored the electronic form of transmission, which was being developed by Campbell Swinton, a noted British scientist.

The BBC, however, continued with the Baird experiments and during the trial period an impressive list of "firsts" was registered. One of the outstanding achievements of that period was the televising of the classic Derby horse race, and a year later that was to be repeated on a giant 8 ft. by 10 ft. cinema screen. Other milestones

"firsts" was registered. One of the outstanding achievements of that period was the televising of the classic Derby horse race, and a year later that was to be repeated on a giant 8 ft. by 10 ft. cinema screen. Other milestones were the first successful transmission to an express train, followed by telecasts which were received on board ship and in a plane.

By late 1931, BBC was moving more and more into the act and experimental programs began to emanate from the Corporation's own studios. On Aug. 22, 1932, BBC decided to set up its own television studios and use its own technicians and producers, and that involved buying a substantial amount of tv equipment from the Baird group. A former dance orchestra studio in Broadcasting House was set aside to house the new infant and this became the world's first tv studio proper.

At around the same time the Corporation made its first technical appointments. Key boffin was Douglas Birkinshaw, who is still with the BBC; two other technical experts brought in at the time were D. R. Campbell and D. H. Bridgewater. Subsequently, this triumvirate decided that the future of television was in a higher definition than the 30-line system they were then using.

While developing the Baird group's new ultra three wave ideas, the BBC decided to carry out experiments with the new EMI-Marconi system. The two groups, realizing there was a lot of money at stake, became great rivals, though they were working on completely different systems. Baird, however, remained the number one new source for tv writers and his new developments were always widely publicized, while the EMI-Marconi leadership under Isaac Shoenberg, though competing vigorously in the battle for supremacy, kept quiet about their technical achievements.

The rivalry between the two groups was keenly eyed

achievements.

The rivalry between the two groups was keenly eyed

by the BBC and one immediate result of the competition was a startling improvement in line standards. From the original 30 lines they jumped to more than 100 and at one point were even considering a 180-line system. The Baird research team tested various methods of picture transmission, but the Schoenberg unit at EMI-Marconi stuck more or less rigidly to Campbell Swinton's theory, which is remarkably close on the present day electronic technique.

is remarkably close on the present way consider.

While the rival factions were continuing their experiments, the Government stepped in and announced the appointment of a committee, headed by Lord Selsdon, with powers to make a recommendation for launching a public television service. In its way, that committee had a far more momentous task than that confronting the Pilkington Committee today, which is investigating the future of broadcasting services post-1964.

A \$30,000,000 Stake

A \$30,000,000 Stake

It has been estimated that roughly \$30,000,000 was at stake at that time in the tv war, as manufacturers vied with each other in a bid for better and larger receivers. The Selsdon Committee's report was published in January 1935 and recommended that a public service be introduced immediately. It indicated, however, that the future of tv would clarify at a later date as the Baird and EMI-Marconi groups developed their respective systems.

future of tv would clarify at a later date as the Baird and EMI-Marconi groups developed their respective systems.

On the recommendations of the committee, television was put into the hands of the committee, television was put into the hands of the BBC and it was decided that the rival Baird and EMI-Marconi systems should alternate on a weekly basis, for a trial period of three months. Alexandra Palace—or more accurately one corner of it—was ailocated to house the world's first tv network and its temporary transmissions ceased while the apparatus was being installed.

The Baird system as installed at Ally Pally was based on three principles: intermediate filin; sollight systems and relection control. Each recessitated of the time of the control control of the control of the

continuing struggle between the rival Baird and EMI-Marconi systems, but it soon became apparent that the latter was winning the derby. It was preferred by artists, and possibly fate took a hand in deciding the issue, when a lot of the Baird apparatus was destroyed by fire. Three months after the inauguration date, the Postmaster General came out in favor of the EMI-Marconi 405 line system, using 50 frames per second.

tem, using 50 frames per second.

The decision was naturally a bitter blow to Baird and his financial backers who had lost out, though they were the first in the field. Experts who recall the pioneering days maintain that after the choice of system had been made, program production became simplified and the standard of presentation showed a substantial improvement. New presentation techniques were gradually being developed, which owed little to either legit or motion pictures, but were evidence that tw was becoming an entertainment medium in its own right, and in its own way.

Though there was a morning broadcast each day of motion pictures as a service to retailers, the accent was on live presentation. It was in line with that policy that the tv service bought its first mobile unit early in 1937 and that led to one of the historic turning points in public acceptance of the new medium. The remote unit came into its own, as already mentioned, in filming the King's Coronation that year and it was estimated that more than 10,000 vievers saw the royal procession passing Hyde Park Corner as it was filmed by three cameras. The adventurous spirit in outside broadcasting, encouraged by the response to its first endeavor, was shown in subsequent months by coverage of tennis championships at primibedon and other sporting events, the Lord Mayor's Show, the Armistice Day Service at the Cenotaph, as well as visits to Pinewood and other studios and to Pets Corner at the London Zoo. The mobile unit was also used for local broadcasts from Alexandra Palace, and in that way provided BBC-TV with an outdoor studio.

While it was beginning to make substantial strides via

and to Pets Corner at the London Zoo. The mobile unit was also used for local broadcasts from Alexandra Palace, and in that way provided BBC-TV with an outdoor studio. While it was beginning to make substantial strides via technical improvements and public acceptance. BBC-TV was finding itself starved of cash with which to develop the system. The BBC itself, though far from rich, regarded television as a poor relation and in the first year the cost of running the viedo service, estimated at \$504.000 (on the 'asis of the current rate of exchange; was shared equally by the Treasury and the BBC. Subsequently, the Government made a grant of \$660.000 out of radio license revenue, out of which the BBC had to meet the entire cost of the service. In less than the first year. up to September 1937, operating costs amounted to \$1.25,400, which left the Corporation with the unpleasant duty of having to raid its own resources to keep the service going.

Though hampered by finance, the service was gradually increasing and, as most of the programming was live, this represented a tremendous strain on the production, technical and acting staffs. The limited staff was turning out about 150 minutes of live programs every day and had to work at a terrifying pace to maintain the schedule. Every hour on screen time necessitated six or seven hours of rehearsal, and rehearsals went on from morning until night in the studios at Broadcasting House and Maida Valc, in music rooms and odd corners of Alexandra Palace, and occasionally even in the homes of the producers. Camera rehearsals were frequently limited for an hour or two immediately preceding the transmission.

E. C. Thompson, in those early days, said that tv was to the stage what journalism was to literature. The fever of Fleet Street (London's newspaper row), he recalls, pervaded Alexandra Palace from the moment the commissionaires unlocked the door for the piano tuner at 7 a.m., until the time the announcer rehearsed the closing amnouncement at about 10:30 p.m.

As television a

'Picture Page' Acclaims

"Picture Page" Acclaims

The outstanding success of those pioneering days was the "Picture Page" program referred to earlier. This magazine show, which had a running time of an hour, two editions a week, was one of the first tv programs to receive major acclaim. Madden employed a team of scouts, who were on a seven-day a week prowl for subjects, and who received a fee of about \$9\$ for each liem used. There were on average about 20 items in each program. Joan Miller who hosted "Picture Page" became, through a weather freak, the first person ever to cross the Atlantic on a tv screen. In November 1938, some New York radio engineers who were playing around with a British television receiver, were able to pick up pictures of Miss Miller as she was hosting her program.

By the last quarter of 1938, the public was showing increasing interest in the new medium and by beginning of the following year, there were an estimated 11,690 creceivers in regular use. For the increased viewership, Gerald Cook further extended the service by the introduction of Sunday matinees. At the same time, he decided to step up drama production.

The stripling was becoming sturdy and was outgroving its limited space at Alexandra Palace. Outside help was brought in via increasing use of films and more regular use of the remote mobile unit. Another development of (Continued on page 28)

BBC-Type Audience Research: Not Only How Many, But Why

1936 so, like the BBC Television Service, it is celebrating its 25th

equally important aspects. One is te count audiences and the other is to find out how audiences react. No audience research service is complete unless it does both.

BBC audience measurement is unique in its comprehensiveness. Its "parish" is the entire popula-Its "parish" is the entire popular tion of the United Kingdom excluding only children under five years). It covers every broadcast which the BBC puts on the air. in radio as well as television, and independent television programs as well. Its job is to estimate the swell well. Its job is to estimate the swell. Its job is to estimate the swell and composition of the audience for each one of these broadcasts (and they run to over 200 a day). And when we speak of the "size of Kingdom is interviewed on each of an audience" we mean a number of people, not a number of homes or of sets-tuned-in. This is an important difference between BBC audience measurement and that of some the total number of interviews made in a year runs to well over a million. well. Its job is to estimate the size And when we speak of the "size of an audience" we mean a number of people. root a number of homes or of sets-tuned-in. This is an important difference between BBC audience measurement and that of some other ratings services. In BBC terms an audience of 20% means one-fifth of the population surveyed. The more that is discovered about what people do while sets are tuned in, the more impor-

London. (tant this distinction becomes.)

It has long been recognized that if public service broadcasting is to do an effective job it must study recall," or in plain English asking the habits, tastes, and opinions of the research in fact began as long ago as the audience, BBC Audience Research in fact began as long ago as 1936 so, like the BBC Television. The success of this method obtained to the recall, the success of this method obtained to the recall the received while doing everything possible to home survey, interviewers are not obliged to knock on doors. The interview, which is very brief and 1936 so, like the BBC Television. Service, it is celebrating its 25th anniversary this year.

A major part of its job is to follow up programs and measure their impact on the public. This has two Memories get hazier as time reequally important aspects. One is questions are strictly confined to what happened yesterday.

The informant is taken through The informact is taken through the day chronologically, encouraged to recall the main happenings of the day, and if necessary reminded of what was on the air at the times at which he could have listened. To be sure, some interviews give trouble, but most don't. Twenty years experience of informant oddity has made it possible to forearm interviewers against most of its forms. of its forms

4,000 Daily Sample

Since recall is confined to "yes-terday" and every day's programs are of equal importance, the survey has to be repeated in full every

gion, too, the sample must be a crosssection of the population. This is achieved in various ways. Geographical distribution is looked after by the choice of "sampling points." Age, sex, and social status distributions are achieved by the "quota method." i.e. by specifying to each of the 300 interviewers engaged, the kinds of people whom they must seek out. Other forms of distribution, like "kind of set owned." emerge automatically as by products of the sampling proc-

obliged to knock on doors. The in-terview, which is very brief and much simpler than most, can take place anywhere—on the park bench, in the British queue, or on the sidewalk. But there is an exception: interviewers assigned to work with children always call at homes

tion: interviewers assigned to work with children always call at homes—and get the parents' permission inst.

The survey is concerned solely with audience size, not with audience reaction. It tells you how big an audience was, but that is all. It is it enough? The BBC thinks not, and with good reason, for there is abundant evidence that the broadcasts which have the largest audiences are not necessarily those which people like best.

That is why BBC Audience Research also conducts continuous and extensive studies of reaction, finding out how much people have enjoyed the broadcasts they have listened to reviewed. These studies are made week after week, through a variety of panels representatives of the general public. One product of this work is called the Reaction Index—a thermometer of audience attitudes—which is set alongside the trisize of audience," and it is by no means always the broadcast with the biggest audience which has the hielest Index.

The methods of audience re-

the total number of interviews The methods of audience remaillion.

The daily sample is designed to give results not only for the United Kingdom as a whole, but also for each BBC region. Within each re-

Her Majesty: Star Attraction

Royal recognition of the Silver Jubilee of BBC-Television will come on Thursday (2) when the Queen will visit the newly-built Television Centre in Shepherds Bush, west London, It will be her first visit to the Centre since it was inaugurated a year before.

It is planned for the Queen to see the Centre and some of the studios under normal working constudios under normal working conditions. From an observatory room, Her Majesty will see the early stages of rehearsal for "Hansel and Gretel" which is to be transmitted at a later date, and afterwards will join an audience of children watching "Crackerjack." At the end of the show, viewers will see the Queen receiving members of the cast in the studio.

The Queen who will be received.

The Queen, who will be received by chairman Sir Arthur Forde and BBC-TV director Kenneth Adam, will also visit wardrobe and make-up departments, scenery block and property store, and studio control areas.

areas.
As part of the Jubilee celebrations, BBC-TV is mounting six special programs during the week. They are Billy Smart's Circus; a play with music. "Hello Ragtime," based on an incident in the life of Edwardian impressario, Albert de Courille with Gloria De of Edwardian impressario, Albert de Courville, with Gloria De Haven; "The Rake's Progress" a six-scene ballet choreographed by Winette de Valois; a talk on tele-vision and the modern world, writ-

commemorative program entitled Also on radio will be a relay of speeches at a dinner next Tues-day (7). to mark the anniversary, at which the Lord Mayor of London will be the principal guest and the main toast will be pro-posed by Prime Minister Harold Macmillan.

U.K. TV Audience Now 40,950,000

The U.K. audience for television has climbed to 40.950.000 184% of the population) an increase of the population) an increase of almost 1,500,000 over last year, says a BBC audience research report. This also shows, a swing to commercial ty programs in the July-September quarter. BBC dropped 3,000,000 (with dual channels) viewers who looked at one or more shows a day while the independent web picked up 2,000,000.

An additional 1,825,000 became

web picked up 2,000,000.

An additional 1.895,000 became dual-channellers during this summer quarter and spent, BBC claims, 39% of their viewing on the Corp's web and 61% on commercial programs. This means of viewers with a choice of channels, 16,900,000 looked at BBC while 21,100,000 chose the competition. There are still about 3,000,000 BBC-only

vision and the modern world written and produced by Richard Cawston: "Scrapbook for 1936." produced by Geoffrey Baines with research by Leslie Bailey; and a drama production fo "Anna Karenina" starring Claire Bloom.

Additionally there are several sound programs to celebrate the 25th anniversary, including a talk by Mary Adams, former assistant to the program controller, and a commemoative program entitled "Zero One" formula"

London, Oct. 31.

MGM-TV and BBC-TV. coproducers of the "Zero One" series, due to start at Metro's Elstree studios on Nov. 13. have decided on a different director for each segment, according to the need of series, and a commemoative program entitled speciality: human interest.

BBC: TELEVISION WITH A FLAIR

the overcrowding was the use of the mobile unit for a full telecast of a West End musical, "Magyar Melody" starring Binnie Hale, direct from His Majesty's Theatre (now Her Majesty's).

All through 1939, with the threat of war overshadowing all else, producers carfied on as normally as possible. Among the major events covered in that year were the University Boat Race, between Oxford and Cambridge; the Derby; the golf tuorney between Bobbie Locke and Reg Whitcombe. Another innovation of that year was the introduction of Children's Hour as a regular feature on the network.

The BBC continued its normal services up to and including Aug. 31, but on the following day—the day on which German troops invaded Poland, and thereby started World War II—the Government gave to exces exactly 10 minutes notice to shut down. Appropriately, the last item shown before the service went dark was a Mickey Mouse film in which the Disney character's last line was "Ah tank ah go home."

Thus, the world's first tv service came to an abrupt end. Thus, the world's first tv service came to an abrupt end, and almost seven years were to elapse before normal service could be resumed. The Government clamp down in 1939 was, of course, for security reasons. It was feared that the airwaves might provide valuable information for Nazi bombers; and equally important, the engineers were too valuable to the armed forces to continue in what was still a luxury entertainment service.

a juxury entertainment service.

It took just about a year after the end of World War II for the BBC service to get on the air again, but by that time, there had been several interesaing developments, not the least significant of which was the decision of the government to insure adequate financing via a combined ty and radio license fee, costing \$5.60 annually. Also of importance at the time was the serious public recognition of tv as a mass entertainment medium and in the immediate boom post war period, the demand for receivers began to exceed supply.

However, there were inevitable postwar problems to

gan to exceed supply.

However, there were inevitable postwar problems to beset the BBC and hamper development. One of the most serious was the fuel and power crisis which hit the British les in 1947, and which necessitated a daytime shutdown of all tv transmission services through February and

March.

Meantime, there had been some major changes on the executive side, notably with the appointment of Sir William Haley as director general of the Corporation and Norman Collins as controller of BBC-TV. Sir William is now editor of the London Times and Collins, of course, subsequently left the BBC to campaign for commercial television, and is now deputy chairman of Associated TeleVision.

mercial television, and is now deputy chairman of Associated TeleVision.

Though Collins subsequently left the BBC with a mission to end the Corporation's monopoly in broadcasting, his dynamation during his term of office is still recognized, and this helped to provide the spur for the continuing rise in license holders. By 1948 the number of potential viewers had risen to some 50,000 and among the leading events covered by the tv network in that year were the Olympic Games from Wembley Stadium and the first direct broadcast by a Prime Minister from his official residence at 10 Downing Street.

By the time 1949 came around, television was seriously

on the march. The first provincial transmitter was brought into action in Sutton Coldfield to bring video to the Midlands. It was in the same year, too, that the BBC acquired the Lime Grove studios from Gaumont-British and received the nod from the London County Council to go ahead with its Television Centre at White City. Other notable firsts in that year were the introduction of kinescopes and the use of the zoom lens.

Birth of Eurovision

From an international standpoint, 1950 was an historic year for that was the year which witnessed the birth of Eurovision. The European link started modestly enough with a transmission from Calais which was picked up in London. The Paris-London link took another two years to establish and by 1954 eight European networks were joined together in Eurovision.

At the beginning of 1950. BBC-TV was turning out about 120 programs a month, but it was now based at the Lime Grove Studios, using the four film stages for its main production activities. There had meantime been important top brass changes. Cecil McGivern succeeded Norman Collins as controller and George Barnes assumed the title of director of felevision.

Understandably, the BBC has always given encouragement and preference to home grown talent, though that has not led to an insular attitude, and in recent years has has not led to an insular attitude, and in recent years has screened the pick of American programs, as well as those from other countries. One of its more distinguished imports in the early postwar period was the salute to Bing Crosby in 1951, celebrating his 20 years in show business. The CBS recording featured a string of prominent guest stars, among them Edgar Bergen and Charlie McCarthy, Ella Fitzgerald, Amos 'n' Andy, Dorothy Kirsten, Louis Armstrong, Jack Teagarden, Judy Garland and Bob Hope. Another CBS origination, "What's My Line," was introduced on the network in the same year with an all-fittish panel, and it is still a peak Sunday night attraction on the network began to spread through the country,

tion on the network.

As the network began to spread through the country, the number of license holders began to soar to appreciable standards. By 1954 the total had topped 4,000,000 and that figure was doubled three years later. The 10.000,000 mark was reached in 1959 and today's total is well over 11,000,000. That, it might be added parentherically, is the number of paid license holders; some uncharitable sources reckon there are close on 1,000,000 priate receivers in use, whose owners have overlooked their annual license fee.

The event which gave television its most striking impetus was the Coronation of Queen Elizabeth, an event which gave BBC-TV its greatest test and one of its greatest triumphs. The remote broadcast of the Coronation, running for some seven hours, was estimated to have been seen by more than 20,000.000 viewers in Britain, while a further 1,500,000 saw a direct relay to Europe. A few

seen by more than 20,000,000 viewers in Britain, while a further 1,500,000 saw a direct relay to Europe. A few months before the Coronation, Peter Dimmock, who had been assigned to produce the mammoth outside broadcast, blaned to America to study the methods used in the television coverage of President Eisenhower's inauguration. He returned to supervise the production, which was chan-ueled off from 21 cameras to France, Holland and West Germany, countries which have different line standards from Britain. Additionally about 80,000 feet of film had

been shot for America and Canada and was shown a few bours after the event. NBC and ABC took the program from the link by the BBC with Canadian stations. Prior to the advent of commercial television in the Fall of 1955, BBC-TV was spending over \$14.000.000 a year out of revenue, but program costs averaged only about \$2.400 per hour. Within a year, however, after the commercial vetwork had begun to operate, production costs had risen by more than 80°c and the BBC was spending over \$4.300 per hour.

ver hour. Within a year, however, after the commercial vetwork had begun to operate, production costs had risen by more than 80°c and the BBC was spending over \$4,300 yer hour.

One of the immediate effects of the introduction of the alternative channel was the strain on BBC technical and production staffs. Many experienced hands were lured to the opposition, but before long new blood was being brought into the Corporation and the BBC was still able to maintain its technical and artistic standards.

Undoubtedly the BBC was to some extent influenced by the mass appeal type of program being transmitted ny the commercial outlets and as an immediate result, a number of top U.S. shows were shown on the ploneer web, among them "I Married Joan," "The Burns and Allen Show," "Jack Benny Program," "This Is Your Life," "Sergeant Bilko" and others. Within a year of the introduction of commercial ty, BBC had 14 transmitters throughout the country, covering 97% of the population, and that has subsequently been raised to 98.8%. While the commercial ty honeymoon was still on, however, BBC took a severe rating knock from the opposition, but in the six years of competition it has grown stronger, both from a technical and program standpoint. One outstanding achievement during this period was the opening up of the telephone cable link across the Atlantic, which was first used by BBC when the Queen opened the St. Lawrence seaway.

The BBC's most striking demonstration of confidence in the future is in the building of the new Television Centre at White City in London, the first leg of which, unveiled a year ago, has cost about \$25,000;000. As yet, some departments are still scattered in other parts of London, but eventually they will all be operating under one massive roof. The "V Centre was designed with an eye on the future and if the Pilkington Committee, now inquiring into the future of broadcasting, should allocate a second channel to the BBC the equipment is already there waiting for the word "off." More or less the same is tr

neighboring districts, BBC-TV claims to be the largest television factory in the world, producing \$5% of its own program material.

Today the BBC is a serious business rival to networks and program companies all over the world. Its television promotions department, helmed by Ronald Waldman, is now trading on a global basis and in the last couple of years the turnover of the department has multiplied several times. It is also actively engaged in yidpic production in partnership with American interests, with two series currently in the works. The second installment of the "Third Man" skein has now started in Hollywood while in association with Metro, they are just starting "Zero One" at MG's Elstree studios.

This
is
BBC
Television
in



BBC TV

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BBCtv's awareness often leads it to sensitive topics. A highl,-praised series on modern medicine brought BBCtv cameras into operating theatres to film complicated operations while they actually happened.



BBCtv-the

network!

In an age where trends often happen overnight, BBCtv gets fem white they're hot. Go-Kart racing or a revival of traditional jazz, kitchen-sink drama or comedians with a social message; BBCtv is there at the start, always on top of the trend.

BBC Television's public events programmes present a window on the world; a complete and objective window that looks out on important people and events on a scale that is unique in broadcasting. Shows like Panorama, Tonight and Face to Face visit nearly every country in the world; reporting on such things as a controversial statue of Aphrodite in a London suburb to investigating the current American activity in bomb shelters. Here, Jordan's King Hussein talks to John Freeman. Face to Face commentator and editor of the influential weekly review. New Statesman.

The current revolution in British theatre would have been virtually impossible without BBCtv participation. Since the war, BBCtv has patronised an enormous amount of new falent in all spheres of the dramatic arts. Here, Richard Burton stars in an original John Osborne television play, A Subject of Scandal and Concern.



BBCtv the

big talent

network!



Although BBCtv maintains the largest professional television staff in the world, the door is always open to writers, artists and production staff from other countries.

Typical application of this non-insular attitude was the BBCtv production of Rod Serling's A Town Has Turned to Dust, starring Rod Steiger.



Is Tony Hancock the funniest man alive? A lot of people think so—In fact, most of the 20 million viewers who watch his weekly show. Stars like Hancock—nurtured and matured by BBC Television—make this network almost top-heavy with comedy talent (if such a thing were possible!). It's simply a case of mutual admiration. BBCtv likes talent—and talent likes BBCtv.

Stanley Holloway steps out of his famous role in My Fair Lady Into his own BBCtv show Meet Mr. Holloway. The biggest of the big names are at home on BBC Television.







David Nixon—a comedian who is also a spellbinding magician?—or a magician who is also a very funny comedian? He's both! High-spirited shows like David Nixon's come fast, furious and often on BBC Television. At this year's Montreux Festival, BBCtv's Black-and-White Minstrel Show won the coveted Golden Rose for the best musical and variety programme in a field of 34 entries from 19 countries.



BBCtv the



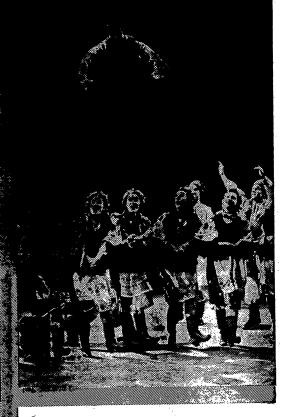
network!

BBCtv programming often touches on esoteric fields. Because BBC is a non-commercial network, programmes can be produced for. their own special merit, regardless of anticipated audience ratings. Programmes on farming, education, science, classical drama and gardening among others, enable BBCtv to participate on all levels of the national life.





Criss Barber's Jazz Band blow up a storm in a new BBCt. series on traditional jazz, called Trad Fad. What kind of music soothes your savage breast? BBCtv viewers like all kinds—from long hair to crew cut.



With a 98.8% coverage of the Brilish population, BBCtv can bring cultural programmes to a whole people on a scale never before attempted. BBC Television attracts more international cencert artists and orchestras, ballet and opera companies, than any other network in the world.



As a driving force behind Eurovision, BBCtv regularly transmits to and from all the countries of Europe. Directors working in the BBC International Control Room can cut from country to country as their studio counterparts cut from camera to camera.

BBCtv the



network!

Original BBC Television productions find their way into the homes of millions all over the world.

An Age of Kings, the spectacular series based on Shakespeare's historical plays, is currently giving viewers in a number of countries, a vivid picture of life in 15th century England.

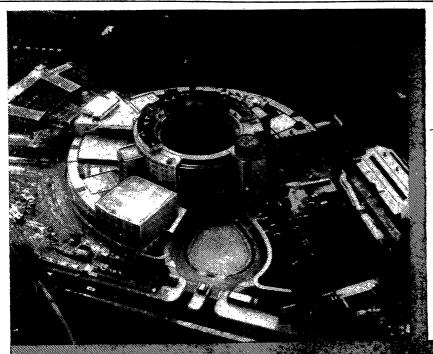




Dawn of a new television era, This year has seen 3 exchanges of live television between Moscow and BBCtv in London. The first-ever was Yuri Gagarin's reception in Moscow, followed by the Moscow May Day parade, and then the pageant of 'Trooping the Colour from London.



So far this year, 18 BBC-sponsored, Independent filming expeditions have brought home a wealth of fascinating material from every corner of the globe. Recently completed is this series on Contemporary Japan.



BBC tv TWENTY-FIFTH YEAR

This is Television Centre, the largest and best-equipped television 'factory' in the world. BBCtv originates and produces 85% of its own material and almost all of this output is either live or electronically-produced.

Comedy star Arthur Askey meditates in the middle of Studio Three at Television Centre. Big—but not the biggest. Very shortly the more-than-half-a-million cubic feet of Studio One—the largest tv studio in the world—will become fully operational. There are some 27 studios in the BBCtv organisation with 30 full-time camera crews.

BBCtv the

live programme

network!



Grandstand—a weekly sports show that represents the apotheosis of live programming. Four hours every Saturday, Grandstand takes millions of viewers on a grand tour of the day's big sporting events—from the finals at Wimbledon to the Grand National, to big-time soccer and cricket—and all of it livel BBCtv maintains 11 complete mobile units in strategic locations throughout the United Kingdom for outside broadcasts of every description.

Wednesday, the 15th February, 1961: BBCtv cameras, together with units from France, Italy and Yugoslavia, followed a complete eclipse of the sun across southern Europe, transmitting this historic phenomenon live in an unprecedented television feat.





BBC TV

Sir Winston Churchill once called the BBC 'one of the major neutrals'; an accurate observation, because although the BBC is a public corporation owned by the British people, it suffers not even the most subtle influences from any political or social direction. And as a noncommercial network, it is also free from any influences imposed by advertisers.

Just how unattached are the BBCtv strings? Example: During the Suez crisis in 1956, Sir Anthony Eden explained his government's policy to the British people in an address on BBC Television. Meanwhile, Mr. Hugh Gaitskell, the Leader of the Opposition, requested and was granted equal air time to replyagainst known government wishes.
The rest is history. Mr. Geitskell went on
to deliver a bitter attack against the government and at a time when the British nation was obviously divided in its views—BBCtv was commended

for its total impartiality.

BBCtv the

strings) attached network!



Mr. Albert Pierrepoint is a former public hangman. This month, Mr. Pierrepoint joins the Archbishop of Canterbury and the Catholic Archbishop of Westminster in a
BBC Television documentary on capital punishment-a highly explosive political Issue in Britain at this very moment.

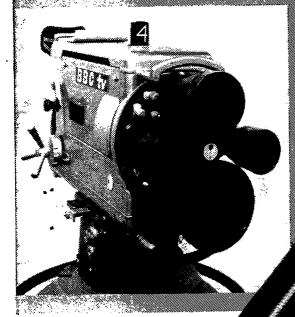
BBCtv attracts those people whose work flourishes in an atmosphere free from sponsor-influence and the ratings race-people who are professionally interested in television as a craft and as an honest medium of the performing arts—people like the celebrated Austrian producer/director, Rudolph Cartier, here rehearsing with Dame Flora Robson.



The mammoth BBC Engineering
Research Department has
pioneered so much of the
specialized equipment used
today by television systems
all over the world. Shown here,
a BBCtv standards conversion
set-up which adjusts the linestandards for transmission
between two countries.

Cablefilm, another BBCtz first, transmits short film sequences either way across the Atlantic by underwater cable—at unprecedented speeds. British viewers watched pictures of President Kennedy's mauguration speech 80 minutes after his words were spoken.





BBC Television was the first network in the world to adopt the revolutionary 4½-inch orthicon camera—as well as contributing to its development. Resuit? A sharper, better-defined picture on British television screens.

BBCtv helped in the development of the world's first tv camera with an integral zoom lens. With a remarkable focal range of 2 to 40 inches, this one camera can now produce a large variety of visual effects, normally requiring a number of cameras and crews.

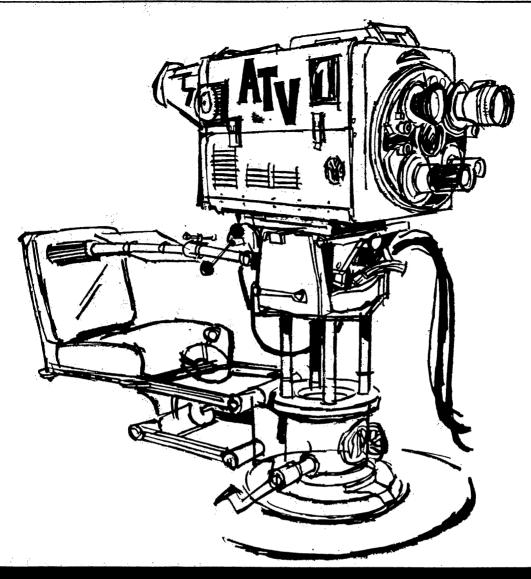


BBCtv the

technically ahead

network!





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AND

TED WILLIS DOUGLAS MOODIE

MICHAEL GOODWIN

and all the Backroom Boys

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Congratulates

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CONGRATULATIONS TO THE B.B.C.

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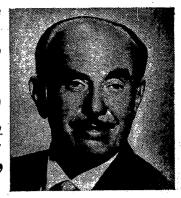
"NATION SHALL SPEAK PEACE UNTO NATION"

These words upon the symbol of the British Broadcasting Corporation bespeak the BBC's unwavering faith in the power of international communication to foster the cause of international understanding and, through understanding, peace.

CBS, long dedicated to the international interchange of ideas and culture via television, salutes the BBC for its many distinguished contributions to television over the past twenty-five years, and especially for its efforts on behalf of global understanding.

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"Congratulations to the BBC and many more years of successful TV! We at Warner Bros. are proud to have presented two of our most important shows on your network."



Jack Z. Warner



'Good luck to BBC for the next 25 years—and warmest regards to the viewers I've come to meet through the BBC."

STARRING IN



'My thanks to BBC for helping me make so many new friends in England and my best wishes for continuing success."

STARRING IN

Congratulations to

BBC TELEVISION

lts

25th ANNIVERSARY

From

THE AUSTRALIAN
BROADCASTING COMMISSION



We are proud to have been closely associated with the BBC throughout our 29 years of service in radio and five years in television. 25 years means a lot to us too

We of CBC, now celebrating our 25th year as Canada's national broadcasting service, are proud to salute our sister organization, the BBC, pioneers of the world's first regular television service.

THE CANADIAN BROADCASTING CORPORATION



"25 Years of National Service"

MGM BRITISH STUDIOS

SALUTE

BBC-TV

PIONEERS ----- PERFECTIONISTS

"ZERO ONE"

MGM'S TV SERIES MADE IN CONJUNCTION WITH BBC-TV

STARRING NIGEL PATRICK

PRODUCED BY

LAWRENCE P. BACHMANN

BASED ON THE TIMELY SUBJECT OF INTERNATIONAL AIR-LINE SECURITY
WILL BE SEEN ON **BBC-TV** in **1962** AND ON OTHER NETWORKS
AND STATIONS THROUGHOUT THE WORLD

...And So Say All of Us

s a London midget might say while craning his neck to get a good look at Big Ben, "It's high time."

In this case, we mean it's high time that American broadcasting tossed a garland of well-earned posies in the direction of BBC Television, a first-rate service that celebrates its silver anniversary tomorrow.

It may be hard to realize that BBC-TV antedates Milton Berle by a dozen years (the average viewer here will tell you that *nothing* came before Berle), but it's so.

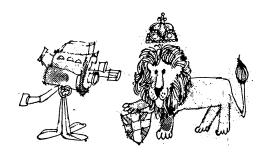
To be sure, BBC's regular scheduling began with just an hour's televising per day—scarcely enough time for a critic to get his venom up—but its expansion was rapid, and it wasn't very long before it was even taking its cameras outside the studio when the occasion called for it.

The very first such occasion was the return of the coronation procession of King George VI and Queen Elizabeth, which the BBC brought to London viewers through its cameras placed at Hyde Park Corner.

That was in the spring of 1937, and we think

there's something poetically significant in the fact that many of BBC-TV's richest triumphs have continued to come in its superb coverage of royal ceremonials.

PERHAPS the network's most distinguished single day was that of Queen Elizabeth's coronation eight years ago. Each of more than 20 million televiewers in the United Kingdom and on the Continent was counting on live TV to "get me to the church on time," and the BBC came through nobly. The rituals in Westminster Abbey were an unforgettable experience not only for those who viewed it live but for many other millions in the U.S. and elsewhere who saw it by recording a few hours later.



Then, May before last, the introduction of cable film—itself a product of British engineer-

ing genius—enabled a huge public here to view Princess Margaret's wedding virtually at the same time it was taking place.

With an assist from the time differential, New Yorkers were able to watch the mid-morning ceremony while drinking their breakfast tea (only an incorrigible ingrate would have had coffee on so special a day).

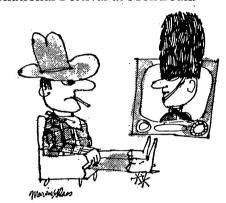
It is the BBC's special arrangement with NBC that has made it possible—since the summer of 1959—for us to send and receive such news film via Atlantic cable.

Another important link between the two networks lies in the programming area. BBC-TV was the very first overseas system to purchase "The Perry Como Show"; it has been gratifyingly receptive to specials like "The Innocent Years" and "The Real West"; and it has already had three complete showings of the "Victory at Sea" series, with the Allies winning each and every time.

Among our major satisfactions this season is the fact that the new "Dr. Kildare" show is being received as eagerly in England as it is here. So, if one of these Thursday nights, our young medic-hero suddenly steps out of character to deliver a few nice words about socialized medicine, we hope the A.M.A. will understand.

But, basically, it's the quality and versatility of BBC-TV's own, home-grown programming that accounts for the network's popularity and stature. In its drama, comedy, music, news and public service—and all have a place in the artfully-balanced schedules—the standards are consistently high.

We recall—with more than a touch of envy—that it was a BBC musical show that won the coveted Golden Rose award at last spring's International Festival at Montreux.



This is as good a place as any, by the way, to scotch the popular misconception here that the BBC is a government-owned or government-run operation. It isn't. In fact, the network's independence from any such control is a vital element in its makeup.

"DIGNITY WITHOUT DULLNESS" is the way one might describe BBC policy—whether on radio or TV—and it's a credo that NBC not only admires but does its best to emulate.

It seems to us, however, that there's one area in which we can't even hope to match BBC-TV, and that's in the lovely sounds of the placenames where their studios are located. Alexandra Palace...Lime Grove...Shepherds Bush ...they all flow trippingly from the tongue.

Alongside these designations, we're afraid even

Burbank-near-the-Pacific or Rockefeller Center-over-the-Subway wouldn't quite come up to snuff. Let no one say we don't know our limitations.



BBC's Parade of Shows & Stars

T Pro . 1 0 . 3 5 de Mille to i Catronale da para Belle ou ingi cara yard. . . .

10

BBC's Parade of Shows & Stars

Continued-from page 26

Their Tradicer and so many Rasch girls, Paul Oscard's girls, only the program of the page 26

Their Tradicer and so many Rasch girls, Paul Oscard's girls, only the page 26

Their Tradicer and so many Rasch girls, Paul Oscard's girls, only the page 26

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Their Tradicer and so many Rasch girls, Paul Oscard's girls, only the page 27

Their Tradicer and so many Rasch girls, Paul Oscard's girls, only the page 28

Their Tradicer and so many Rasch girls, Paul Oscard's girls, only the page 29

Their Tradicer and so many Rasch girls, Paul Oscard's girls, only the page 20

Their Tradicer and Robert Allon girls, All other a topload in the page 20

Their Tradicer and the page 20

The page 20

Their Tradicer and the page 20

The page 20

Their Tradicer and the page 20

The page

the Lunts, I made many friends among GIs at Rainbow Corner and their wives and parents in the USA who wrote to me. The Police Chiefs in Washington, D. C., even

Chiefs in Washington, D. C., even sent me a citation.

The war ended in 1946, we went back to our old studios (oh, those five lost years!) and televised the great Victory Parade. On that same day—for the record—I directed my last ty program, reviving an old series "Cabaret Cartoons" and retired as a practising producer.

Who's Who at the BBC

Director-General—Hugh Carleton Greene
Director of Television—Kenneth Adam
Controller of Programs, Television—Stuart Hood
Assistant Controller of Programs—Cecil Madden
Controller of Program Services—S. J. de Loibiniere
Controller of Program Administration—S. G. Williams
Controller of Television Service Engineering—Martin Pulling
General Manager BBC-TV Promotions—Ronald Waldman
Head of Publicity—George Campey
Assistant Controller (programs)—Donald Baverstock
Assistant Controller (talks and current affairs)—R. Leonard
Miatl

Assistant Controller (talks and current affairs)—R. Leon Miall

Head of Program Planning—Joanna Spicer
Acting Head of Television Drama—Norman Rutherford
Head of Light Entertainment—Eric Maschwitz
Editor of Women's Programs—Miss Doreen StephensHead of Musical Productions—Lionel Salter
Head of Musical Productions—Lonel Salter
Head of Children's Programs—Owen Reed
General Manager of Outside Broadcasts—Peter Dimmock
Head of Script Department—Donald Wilson
Head of Presentation—Rex Moorfoot
Head of Religious Programs—Canon R. McKuy
Head of Schools' Broadcasting—Kenneth Fawdry
Productions Manager, Television—B. E. Adams.
Head of Television Design—R. L. Levin
Makeup and Wardrobe Manager—Miss J. Bradnock
Head of Artists' Bookings—S. E. Holland Bennett
Head of Films, Television—Jack Mewett
Editor News and Current Affairs—D. I. Edwards.
Editor Television News—Michael Peacock Miall

program policy has had the emphasis on "range" because, by extending this, the possibilities of the medium are cultivated and its value increased.

supplied some 8 700 hours of radio programs and 1,350 hours of tv. and other programs are created. On the average, duration of by the independent action of the ivewing (for adults as well as chilled dren) was around two hours a day per viewer. Research showed 23-commercial concern and does not work for profit. It has no connectsometime during a day. Of this ton with advertising or sponsorted 19,000,000 were dual-channel ship and the BBC's radio and two viewers commercial channels were seen by 23,000,000. Viewers with a choice devoted 61° of their time to commercial programs and 39°; the owners of tv and radio receives.

V=563?

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BBC: Ground Rules

London

In both video and radio the six BBC regions, the report goes on are now equipped to undertake a comprehensive range of programs from gBs to drama and light entertainment productions, from news to documentary films. Regional tw output has, consequently, expanded and, this year, regions supplied some 8 700 hours of radio programs and 1,350 hours of two on the average, duration of viewing (for adults as well as children was around two hours aday per viewer. Research showed 23, per viewer. Research showed 23, commercial concern and does not work for profit. It has no connection with advertising or sponsoriation with advertising or sponsoriation with advertising or sponsoriation achoice devoted 61% of their time with includes a \$2.80 tax, paid by to opport and the BBC's radio and two commercial programs and 39% the owners of twand radio received by the owners of twand radio received by the owners of twand radio received.

SCREEN GENS SALUTES THE BRITISH BROADCASTING COMPANY

at military

ON ITS TWENTY-FIVE YEARS OF OUTSTANDING SERVICE TO THE BROADCAST MEDIUM IN GREAT BRITAIN AND THROUGHOUT THE ENTIRE WORLD

WE ARE PROUD TO BE ASSOCIATED WITH THE B.B.C. IN THE PRESENTATION OF FINE PROGRAMMING



PAT'S MADISON AVE. TROIKA

Anglo-German Ties Get TV Push

Frankfurt, Oct. 31.

While the British press often comments sarcastically on the strained relations between West Germany and England, television at least is helping the two nations get on a better footing. And the Englanders are getting a constantly increased dosage of West German television shows.

Officials of BBC are currently in Frankfurt, dickering with the commercial tv outfit here about the rights to a charming musical-comedy, "Too Young to Be Blond," which has just appeared on the West German screens.

And in the last few months, innumerable other West German television productions have been offered to the BBC viewers.

A documentary series "Africa Today," done by a German pair, Rolf Gilhausen and Joachim Heldt, warranted enhusiastic praise from the British papers as an unprejudiced examination of the nine African nations. It was a summer replacement for BBC's "Panorama" shows. More recently, the British have viewed a couple of German comedies, one from Cologne Television titled "Simple Laughable," and dubbed from German into English, and the similarly dubbed Hamburg-originated television show "In 80 Takes Around the World."

A German television production team, headed by Dietrich Koch of North German television, worked with a British group of politicians and publicists to prepare a series titled "London Diary," which was first offered on the German tv net, and subsequently shown in England even though it tackled such thorny problems as Germany's rearmament and the German troops being stationed in England.

land. another Koch show, "As the Others See Us," is also being via the British commercial television outlet.

France Is Asking: 'Whatever Happened To That Proposed 2d TV Network'

Mitchell Leiser to GAC

Mitchell Leiser, former produc-ion manager for Goodson-Todman Productions, has been named director of programming at General Artists Corp. Appointment was made by Don W. Sharpe, prexy of GAC-TV.

GAC-TV.

Leiser, son of film producer
Henri Leiser, was a various times,
a CBS unit manager, and had been
with Regency Films, the William
Morris Agency and with film producer H. Diament Berger. He'll
operate in the fields of budget control and properties.

'African Queen'

Paris, Oct. 31.

A special parliamentary committee, appropriately called The Surveillance Group, wants to know what happened to that long planned second television web. Group has found it is not even mentioned in the 62 budget of the Radiodiffusion-Television Francaise, the governmental body heading video under the Ministry of Culture.

The group has petitioned the government for a decision on the future of the second channel. Bruited about for years now, and announced for late '61 and then definitely early '62, it still looks up in the air, so to speak.

The new web was heralded as practically a reality and the main talks were about whether there would be any commerical aspects. Now the very existence of it seems to have become clouded again. Set manufacturers are also demanding action so they can go ahead with special new sets and adapters.

Another deputy wants to know

Another deputy wants to know why the new web has been de-signed for 625 lines over the 819 of the present setup. Now it seems that tests have shown that at that tests have shown that at least 18 months will be necessary before it could be put into use.

(Continued on page 64)

Sam Jaffe To Moscow for ABC

ABC-TV is finally getting its man into Moscow, Sam Jaffe, who moved over to the ABC web after six years with CBS as reporter and editor, has received his accreditation papers from the Soviets and is slated to set up shop in Moscow the second week in November,

the second week in November,
Jaffe's slot marks the first time
that the ABC web will have a permanent bureau in Moscow. Up to
now, it had been using stringers,
but the web's news chief Jim Hagerty felt that a global news operation demanded a regular Moscow
correspondent.

Jaffe speaks enough Russian to get by. Me last was in the Soviet to cover the Russain reaction to the U-2 plane incident for CBS early

last year.

ABC has also opened a permanent bureau in Rome with John Casserly heading up the office. Casserly comes to the network from the Hearst newspaper chain. In New York, Hagerty has also hired Fendall Yerxa, former managing editor of the N. Y. Herald Tribune, as a news correspondent. He'll have a roving assignment from the N. Y. basa.

Sylvester L. (Pat) Weaver Jr. Is reportedly working up plans on five "lavish" program innovations, which he hopes to place on one tv network or another and, presumably, then support with advertising coin from McCann-Erickson.

Oliver Treyz, prexy of ABC-TV. spoke to Weaver last week about spoke to Weaver last week about at least one of the concepts, details of which remain a secret to the tv industry at large. What Treyz is understood to want is the Weaver-created stanza for one of the holes that is soon expected to open up in the ABC-TV prime time sked.

sked.

Besides getting the benefit of
Weaver's thinking, ABC-TV subsequently stands a chance of getting some of the advertising coin
controlled by Weaver's agency,
McCann-Erickson.

McCann-Erickson.

It seems, furthermore, that any Weaver show that gets on the air this season or next stands a chance of getting at least partial advertising support from the Ted Bates and J. Walter Thompson agencies. Weaver, presently head of radio-ty for McCann and still head of its international setup, has a large collection of followers among top ty exces on Madison Ave. men who originally worked as "Pat's boys" when he was topper of NBC.

Dick Pinkham, program chief of Bates, and Tom McAvity, program boss at JWT, are old Weaver men. While the three have "Joked" about getting together, joke or no. McAvity and Pinkham will have a wether eye act for the Weaver show. Whether Bates and JWT will go

Are. execs became overtly currous and the whiping up.

Series;

\$2,600,000 Cost

London, Oct. 31.

Hilliard Elkins left London last weekend for the Continent after finalizing arrangements for the production of a vidiple series based on the Humphrey Bogart—Katherine Hepburn starrer, "The African Oueen," Rights to the property have been acquired from Sam Spiegel and C. S. Forrester, and it is aimed to put the pilot linto (Continued on page 64)

Ave. execs became overtly currous and intended and intended and intended and intended and intended and intended and there, has been squeezed out of control of network programming. (Major exception is Procted and there, has been squeezed out of control of network programming. (Major exception is Procted and there, has been squeezed out of the shows it sponsors.) If warious format changes.

Seemingty obviated entirely is arrangements for the hottest prospect, not on the Humphrey Bogart—Katherine Hepburn starrer, "The African alot of points in the past several weeks), it augurs a substantial return to program power of the shows, which the budget was accepted by Duport of the shows, which the weeks of the reported of the shows, which the weeks), it augurs a substantial return to program power of the shows, the hottest prospect, not only because of the reported from Sam Spiegel and C. S. Forrester, and it is aimed to put the pilot into (Continued on page 64)

3-AGENCY TIE ON McDermott Proposes All-Industry **Meet to Curb Rising Production** Costs; Gets Backing of Networks

Yank's Weak Flank

Yank's Weak Flank
London, Oct. 31.
There were only two American shows in the TAM Top 20 for the week ending Oct. 18 last, and both of them were out of the CBS stable.
"Rawhide," networked on the commercial outlet by Associated Rediffusion, was placed number 18, while "Perry Mason," a BBC origination, was number 20.

DuPont to NBC: Where Are Those Sun. Nite Ratings?

There is reportedly amount of turmoil within the precincts of DuPont industries and its ad agency, BBDO, over the failure of the sponsor's "DuPont Show of the Week," Sunday nights on NBCthe Week," Sunday nights on NBC-TV to catch on big with the audi-ence ratings. It's understood that BBDO officials figured the 10-11 p.m. serjes of widely varied pro-grams would average out at about an 18 rating, which so far hasn't been the case.

It was generally believed that DuPont and BBDO made the deal with NBC-TV for the Sabbath skein in an effort to build prestige.

a wether eye act for the show.

Whether Bates and JWT will go along, in the final analysis, remains to be seen, but it is generally felt that Weaver's name still is magic on broadcast row. As a matter of fact, the minute the announcement was made that Weaver was returning to the program fold via ries has generally been acclaimed McCann office, some rival Madison Ave. execs became overtly curious about any plans he might he whip-library and the strength of the program fold via ries has generally been acclaimed over the same and the backers of the series want ratings as well, perhaps even more than prestige—since the settlement of the program fold via ries has generally been and the deal with NBC-TV for the Sabbath NBC-TV for a lateral than the backers of the series was really perhaps even more than prestige package by critics and industry alike, and this BBDO must be aware of.

DuPont is in with NBC-TV for a lateral than the program fold with NBC-TV for a lateral than the prog

An all-industry meeting to cope with the problem of skyrocketing television production costs will be proposed by Tom McDermott, executive veepee of Four Star. cne of Hollywood's top telefilmeries. Move is to counter the threat of live tv. according to McDermott, who said, "unless the unions and who said, unless the unions and guilds act soon to bring down prices on telepix, it will become more a reality than a threat that live tw will come back stronger than ever next season."

Following the industry meet, in which McDermott will be whole-heartedly supported by the three networks in his move to bring prices "down to a reasonable level," discussions will be set up with leaders of studio unions.

level." discussions will be set up with leaders of studio unions.

"It is imperative." said McDermott, "that the Iclepix producers meet with the unions and guilds to see where we're going. It is too well known among spensors that a live show can be brought in for 700.0 of its filmed counterpart."

Exec pointed out that?

Exec pointed out that below-the-line costs 'physical production' have risen to where they must be allotted 50°C of a show's budget. Since vidpix dominated the network prime hours, according to McDermott, who is spearheading the movement for a more realistic look at values, national advertisers have begun to ask "why \$110,000 for an hour show that used to cost so much less." The answer is "overhead" and that's where McDermott wants to start probing. Exec pointed out that below-the-Dermott wants to start probing. Nor is above-the-line actors, producers, directors) exempt from examination of costs. For this McDermott blames the agents.

Dermott blames the agents.

Networks' support of McDermott's move is based on fact
that their stages are standing idle
because of outside filming. Web
bosses have started their own drive
for more love shows. -BC ignited
the trend back to live even though
it hasn't the tremendous studio
overhead of the other webs. Both
NBC and CBS have estimated that
their investment is \$15.000.000
each. Union jurisdictions prevent
the stages from being used for
filming.

Quigley & Heatter: 'Wanna Buy a Box?'

Network selling of shows assumes a variety of pitching forms. There's the pilot approach, the straight presentation with flip cards, and at times the name of the producer, writer, or star, written on a menu. Latter method, of course, requires some quick verbal acrobatics relaying the idea of the show or series.

In addition, there's the boxed.

There's the pilot approach, the straight presentation with flip cards, and at times the name of the producer, writer, or star, written on a menu. Latter method, of course, requires some quick verbal acrobatics relaying the idea of the show or series.

In addition, there's the boxed method of producers Bob Quigley and Merrill Heatter, the duo responsible for "Video Village" and "Video Village Junior Edition," on CBS-TV. Quigley and Heatter, in presenting new game show ideas, build a small replica of the set, dress it up in arresting colors, and box it. At times some of the gadegetry is electrically controlled and moves, at other times an audio tape is utilized, and still other times, a film segment, it it's part of the show, is thrown on an available screen.

A flip of the belt unwraps the box and with the stage est, Heatter and Quigley have a runding show to potential clients.

Heatter rand Quigley have a runding from the coast and are flown to N.Y. for presentations are held to be so valuable that someone at the medium of them "Danger Artifitical Lung, them office wanted to write on one of them "Danger. Artifitical Lung, them office wanted to write on one of them "Danger. Artifitical Lung, them office wanted to write on one of them "Danger. Artifitical Lung, them of them "Danger. Artifitical Lung, them of them "Danger. Artifitical Lung, them office wanted to write on one of them "Danger. Artifitical Lung, them of them "Danger. Artifitical Lung, them of them "Danger. Artifitical Lung, them office wanted to write on one of them "Danger. Artifitical Lung, them of them "Danger. Arti

ning gag going in their Coast office. "We sold boxes today," Heatter says. "Four boxes," Quigley adds.

The producing team is now an independent unit, under the Four Star banner. The boxes are custom built on the Coast and are flown to N.Y. for presentations. The boxed presentations are held to be so valuable that someone at the home office wanted to write on one of them "Danger. Artificial Lung. Handle With Care." Anything can happen in transit, the worrier warned.

Heatter and Quigley, now the "live" wing of Four Star, are in N.Y. presenting a number of projected "live" series. All of them are accented in the human interest, game, panel, comedy vein. Both are proud of the record of "Video Village" on CBS-TV daytime, a success despite the possible low winnings for contestants, they underline.

Unaike the other two wens, CBS-TV, they state, has a maximum of \$2,500 either in cash or prizes that a contestant can win in a game show. Feeling of the web, Quigley explains, is that no producer, director, or contestant no producer, director, or contestant on his potucity, or contestant with spent to fine web, Quigley explains, is that no producer, director, or contestant no producer, director, or contestant my would risk his reputation or live winnings are kept down.

Heatter turned on the tv set in his hotel suite to show what the was the morning hours, and there was "Price Is Right" langt the suspense of the view-eithen was prize, gainst "Villages" stilling in the submitted that he and his partner had to turn down a number of game show ideas submitted by pros because, for one rest. CBS-TV, they state, has a maximum of \$2,500 either in cash or prizes that a contestant can win live were a small outfit when (Continued on page 48)

(Continued on page 48)

'Route 66' Invites A Chevy Detour Hollywood, Oct. 31.

Three ad agencies with clients on CBS-TV's "Route 66" can't agree on whether the disputed segment of the hourlong series Walk With a Serpent," worthy of air time. Campbell-Ewald has entered a protest for Chevrolet which was being studied by the network bosses in N.Y. Wendell Williams, Coast head of Leo Burnett agency 'for Marlborol, has 'deferred to the east' and the print was put under inspection. Betty O'Hara, veepee at Dancer-Fitzgerald-Sample 'for Sterling Drugs', said the have no objections to "Serpent" "even though it's not the best." network bosses in N.Y. Wendell

Williams said the show is contro-versial. CBS-TV network spokesversial. CBS-TV network spokes-man, though, said the episoide will go on the air, although no air date has been scheduled as yet.

has been scheduled as yet.

Screen Gems, producer of the show, said that airing time has been postponed for three weeks.

A Campbell-Ewald spokesman said that the show is beyond repair because of its low moral tone.

"Serpent" deals with a hatemonger, who creates a series of violences to draw attention to his

Top Ad Men In a Resurgent Bid To Regain Some Program Control -On Other Madison Ave. Fronts

been more of crowns for agency-alterities some than any net-work's own a bettors, but in the learnest year to date for outside entities in the print time schedule, client shows are taking quite a

among the a enev video elite.

among the a eney video elite.
Suffering rations and deficiencies are two rew Proeter & Gamble, entries from Berton & Bowles, the Dick Van Dicks show on CBS-TV and ABC-TV's "Margie" Although the network denies it, the persistent report is that P&G has had it with "Mar ne," and has already mixed four of five replacement proposals from the network. als from the network. Proefer & Gamble and General

Process & Gamble and General Foods both lave some strong hold-over stones — "Riberman," Andy Gradible slope also both GF's "Mrs. G. Goes to C. Sell has come act opper to its 9.20 pm Wednesday slot on CBs.
"Father of the Brite" piloted by BBDO and Goneral Mills, also has its rating publicus, and the same chent-actives of its termer, "National Velvet by services with the some Chent-actives," it is really skidded in its new Monthay at 8 pm, time on NBC.

on NBC

Auto-Lite's "Stroid taway" is the lonest-rated of all the client entries ABC

Pick Your Publisher

It's a long way from Detroit to Milwaukee, as at club luncheon speakers 20, answay.

At Aderait Club in the Motor City. E-soure publisher Arnold Gingrich discussed the maturing of American 12ste "Paperbacks along."

press, in punishing, in box, e, in brandensting.

And this is not by way of downin the mass market. The 'masirx' of propoles, cultures, and
ds that compose the fabric and creeds that compose the fabric and design of our country needs a Walt Whitman properly to describe, and a Carl Sandburg to eulogize. And I would humbly add my own econiums to the chorus in praise of the accomplishment, the essential decency, the undenlable potential of this people living in freedom.

freedom
"But it is one thing truly to
understand, and quite another to
create a myth. I believe ours to be
the most enlishened people on
earth, yet I do not believe they

I see beggest to advertisers and seems. And those who examine our society with a sterile detachment and form judgments based on personal process. The work programming stands. The proctor & Gamble writers pool via Compton and and renewed production effort by McCann-Ericks and are first by McCann-Ericks and are first by the ad men to reguit some pool in control.

Not that are siven season has been more offer the trees of the process of people and a lack of faith in the five Because it is a fact that only a small segment of society has an elevated taste in the arts, or is clearly the process of the pro

The Homestead, famed Virginia resort where the Assn. of National Advertisers will return for their annual meeting to morrow (2) through Saturday, has the follow-More than helf a dozen adversor in trouble, according to the left ratings, which ave in and the trace rating bowling-on-the-green is the extensive of the trace rating bowling-on-the-green is according to the left ratings, which are in and the trace rating bowling-on-the-green is the extensive tell Coart visits current mong the areasy video ellie.

London Agencies

London, Oct. 31.

Members of the Institute of Practitioners in Advertising—about 75° of British ad agencies—have undertaken not to use subliminal plugs. This follows IPA's second thumbs down on hypnosis in advertising . As Hobson, Bates & Partners Eld expands, the staff changes become more freson, Bates & Partners Ltd expands, the staff changes become more frequent. Two new directors, David Aitchisoa and George Willis, Join the board, John Turner, previously two controller, is appointed associate director and is to develop the agency's two radio and film interests. Six other exces have been involved in shifts. Omega: Watch Co. moved to C. R. Casson Ltd to get a "fresh approach" on two camprigns. And Reliant

Sabre sports cars account now garages at Ripley. Preston & Co. New agency to be set up in London next month: Dunkley and Friedlander. Specialty: launching

Colorcasting Up

Gingrich discussed the maturing of American 12ste "Paperbacks alone are selling at the rate of 1.000.000 a day, and, if you take the word of the American Book Council, of the American Book Council, of the American Book Council, ages read books regularly... would you have guessed that there are more anateur musicians in this country then there are amaretur goffers? Would you have guessed that there are amaretur goffers? Would you have guessed that there are amaretur goffers? Would you have guessed that there are amaretur goffers? Would you have guessed that there are amaretur goffers? Would you have guessed that there are amaretur goffers? Would you have guessed that there are amaretur goffers? Would you have guessed that there are more people who go to art ruseums in a year than there are vicin of fishing. The traverse attendance on a Sunday at the Notropolitan Museum of Art in New York would fill Madison Square Garden twice of clinching a sale. With the hocklog of black-and-white he factors of quality, etc. are equal. In the other name of the color factor may win an off-network longevity that a similar black-and-white series might not have.

Would it surprise you to know that it 1090 the there advisions along the produce syndie half-hour in 1090 the there are along the word of the color factor may win an off-network longevity that a similar black-and-white series might not have.

we came to Larry White. (He's case day amateur musicians and colling of the strong seven to know that 1950 theorie admissions alone one-third higher than the mblined admissions to all spectar sports in this country? . . . Genomen, today's public can be kilded only at the risk that you will not up kidding vourselves."

Before the Milwaukee Advertisg Club. Vactudden Publications thistic Gerald A. Bartell on lass. Before the Milwaukee Advertisg Club. Vactudden Publications thistics Gerald A. Bartell on lass. Media An Analysis of Purser". . To deny the true in lectual and cultural watermark the mass market is to deny the sk facts of mass circulation in press. in publishing, in box lee, in broidersting.

The strike against all the 12 came to Larry White. (He's CBS-TV daytime programming v.p.) It was later the quiz scandals out to produce syndie field programming to the syndie field on the syndie for the syndie field on the afr. We did the boxed presentation for "Village" and White bought it on the spot."

Prior to alring, a half-hour vidation of the syndie houses with color viditim product in the catalog current.

British TV-Equity Strike On

London, Oct. 31.

ly are upbeating the color aspect on the station buying level.

on the station buying level.

In terms of rebroadcasting of network color, 377 of the 520 stations in the country, or almost two-thirds of the total, are equipped for network color, according to the survey. Stations equipped to rebroadcast network color cover areas with 98% of the ty homes in the country. NBC-TV now is the only web colorcasting. the country. NBC-TV only web colorcasting.

only web colorcasting.

NBC-TV's parent company RCA reports that a maximum production schedule of color tv receivers has been instituted by RCA as distributor to dealer set sales since Oct. 1 have shown a 175% gain over the same period last year. Current sales pace is said to be 50% ahead of previous high sales weeks recorded just before Christmas in both 1959 and 1960. This year, unlike previous years, virtually all of the other major set manufacturers are in the color ty set bix. About 100 of the 115 stations

About 100 of the 115 stations now equipped to originate local color can colorcast film, accord-ing to the survey. Network breakdown of the stations equipped for local colorcasting find NBC in the lead with 53; CBS with 34; ABC

Dick Van Dyke's **Double Exposure**

hour with a pubaffairs special on Monday (6) night will find "The Dick Van Dyke Show" getting a double exposure during that week Both will be fresh episodes.

Unusual turn in programming came about this way. CBS News had planned a special for Monday night, starting at 9:30. The special, helicoved to be a conducted tour of the White House by Mrs. Jacqueline Kennedy, failed to materialize. The two shows had already been preempted and their sponsors notified.

when the Sews decided to turn the time beek to resular programming. Lorillard, riding on "Hennesey" said no dice. It had made other plans. "Hennesey" occupies the 10 to 10:30 p.m. Monday slot. There was no problem in rescheduling the "Hennesey" lead-in, "I've Got a Secret." Latter carries minute sponsors and they didn't halk at the switcherno. minute sponsors and balk at the switcheroo.

Nan Dyke show isn't doing well in the rating numbers. Procter & Gamble, the sponsor, by getting a onetime airing away from its regular Tuesday at 8 p.m. slot, will have a chance to see how the show does in creative time spring on which its process. in another time period on another

So the week of Nov. 6 will find Van Dyke trying for laughs Monday and Tuesday night, in the absence of a planned tour of the White House.

Quigley & Heatter

we came to Larr.

The strike against all the 13 commercial tv companies goes into effect tomorrow (Wed.), last minute efforts to effect a settlement having failed.

The decision to resume talks today was taken after an all-day session last Friday (27) and that in turn followed a lengthy meeting between both sides on the previous Wednesday. But all hope faded today and the strike of the actors' union and the commercial tv program companies is on. The union's demands were described earlier in the month as exorbitant, and at one time there seemed to be no possibility of a settlement.

Running behind Equity in its new minimum scales demand is the Variety Artists Federation, which, after a meeting with the ITA companies last Thursday (26) declared the two sides were "poles apart." VAF decided today to join in the walkout.

With today's talks breaking down, at least 75% of the commercial tv shows will be affected by the walkout. The unions will bar their members from working for any commercial company and the only exceptions to the rule would be artists who are committed to firm contracts.

TV-Radio Production Centres

IN NEW YORK CITY

IN NEW YORK CITY

Norman Jewison set as producer for the Judy Garland spec on CBS-TV next March... For the fifth year in a row, Ed Pierce will produce NBC-TV's "Macy's Thanksglving Day Parade & Circus," but now he's doing it as an Indie packager rather than a network staff man. Iowa Wesleyan College last week gave NBC chairman Bob Sarnoff an Inon-ary Doctor of Science degree for Introducing the web's "Continental Classroom". Peter M. Piech, exec producer of NBC-TV's "Bullwinkle Show" back from production meetings with personnel at Gamma Studios in Mexico City... Mary Lou Forster's recent acting sked reads this way: voice of the talking Crelan blanket, voice of a four-year-old German boy on WOR Radio's "My Trué Story" stanza and played a secretary for Campus Films. Paula Russo and Joseph Cauano, both of NBC accounting, are getting spliced in the fall of '62... Flack Jack Perlis took first prize in the L. I. Championship Tournament a week ago... Author Ivan Sanderson ("Abominable Snowmen: Legend Come to Life") is the guest of Bob Dixon today (Wed.) on CBS Radio. Alvin Sussman, former eastern sales manager for UAA, became exec veep in the new Universal Entertainment Corp... "PM East-West" has shelved a vanguard arty film. "Science Friction." bought for close to \$500 from Stan Vanderbeek after a panel seg on science was abandoned. May find appropriate slot for it later. Jerry Lewis special, "High Hopes." vidiaped in the Coconut Grove with Jaye P. Morgan, Gogi Grant, Connie Stevens, Vivian Della Chiesa, the Ink Spots, Hoagy Carmichael. Johnny Mathis and Donald O'Connor, will be aired in N.Y. via WPIX-TV Sunday, Nov. 12, from 3 to 4 p.m. WPIX has two pubaffairs specials coming up early this month, Associated Rediffusion's "Two Faces of Japan" and a Moral Re-Armament hour depicting the defeat of Communism on Brazilian docks, "Men of Brazil."

Don Clancy, administrative manager, CBS-TV affil relations, vacationing in Florida ... Mona Bruns, featured thesp in CBS-TV's soaper.

aegis of NET and Westinghouse Broadcasting.

News commentator Joe Slattery pinch-hitting for Alex Dreier on ABC Radio's 6:30 p.m. news show for two weeks during Dreier's vacation . . . ABC Radio's "Flair," layout has signed an additional flock of talent, including comedians Phyllis Diller and Georgie Kaye; Sandy Baron, who interviews children; Henry Milo, travel columnist; Larry & Garry, Canadian comedy team; Roy Garn, who'll discuss emotional problems; and Allan Jeffreys, with Broadway reviews . . Fran Allison vacationing from the ABC. "Breakfast Club" this week in the Virgin Islands . . Project III Enterprises, which is developing several pilots for MGM-TV, has signed Owen Crump for production chores . . . Mrs. Nancy Lenaghan, secretary to Si Siegel, exec v.p. of AB-PT, left her job last week because she is expecting a baby. Elaine Shelton is her replacement . . Fred Robbins interviews Stanley Kramer, Joan Fontaine, Bob Hope, Dolores Hart and Stephen Boyd on his syndicated "Assignment Hollywood" this week.

Mel Blanc, laid up for nearly a year with injuries suffered in a carerash, makes his first appearance on the Jack Benny show Dec. 24... Robert Walker Jr., son of Jennifer Jones (Mrs. David Selznick) and the late Robert Walker, makes his tv debut in Breck's "The Picture of Dorian Gray" Dec. 6... Rumor is that KOOP (channel 13) will become the educational band with a national Foundation to pay \$9,000,000 for the transfer... MGM is reported dickering for the purchase of KTVT, Fort Worth, and KPTV, Portland, Ore... NBC's John K. West reports that 38% of the tv set sales from San Diego to Seattle were color receivers... Harry Owens will give up the travel business to form a new Hawaiian musical group for tv... Freeman Gosden and Charles Correll are not worried about the ratings of "Calvin and the Colonel." Say "the boys" 'Amos 'n' Andy, "we always, were slow starters. It took us theree months to get off the ground with "Amos 'n' Andy." They recall a comment by a Walla Walla, Wash, critic on A & A: "radio's biggest flop has just arrived." He later hedged by calling them "the Abie's Irish Rose' of radio."

IN CHICAGO

Boyd Lawler, once with WAIT here, has succeeded Fred Harm as general manager of WJJD. Harm resigned recently after 25 years with the station, and Herb Golombeck of the central office of Plough Inc. has been running the station in the interim. ... WIND has been averaging around 1,700 entries for each of its scrambled Sing-a-Long contests, in which the prize payoff is only \$5. According to general manager Ed Wallis, eight out of 10 entries are signed "Mrs." indicating the ratio of adult listenership to teenagers. ... WGN-TV posted the SRO sign on "Great Music From Chicago," with Magikist coming in for the open half ... Agent Leo Salkin is trying to peddle a new idea for a tv game show to the networks ... Norman Ross' 10-year-old radio show of light classics has switched to WCFL, with sponsors in tow ... KTTV, Los Angeles, has opened a midwest sales office here with Frank Browne in charge ... Clark George, veep-g.m. of WBBM-TV, has been named to board of directors of Chi Convention Bureau ... WBBM initiated a regular Saturday morning steree show over its AM and FM channels ... United Film and Recording Studios is looking over New York and European production sites for a new project which is described as "an experiment in global tv."

IN LONDON . . .

Westward-TV has now joined the "little network"—Anglia-TV, Scottish-TV, Southern-TV and TWW—and is to take the series of 30-minute dramas being prepared specially for this venture. Ulster-TV is two years old on Thurs. (2). From a poll conducted by a Westward-TV film program, "Carousel" was the most looked-for reissue. A (Continued on page 64)

TV NEWS: FAD OR WAY OF LIFE?

JFK Backs Educ'l TV

Educational television has hearty White House support.
At the conclusion of the National Assn. of Education Broadcasters convention here. President Kennedy dispatched a telegram to Leonard H. Marks, Assn. attorney, to be read to delegates.

First, the President recalled a statement he made last year: "The federal government should assist in expediting and accelerating the use of television as a tested aid in education in the schools and colleges in the nation and as a means of meeting the neceds of adult education."

Then, the President said, he had this to add to that previous quote: "This Administration actively supports suitable legislation aimed at this objective. We are all very much in your debt for your tireless efforts in behalf of educational broadcasting. It merits the support of all of us."

Sonny Fox Sees FCC Chairman As A 'Very Influential Advance Man'

By HERM SCHOENFELD

FCC chairman Newton N. Minow may propose, but the advertisers will continue to dispose of kiddic shows on television just as they have always done if they don't sell. That's the hardboiled approach of Sonny Fox, veteran performer-producer in the juvenile field who now is riding with seven hours of programming on WNEW-TV, N.Y., and the ABC network.

Minow's barrage against the In-

mogramming on WNEW-TV, N.Y., of Alabama, Auburn Univ. and and the ABC network.

Minow's barrage against the industry for failing to provide qualty programs for children is, acceptant for the fails to pinpoint the target or, and took over the WAPI lease.

Minow, Fox said, has also not sufficiently distinct the face of the formula of the formula of the formula of the fails to pinpoint the target or, and took over the WAPI lease. that fails to pinpoint the target or provide any specific solutions. Minow, Fox said, has also not sufficiently discriminated among the various layers of children viewing television and the needs of each age bracket. "However, what Minow has done." Fox said, "is to create a new climate in which the broadcasters and spon-ors are more receptive to constructive ideas in the area of children's programming. He's been a very influential advance man for us."

The trick is to come up with an interest of the provide of the property of the provide of

fluential advance man for us."

The trick is to come up with an idea that is attractive to kids, acceptable to parents and saleable to advertisers. "It's easy enough to get hurrahs from parent-teachers groups about a show and even line up a 13-week advertising cycle." Fox said. "but without long-rance audience impact, the good intentions will not prevail very long in a medium that's basically commercially motivated."

Fox. who has launched a new

basically commercially motivated.

Fox. who has launched a new half-hour series. "On Your Mark," on the ABC-TV web except in New York where WNEW-TV carries it), is attempting to inject educational angles into a format that's basically entertainment. This is distinguished from a show like "One. Two. Three, Go" on NBC-TV which is an entertainment overlay on a public affairs approach, Fox believes both techniques can work if the substance of the show is right. Fox, incidentally, was associated with the NBC-tContinued on page 64

(Continued on page 64)

Snake-Resistant Ghana TV Setup

Ottawa Oct. 31. and insects are among specificaand insects are among specifica-tions for buildings on Ghana's up-coming 14-station television, net-work. The new web is designed by Canadians and tenders for con-struction are due to go out this month, internationally.

month internationally:

All buildings are to be earth quake-resistant and structures in insouri Broadcasters Assn. at its reported by N. J. Pappas & Associates, Montreal consulting engineers. Pappas got the nod last vectored to Montreal to Montreal to Dan the layout, Aided by maps, he tink SGM, Ste Genevieve. Samished in 15 weeks. On his suggestion. 20 men will be shipped to Canada for training and practical experience. Canadian Broadcast fing Corp. has loaned to rivial and program ring ext. O Ghana for two years for the web.

ROBET HYDAID, General manager, Game Co. nas an initial order of the was elected president of the productions and ABC split the rovelites, which is generally a price. Still the kingpin in the merchandising games is "Concentration." Still the kingpin in the merchandising games is "Concentration." Still the kingpin in the merchandising games is "Concentration." One in sales last year. Goodson-Burk, KIRX. Kirksville, and Willed as the production and the productions and ABC split the rovelites, which is generally approached to the productions and ABC split the rovelites. Which is generally and broadcasts. Will be shipped to the productions and ABC split the rovelites, which is generally and protein productions. All the starts are productions and ABC split the rovelites, which is generally and productions and ABC split the rovelites, which is generally and protein productions. All the rovelites which is generally and protein productions and ABC split the rovelites, which is generally and protein productions. All the rovelites which is generally and protein productions and ABC split the rovelites, which is generally and protein productions. All the rovelites which is generally and protein productions and ABC split the rovelites. Which is generally and protein productions and ABC split the rovelites. Which is generally and protein productions and ABC split the rovelites which is generally and protein productions. All the rovelites which is expected to hit about 250,000 of productions and ABC spli

Newhouse Buys WAPI

One of the most valuable radio stations in Alabama has been sold to the Newhouse Broadcasting Corp. WAPL a 50,000-watt station in Birmingham, was sold for an undisclosed sum by the Univ. of Alabama, Auburn Univ. and

With two new weekly half-hour news programs and 40 specials to fill this season, NBC News has more men traveling—and travelling greater distances—than everbefore in its history. At this moment there are six units abroad filming various programs or programs or grown as generals for "David Brinklev's Journal," "Frank McGee's Here & Now" and for the string of specials, and one unit just returned from overseas in behalf of "Chet Huntley Reporting." The budget for the have-camera-will-fravel set at the web is likely to be "incredible," at least relative to bygone years, but what the exact amount is nobody can really tell until the year-end p&l's are written by the network's biz staticians.

For a color special, "On the Nile," due on the air in the spring sometime, a basic unit of three men has already been out in the field for 12 weeks, having travelled 4.100 miles of river and junrle northward. At present, director Ray Garner, cameraman Guy Blanchard for NBC, London and respace the static to the continued on page 60)

It all to be good, but unawate perhams or the problem-making situations attendant on news programming attendant on news its exhortations for this kind of important two of the orally its industry its industry in two of th fill this season, NBC News has more men traveling—and travelling greater distances—than ever before in its history. At this moment there are six units abroad filming various programs or program segments for "David Brinklev's Journal," "Frank McGe's Here & Now" and for the string of specials, and one unit just returned from overseas in behalf of "Chet Huntley Reporting." The budget for the have-camera-will-travel set at the web is likely to the "incredible," at least relative to bygone years, but what the exact amount is nobody can really tell until the year-end p&l's are written by the network's biz statisticians.

For a color special, "On the Nile," due on the air in the spring sometime, a basic unit of three men has already been out in the field for 12 weeks, having travelled 4.100 miles of river and jungle northward. At present, director Hay Garner, cameraman Guy Blanchard (of NBC, London) and researcher Barry Bingham are at Aswan Dam in Egypt, and it'll probably be another three weeks hefore they've gotten all the footage and facts they'll need for the starza.

A "progress report" on the Peace (Continued on page 62)

A "progress report" on the Peace (Continued on page 62)

MISSOURI B'CASTERS ELECT HYLAND PREXY

Jefferson City, Mo., Oct. 31. Robert Hyland, general manager of KMOX Radio and a CBS v.p.,

MAJOR PROBLEM

By ART WOODSTONE

Has news become as much a fad as, say, comedians once were, or quizzes or westerns or situation comedies? At NBC-TV and CBS-TV there are executives concerned about this question. To them it's far more than academic, because trends inevitably end.

far more than academic, because trends inevitably end.

In some instances they fear, in others they firmly believe, that whatever the reasons for the great upbeat in network ty news, the networks' top management and top advertisers are more interested in quantity, than quality, Actually, some say, it's virtually impossible to maintain quality since so much "non-entertainment" programming is being done today.

As high as the various web news budgets have gone in the wake of Minow's "wasteland" charges and in the presence of the attention-getting strain on world peace, they evidently are not hich enough to insure quality, if indeed money can ever insure quality. Moreover, there just isn't enough manpower or time of day to insure the production of quality news material all the time.

Three years ago, S. E. New louse bought the Birmingham all the time. Worse, WAPI-TV and the Huntstille Times and other properties, and took over the WAPI lease.

NBC's Continuing

Travelling Show**

To Fill News Void*

With two new weekly half-hour news programs and 40 specials to fall this season, NBC News has important to don't carry with them.

(Continued on page 60)

'Camouflage' Newest Merchandise Entry; 250,000 Sales by Xmas

"Camouflage," ABC-TV's daytime strip, is the latest game show
to be merchandised via the toy
counters. The game, which is being
marketed through Milton Bradley
Game Co. has an initial order of
110,000 at \$3.98 apiece and is
expected to hit about 250,000 copy
sales by Christmas. Jerry Hammer
Productions and ABC split the
rovalties, which is generally
around 5% of the distributors'
price.

GETTING QUALITY FCC Okays WNTA Shift to Educ'l TV **But Puts Adjacent States on Alert** To Serve Local Needs of Jersey

FM: 'Mass & Class'

FM: 'Mass & Class'
Chicago, Oct. 31.
FM Broadcasting System,
the FM "network" which is a
subsidiary of Keystone Broadcasting System. has revamped
its station lineup to include 34
stations in the 26 markets
where FM penetration is allegedly greatest. Markets such
as Baltimore. Chicago. New
York. Cleveland, Detroit,
Minneapolis. St. Louis and
San Diego each have access as
FMBS affiliates.
According to John Hartigan.

San Diego each nave access as FMBS affiliates.

According to John Hartlcan, national sales manager for the FM web, the stations represent a penetration of 44°7 of the national total of FM homes. The average spendable income in these homes, he avers, is \$7.763 per year, described as "very hich."

New concept of FMBS will be "mass and class." Hartlaan is recommending a soft-sell approach in advertising copy for the medium. "FM itself gives the quality and the climate," he says.

'Empire' Favored As NBC-TV's Wed. **Entry for '62-'63**

The NBC-TV master plot for Wednesday nights next scason, now that "Wagon Train" has agreed to travel north from 30 Rockefeller Plaza to 66th Street in Manhattan. will probably include a new hourlong telefilm series called "Empire." "Empire." it's safe to say, is presently the hottest prospect NBC has for the 7:30-8:30 p.m. key slot in the '62-63 season. It is to be produced for NBC by Screen Gems if current negotiations are carried to completion. There are still other plans being mulled, however. "Empire" is said to be another western, this one concentrating on a powerful family in the Southwest," kind of similar, it would appear, to Edna Ferber's "Glant." which was made into a feature a few years ago by George Stevens via Warner Bros.

Shulton's Holiday Buy

Shulton Inc., men's toiletries firm, has signed for saturation sponsorship of a group of CBS-TV programs during the Christmas sea-

son.

Deal, through Wesley Associates, calls for participations in "I've Got a Secret," "Checkmate," "Investigators," "Eyewitness," and "CBS Reports." Kickoff date of the minute buys is Dec. 14 and continues through Dec. 21.

In daytime, Armstrong Cork bought 22 minutes in the morning plan for the months of November and December.

Washington, Oct. 31.

Spurning the hue and cry raised by New Jersey officialdom, Federal Communications Commission has okayed the switch of WNIA-TV - Channel 13: from Newark to New York - City to become the area's first VHF educational outlet.

area's first VHF educational outlet.

As a mollifying gesture, hewever, the Commission specified that the new owner. Educational Television for the Metropolitan Area Inc., maintain adequate studios in Newark. It also said New York, Pennsylvania, and Delaware tv stations were being put on molice that they have a duty to serve the local needs of Jerseyites falling in their service areas, WNTA-TV's transfer Jeaves the state without a VHF assignment it can call its own.

its own.

The action greenlighting the \$6.200.000 sale to FTMA. a masteck corporation chartered by the Board of Regents of New York and of FCC's proposal to make one VHF channel in both New York and Los Angles into a teach-recounter. Fate of one of the second. A commercial stations on the VHF ban is still to be decided.

WHF ban is still to be decided.
With the approval of the tranfer, FCC formally denied petitions by the New Jersey Attorney General on behalf of Goy. Robert B. Meyner and other state brass, and organizations opposing the deal.
Commission approval, which is subject to Court appeal was taken by a six-to-one vote with Commissioner John Cross dissenting en grounds a hearing should have been held.
Estimating its expenses in addi-

Estimating its expenses in addition to the purchase price, at \$360,000, ETMA plans to raise \$4.440,000, ETMA plans to raise \$4.440,000 from foundations and individuals and \$2.500,000 from business, including the three networks. Metropolitan Broadcasting Corp. and RKO General. ETMA was granted its request to have main studies in New York City. The transanter will remain on the Empire State Bldg.

The FCC opinion asserted that the most obvious benefit to be derived from the switch will be "the first comprehensive VHF pencommercial educational service" the station proposes to provide the more than 15.000.000 people embraced in its service area. FCC said: Estimating its expenses in addi-

said:
"The grant would result in bringing a new specialized educational and cultural format to this

wheeling Steel hasht made a major broadcasting buy. It's recalled, since two decades or so ago when the steel maker owned and ittem of nordicalled "Wheeling Steel hasht made a major broadcasting buy. It's recalled, since two decades or so ago when the steel maker owned and ittem on radio called "Wheeling Steels."

The practical effect of the programming of reacted to the programming of reacted to the programming of reacted to the continued on page 62 to the swing steel hasht made a major broadcasting buy. It's recalled, since two decades or so ago when the steel maker owned an item on radio called "Wheeling Steels."

"Press" runs on a limited NBC-TV network, Pan-American Airways was the last network show.

Cities Service

Buys 3 Specials

Buys 3 Specials

Cities Service Oil, which hasn't had a network show since 1950 and the days of "Band of America," has bought three specials on NBC-TV for this season.

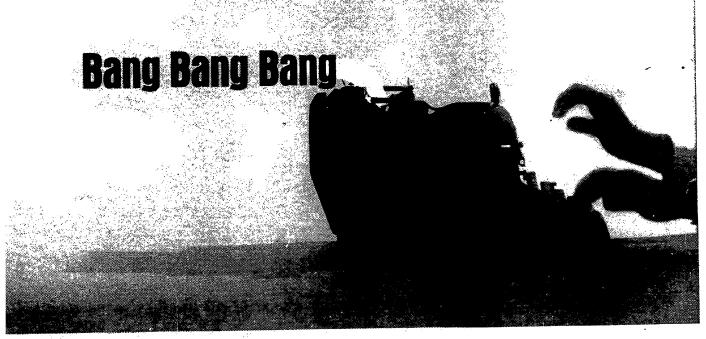
has bought three specials on NBC-TV for this season.

They're all going under the banner of "Hishwass of Melody," with Gordon MacRae as fronter, and they'll fill three holes in the 10-11 p.m. spot there the DuPont Sunday series is most of the time.

Dates for the three CCO starvas are Dec. 3, and 31 and April '22. Originally, NBC-TV Loped to fill the three time periods with NBC News' "White Paper" series, but the web was unable to come up with a sponsor.

VARIETY

50



New type audience-slayer.

Target: The Corruptors knocks off largest share of audience of any new show on any network.*



Out of the files of Lester Velie, crusading reporter whose stories have triggered Kefauver and McClellan Committee probes, comes this new kind of show--packed with public service as well as public suspense.

Starring Stephen McNally as a corruption-hunting newsman, Target: The Corruptors has streaked to immediate success. It now tops all new shows in share of audience and has, in happy conjunction with such established favorites as The Flintstones and 77 Sunset Strip, made ABC-TV the No. 1 network on Friday night.

ABC TELEVISION

Mex TV Puts Squeeze on Dubbed U.S. Product, Despite All Those Denials

LOCAL TV & SYNDICATION

Te biz push to squeeze out dub sel American feature lengths and episodics from Mexican television is gathering momentum. Reported months back in VARIETY ported montant dv and angudy television, pi months back in VARIETY toles as on, picture industry and un-ing neads, stories are now con-fit med

in meads, stories are now confit most. However, the ban asked by Oscar Brooks of the Mexican Association of Motion Picture Producters and would suspend exhibited a full foreign product dubbed in Soansk, but still permit release in English with subtitles, has alteracy caused controversy in television and motion picture circles. Award on the ban is not left with Rodolfo Landa, head on the National Association of Actions white agreeing in principle that dubbed feature lengths should go also readying to fight any mone to stop dubbing of episodics. In e. His contention is that this gars employment to union elements and that American series are not giving any "competition" to Mexican product. It ansaer to this, Oscar Brooks under Landa to take a second,

Mexican product In answer to this, Oscar Brooks held Landa to take a second, are serious look at situation, after which he would have to admit the dubbing of episodies is not only competitive but hurting Mex-ice's chances in the Latin Ameri-

it is chances in the Latin American market.

Brooks pointed out that the problem, is not limited to Mexico above, citing the recent Argentine Government decree which prohibits exhibition of shorts and feature leasted via television and commercial theatres. Only way this can be circumvented is to produce wiffin the republic via coproductions, or use Argentine facilities, ais in association with local productions, or use Argentine facilities, ais in association with local production. Or use Argentine facilities, ais in association with local production elements.

The main danger lies not in Mexico, Brooks added. Series dished here are generally released throughout Latin America, seriously hurting the Mexican in its ry in its basic markets.

Brooks insisted that a ban, on Averican product in dubbed versions will have beneficial consequences in that Mexican series, iong shumed and not favorably lossed upon by program chiefs, v. I finally find an internal mar-

lossed upon by program chiefs, v. I finally find an internal mar-

Mexican series have failed to win major television time, partly to poor quality, and partly because syndicated American episodics. staticated American episodics.
e.e. though per segment prices
ate now going up, are offered
natch more cheaply than locally
produced efforts. Mexican to prodicers have been seeking around
Stell per segment as compared to
American prices about haif this.
Brooks said that once Mexican
series get a foothold in the local
market, they can also move on into
Central and South America, and a
budding industry can provide
many thousands of new jobs. Dubbing, meanwhile, gives employ-

meanwhile, gives employ-to "a mere handful" of ac-

bing, meanwhile, gives employ-tons plans to document "The Story ment to "a mere handful" of actors and technicians, he said.

Behind the scenes story, as gathered from highly reliable sources, is that ty producers, and even Emilio Azzarraga, are ready-off series, which Wolper Producing production of more serious ty effort, need field clear for markey-ing, of series. But you can't get has been signed as producer-directions to be in the industry to confirm ing of series. But you can't get arvone in the industry to confirm

arone in the state of the film industry than Both unions of the film industry than of Film Production Workers and Union of Film Industry Workers—STPC and STIC are also Crouse in the drive this is one of the rare occasions when producers and unions see eye

While not highlighting talk of possible "ruin" of the industry, umon leaders admitted that umon leaders admitted that dubbed episodies and feature lengths steadily growing in num-het, are a sore spot, and cause "wexbg" competition both in tele-vision as well as in commercial theatres. In general, unions are azonat spread of practice, urge

theatres. In general, unions are agonets spread of practice, urge for official prohibition. Actual official prohibition, of course, rests in hands of President Adolfo Lopez Mateos, who is being counselled by members of the inter-departn ental committee studying problems of the local film industry. What his decision will be only he knows at this time.

Crowell-Collier Slaps 179G Suit on AFTRA

Los Angeles, Oci. 31.

Los Angeles, Oct. 31.

A total of 69 different firms asserted y leaf-lettered or "threatened" with such practice by the AFTRA are listd in a \$179,384 damage suit brought by Crowell-Collier Broadcasting Corp., owner of KFWB, against the American Federation of TV & Radio Artists, filed Oct. 16 in U.S. District Court.

Allezing loss of 20 sponsors as a result of the strike against station which started June 11, the action claims KFWB was dropped by sponsors because of the union's leaf-letting campaign of retail outlets urging prospective customers not to buy products advertised on the station. Suit additionally seeks damages of \$30.000 per month for each month AFTRA engaged in the campaign and for each month it continues.

Suit is labelled by Claude Relefilm McCue, AFTRA exec secretary, as nothing more than a form of harassment of the union, because in all of its bulletins to advertising the first many continuous and the secretary of the secretar ing agencies and sponsors, KFWB has stated that it has not lost any sponsors as a result of AFTRA ac-tivity. KFWB will have to explain its inconsistency in court."

Negotiations to resolve the strike, started over refusal of station to boost newscaster salaries, to date have ended in an impasse.

500G INT'L GROSS ON 'POPEYE' SERIES

King Features Syndicate has be-gun Spanish dubbing of its made-for-ty "Popeye" series following the sale of the cartoons in Spain.

the sale of the cartoons in Spain. New series had previously been sold for airing in Venezuela. With the Spanish sale, KFS has set the new "Popeyes" in a total of seven common viside the U.S. over the past six months, bringing their total international gross to \$509.000. Other countries in which the new "Popeyes" are sold are Canada, Australia, Philippines, Japan and Brazil.

In Canada, where "Popeye" distribution is handled by Sovereign Film Distributors, the cartoons now are playing on CBC stations, including Toronto, Montreal and Vancouver.

Wolper's Tiger Hunt -From Atop an Eelphant

Hollywood, Oct. 31.

Before India's decree forbidding the use of elephants in tiger hunts goes into effect. Wolper Productions plans to document "The Story

has been signed as producer-direc tor and, with his actress-wife Eileen O'Neil, will star in the tele mentary. Fouad Said, signed by Wolper as cameraman and to head the sound crew, has left for Bom-bay to pick up a special production

'Rincord' Sales

Ziv-UA's "Ripcoard" has reached Ziv-UA's "Ripcoard" has reached; the virtual sell-out point in the top 50 markets, with John LaBatt picking up the Series on WGR-TV, Buffulo: Cullian Water Softener Dealers, WCCO-TV, Minneapolis; and Ekerts Meats, WSPD-TV, Toledo. Toledo.

New "Ripcord" station sales in-clude KOLN, Lincoln; KGIN, Grand Island; and KMED, Medford.

Lee Wailes Retiring

Miami, Oct. 31.
Lee B. Wailes, a broadcasting oldtimer and now executive veep for planning and finance at Storer Broadcasting's chain here, is retiring on the first of next year. He'll continue afterwards, though,

He'll continue afterwards, though, as a consultant to Storer.
Wailes started in radio career in 1931 with NBC in N.Y., and nine years later he quit the web to go to Westinghouse as manager of its then six-station chain of radio outlets. He came to Storer in '46.

Still Too Much **Telepix Violence** Sez NAB's Swezey

Hollywood, Oct. ...
"There is still too much violence in telepix although there has been improvement," declared Robert D. Swezey, director of the ode authority for Nationa of Broadcasters in Holly Assn. of. Broadcasters, in Holly-wood on a circuit of regional meet-ings. He met with the Alliance of Telefilm Producers for an "ex-change of views" and to ask for a further minimizing of needless cruelties. cruelties

cruelties.
"It's not so much the violence that we're against but the excesses." said Swezey. "There are ways to depict conflict other than kicking a man after he's down. It shouldn't have to transcened the needs of the story. To be sure there is vilence and con it. shouldn't have to transcened the needs of the story. To be sure there is violence and sex in cartoons but these are fantasies and to be taken in that spirit. In some shows we have found unnecessary suggestions of sex and this will have to be cleaned up, too."

While he'll concede there is a double standard for filmed shows—tv vs theatrical—he doesn't believe that they require a different set of rules. "So far there have been no complaints on old pictures, which would indicate to us that

been no complaints on old pictures, which would indicate to us that they are being carefully edited before they are shown," said Swezey. There's a difference between seeing a picture in a theatre and watching it at home. You place a different evaluation on each but we're being extra careful that the liberties enjoyed on the theatre screen, are kept in check for the home viewers."

ITC Foursome to Bow

Four Independent Television Corp. series will have N. Y. debuts within the next couple of months. New York starts include "Danger Man." Nov. 8, on WNEW-TV; "Whiplash." WNBC-TV, Nov. 20; "Best of the Post." WOR-TV, Dec. 4; and "Supercar." WPIX, Jan. 6. In addition, WNEW-TV has picked up the "Danger Man" series, some episodes of which were not telecast on its CBS-TV web run.

Syndication Review

BILLY BANG BANG Producer-Director-Writer: Frank K. Butler

5 Mins., Mon.-Fri., 8:35 a.m.

WABC-TV (film)

Vintage film footage, even for kids, is nothing new, but Screen Features has put together 150, five-Features has put together 150, five-minute lopen end cliffhanger sego out of ancient oater silents and embellished them with tasty and novel production. "Billy Bang Bang" narration is handled by a couple of natural-sounding kids, whose enthusiasm for the hyper-action of the oldies should match the youngsters in the audience. Best touch, however, is a score composed and played by Roy Smeck, vet "wizard of the strings," on guitar, a relief from the heavy on guitar, a relief from the heavy stuff that accomps so many of the primetime stampedes.

stampedes.

Seg caught ended with hero Bronco Bob as front man in one of those familiar, old prafrie-location chases, which would indicate there's enough episodic action to roll out the cliff for any number of winduce.

In a survey of sporsors riding on "Everglades." Ziv-UA reports that food accounts are the major entegory. Supermarket sales on "Everglades" have been made in "Everglades" have been made in Seattle, Lexington, Baton Rouge, and Junction and Charleston.

Sat. Nite Movie Battle in N.Y.

In New York, the nod for the late Saturday night movie rating battle seems to be going to WCBS-TV, but, in the five rounds of the new season to date, WNBC-TV has scored some telling punches, The Arbitrons give a much firmer nod to WCBS-TV than the Nielsens, but in both measuring services, the CBS ode flagshlo is ahead in the last two Saturdays, (Oct. 14, 21) of the scorecard, That's not to discount the dramatic rating rise of "Movie Four" of WNBC-TV, the showcase now fed by Hollywood product from Seven Arts Associated.

WNBC-TV, the showcase now fed by Hollywood product from Seven Arts Associated.

Week by week, these were the pix that the o&o's of CBS and NBC threw at each other for the new season. (Both pix showcases start at 11:15 p.m., with WNBC-TV coming in later if the web's Saturday night movie takes longer than two hours to unreely. Sept. 23, "East of Eden," James Dean starrer, WNBC-TV, vs. "Only the Valiant," Gregory Peck, WCBS-TV, Sept. 30, "Shadow of a Doubt." Alfred Hitchcock, WCBS-TV, against "Young At Heart," Frank Sinátra; Oct. 7, "A Tree Grows in Brooklyn," Dorothy McGuire, James Dunn, vs. "Jim Thorpe, All American," Burt Lancaster, WNBC-TV; Oct. 14, "Gilda," Rita Hayworth, WCBS-TV, against "Captain Horatio Hornblower," Gregory Peck; Oct. 21, Lemmon vs. "I'll See You in My Dreams," Doris Day, Danny Thomas on WNBC-TV. The Should Happen to You," Judy Holliday, Jack Lemmon vs. "I'll See You in My Dreams," Doris Day, Danny Thomas on WNBC-TV won two out of the five, with the last three weeks going to WCBS-TV. "Movie Four" won with "Eden" and Sinatra's "Heart." Last Oct. 21 week of the Arbitron scorecard found WCBS-TV with a 21.7 for the Judy Holliday, Jack Lemmon comedy, the 21.7 marking the top rating for the five-week measured period. WCBS-TV's lowest rating was a 15.3. WNBC-TV's ratings ranged from a 20.9 to a 10.3.

In the New York market, the web's 9 to 11 pix showcase has pulled WNBC-TV way up in the ratings. Again, though, WCBS-TV east a 21.3 rating for the 9 to 11-pm. Saturday night period and WCBS-TV with a 24.0, That 9 to 11 period, though, from this point in time. looks like a continued race with the winnah yet to be clearly established.

The 15 minutes newscasts starting at 11 p.m. find WCBS-TV Clearly in front the past three Saturday nights of the scorecard.

established.

The 15 minutes newscasts starting at 11 p.m. find WCBS-TV clearly in front the past three Saturday nights of the scorecard.

Crosley Loses Indpls. Channel 13; FCC Turns It Over to Rival WIBC

10 Markets Pact For New 'Great Music' Segs: 23 Cities in 1st Round

Chicago, Oct. 31. Second year's skein of "Great Music From Chicago, and syndicated by WGN-TV here, is now in 10 markets, four of them having renewed after carrying the first skein of 26 hourlong shows featuring the Chicago Symphony Orch. Renewals have come from KTTV, Los Angeles; WTCN, Minneapolis; KTVU, San Francisco; and WFAA, Dallas. Other stations and WFAA, Dallas. Other stations purchasing the second series, which was aired on WGN-TV during the 1960-61 season are KBMT, Beaumont, Tex.; WTTV. Indianapolis; WOR-TV, New York; WGAN, Portland, Me.; WNDU, Sout hBend, Ind.; and WPTV, West Palm Beach, Fla.

and WPTV, West Palm Beach, Fla.
The initial series, cut during the
1959-60 season, had notched a total
of 23 markets, most of them still
in the process of running out the
skein. A third series is currently
being telecast in Chi. the tapes of
which will be put on the syndie
marts next spring.

CAN. WEB PICKING UP ROCKY' DESPITE ACCENT

ROUAT DESTITE ACCENT

Hollywood, Oct. 31.

Deal was finalized for syndication of Jay Ward Productions' Rocky and His Friends' on the new Canadian to network.

Earlier negotiations with the Canadian Broadcasting Co. bogged down when the network objected to series' Russian - speaking "heavies." Ward and corroducer Bill Scott, surprised at network's attitude, foresee similar problems with the "Bullwinkle Show," now on NBC-TV, when series is offered in Canada. One comedy segment spoofs the traditional "Mountie" hero.

'Films of 50s' Sales

In the last five working days, even Arts' "Films of the 50s" ave been taken by stations in

have been taken by stations in four more markets.

Taft's WKRC-TV, Cincinnati, bought the 39 Warner Bros. features in Volume I of "Films of the 50's." (There were 40 originally, but in September Seven Arts one-year deal on "Island In the Sky" expired."

one-year deal on "Island In the Sky" expired."

Transcontinent's WDAF-TV, in Kansas City, signed for Volume II. WICU-TV, Erie, Pa., and WIS-TV, Columbia, S.C. acquired both Volume I and II.

For the second time in as many

For the second time in as many weeks, Federal Communications Commission took back what it had given before—a television grant. Crosley Broadcasting Co. was ordered to vacate Channel 13 in Indianapolis by Nov. 30, and rival WIBC was authorized to take over.

But the Commission action—
taken by four-to-two vote—doesn't
have quite the stamp of finality of
recent Miami Channel 10 revocation wherein loser Public Service Corp. had for all practical
purposes exhausted court recourse. Crosley is believed certain to appeal the Commission's
decision. decision

decision.

The Indianapolis case stemmed from a legal fluke and involved no ex parte issue. Commissioner T. A. M. Craven had abstained from voting when the contest came up for a decision in 1957. In the first place, he had not heard the arguments. Moreover, his engineering firm had once served as consultant to a third applicant.

When a three-to-three deadlock developed, Commission general counsel told Craven he was duty-bound to break it. His ballot swung the decision to Crosley.

bound to break it. His ballot swung the decision to Crosley.

U. S. Court of Appeals sent the case back to FCC last year after WIBC took its challenge of Craven's ballot on appeal to that bench.

Craven, for obvious reasons, didn't participate in the new decision to which Commissioners John Cross and Rosel Hyde dissented.

sented.

One of the oldest broadcast cases before FCC, the contest for Channel 13 began in 1948. Commission was still plagued by a three-three split last year with then Chairman John Doerfer on Crosley's side. Newton Minow made the difference.

MGM-TV's 'Thin Man' Now in 11 Countries

MGM-TV has made a couple of more foreign licensing deals for its "The Thin Man" series, bringing the total of overseas countries signed to telecast the series to 11. New deals cover Italy where the RAI-TV network will carry the show, and Spain where Zuriguel Asociados is the licensee with MGM furnishing Spanish soundtracks.

At the same time, RAI-TV li-censed 19 MGM cartoons selected from the "Captain and The Kids" and "Little Cheeser" groups. Deal marks the bow of MGM library material on Italian tv.

CRAZY-QUILT SCHEME KAPUT

The British Are Coming

U. S. fall season flops have heartened British vidfilm salesmen who hope to enter midseason schedules on one of the networks or at best in syndication, All four British major commercial contractors are in the market and so, too, is BBC-TV. Top British executives like Ronald Waldman (BBC-TV Promotions); Sidney Bernstein (Granada-TV) and Macgregor Scott (Associated British-Pathe/ABC-TV) have made—or are making—"selling" trips to America.

America.

On:the-market shows range from Associated Television's hourlong "Jo Stafford Specials" through BBC's "Inspector Malgret"
to ABC-TV's religious trek, "Journey of a Lifetime,"

Quaal Sees Danger in All-UHF Shift Of Repeating Downgraded AM Story

Chicago, Oct. 31, Ward L. Quaal, exec veepee of WGN Inc., is sounding a note of caution to the Federal Communications Commission to think carefully about any proposals to shift all VHF stations to the UHF band for the sake of new channel allocations. Citing post-World War II radio as an example of how a medium will grow mediocre through too much competition, Quasi warns that with too many tv stations there would be "a lack of program control through a short-age of good programming." We would see the television industry

Through its carelessness with radio frequency allocations, the FCC "has become the midwife of the rock and roll formula and other cheap pursuits in radio programming," Quaal told a gathering of the Junior Chamber of Commerce here last week. He described the broadcast industry as one in which increased competition does not necessarily mean a better product for the consumer.

The WGN and KDAL Inc. chiefstandards, he says.

fall to an alltime low in program

which increased competition does not necessarily mean a better product for the consumer.

The WGN and KDAL Inc. chieftain also expressed concern over the present FCC's flirtations with prior restraints in its otherwise honorable attempt to upgrade programming. Quaal said he believed the Commission should be able to determine whether or not a station is serving in the public interest through "an examination of the balance of its programming." He submitted as a for-instance that, in his opinion, the repetition of the top 40 tunes of the day, day in and day out, was not; a service in the public interest.

"Also," he said, "the Commission should support, by every possible means at its command, the splendid instrument of self-regulation inherent in the NAB Television.

Code."

A switch in emphasis and a hefter production budget is starting for your the top and it now looks as if Westinghouse Forby with under virtes the show, will stick with it for at least another year. The show is now seen over 11 stations, including WBC's five o&o's, and neven. WNEW-TV, which airs "PM East" over the top and it now looks as if Westinghouse Forby with the show, will stick with it for at least another year. The show is now seen over 11 stations including WBC's five o&o's, and neven. WNEW-TV, which airs "PM East" over the top and it now looks as if Westinghouse Forby with under virtes the show, will stick with it for at least another year. The show is now seen over 11 stations including WBC's five o&o's, and neven. WNEW-TV, which airs "PM East" over the top and it now looks as if Westinghouse Forby with under virtes the show, will stick with it for at least another year. The show is now seen over 11 stations including WBC's five o&o's, and neven. WNEW-TV, which airs "PM East" over the top and it now looks as if Westinghouse Forby over the top and it now looks as if Westinghouse Forby over the top and it now looks as if Westinghouse Forby over the top and it now looks as if Westinghouse Forby over the top and it now looks as if Westing

SAG Hits Lag On **Rerun Residuals**

Screen Actors Guild here says that to film producers and distributors are slow in meeting residual payments to actors on reruns.

The union has notified its members, many of whom have complained about the delays, that it'll take action to force compliance with Guild contract provisions de-manding "prompt" rerun pay-ments, once it has time to assemble the facts.

Some of the producers in telefilm are delaying the residuals "from six to 12 weeks," according Trom six to 12 weeks," according to SAG, which also acknowledges a slowdown in its own offices in getting out rerun paychecks. This, the union says, is due to the construction work going on to enlarge SAG's Hollywood headquarters. By Jan. 1, SAG expects office procedures to be back on schedule. Presently, the checks are going out not more than eight days after they are received.

Kops' Editorial Slot

Washington, Oct. 31.

Washington, Oct, 31.

Daniel W. Kops, prexy of WAVZ
Broadcasting Corp., New Haven,
will head the 1961-62 Editorializing Committee of National Assn.
of Broadcasters.

NAB President LeRoy Collins
also named these other broadcasters to the group which is charged
with encouraging and assisting
stations in airing editorials:
Frank J. Abbott Jr., WWGP,
Sanford, N.C.; John F. Dille Jr.,
Truth Publishing Co., Elkhart,
Ind.; Eugene B. Dodson, WTVT,
Tampa; Simon Goldman, WJTN,
Jamestown, N.Y.; Frederick S.
Houwink, WMAL, Washington,
and Lee Ruwitch, WTVJ, Miami.

Set For at Least **Another Year**

stress on entertainment has al-ready paid off in a wide public re-

stress on entertainment has already paid off in a wide public response.

Turning point for the show, according to Wallace, was the appearance of George Jessel early in September, a shot which opened the door for a string of other show biz personalities. In recent weeks, Wallace has taped shows with the personalities. In recent weeks, Wallace has taped shows with the Bon Soir. Still a freewheeling concept, "PM East" is also doing a study of the U.S. Information Agency in which USIA chief Ed Murrow will appear and another show on juverille gangs.

Stepped up pace of the, "PM East" is also doing a study of the U.S. Information Agency in which USIA chief Ed Murrow will appear and another show on juverille gangs.

Stepped up pace of the, "PM East" offerings has been made possible by the beefing up of the producer, associate producer, writer and two researchers, the "PM East" staff is now a fully panoplied operation under Mert Koplin, the show's producer. Koplin is centralizing the work of a battery of eight writer-producers, each of which is responsible for executing a program idea from start to finish. The "PM East" staff now consists of Peter Lassally, who's chief to the distribery's New York and writer-producers, seach of which is responsible for executing a program idea from start to finish. The "PM East" staff now consists of Peter Lassally, who's chief to the distribery's how of a battery of which is responsible for executing a program idea from start to finish. The "PM East" staff now consists of Peter Lassally, who's chief to the distribery's how of a battery of which is responsible for executing a program idea from start to finish. The "PM East" staff now consists of Peter Lassally, who's chief to the distribery's how of the distribery's heavy of the distribery's how your distribery's how yo

SHUFFLES KO'D

Washington, Oct. 31.

Federal Communications Commission will get the official word shortly that there'll be some changes made in the NBC-RKO General crazy quilt broadcast

Legal reps for San FranciscoOakland said today (Tues.) they
expect to file a petition, possibly in
the next week or two, notifying
FCC that its \$7,000,000 sale of
KTVU-TV to NBC is off, Petition
will ask for permission to withdraw
the sales application.
Unless NBC cooks up a new plan,
the expiration of the KTVU-TV
deal nixes the sale of WRC-AMFM-TV, NBC's o&o Washington
outlets, to RKO General. This
\$11,500,000 transaction hinged on
the San Francisco purchase.
An NBC spokesman here said he
anticipated that the web will make
some kind of notification to FCC
about its end of the deal, but was
not sure what.
The KTVIL-NBC transaction was

some kind of notification to FCC about its end of the deal, but was not sure what.

The KTVU-NBC transaction was one of the most controversial of those making up the cross-country sale-swap package initiated by NBC after it was ordered to give up its Philadelphia properties, KRON-TV, owned by the San Francisco Chronicle, and present NBC affiliate, raised anti-trust objections and, in a further effort to squelch the sale whereby it would lose its affiliation, filed for Washington's Channel 4, now occupied by WRC-TV, Westinghouse, on behalf of KPIX, San Francisco, which has been fighting the 'KTVU-TV deal also, and the Chronicle have both been made parties to the multiphase hearings scheduled by FCC on the NBC-RKO package.

FCC, in setting the hearings, said among other things, it would look into the agreement between San Francisco-Oakland and other contenders for Oakland channel 2 whereby the losers dropped their appeals from the Commission's award to the Chronicle. Commission said it would look into whether the would-be sale constituted trafficking in licenses also.

WABC'S 'ME, TOO' ON ELECTION NIGHT

Having skipped the primary, WABC, tv and radio, will be in the election night picture next Tuesday (6) with full coverage of the New York mayoralty and New Jersey gubernatorial contests. ABC's news department, under news chief John Madigan, is supplying the manpower for the web's radio and tv flashing. Coverage will start at 7 p.m. and will run to 9 p.m. when it's figured the results will be in.

On tv, Bill Shadell and Scott Vincent will be anchormen working out of the news studio where William H. Lawrence will be on hand for commentary and analysis. Tom O'Brien will handle the returns for radio with an assist from Lawrence. There'll also be pickups from the Wagner, Lefkowitz and Gerosa headquarters in New York and from the Mitchell and Hughes headquarters in New Jersey.

NBC-RKO STATION Official Films' \$54,436 Net Profit, Prexy Seymour Reed Sez He's Staying

Fadeout

A gag version of syndie's future is being bandied around in the Martini circle. With sales personnel and firstrun product dwindling, the touted forecast is that in years to come, station execs will stage periodic buying visits to N. Y. Few remaining syndicators with firstrun product will sit in their offices, begging off pleas for lunch, a visit to the racetrack, topped off by an evening show and a wee hour visit to nightclubs. To pleas for an appointment, the surviving syndicator will respond: "Don't call me. I'll call you."

CBS Films: 'In Chi They Love Us' With 20 Entries Going

Chicago, Oct. 31.

CBS Films is running hot in Chicago, with 20 of its syndicated properties sold in this four-station town. According to Hank Gillespie, who heads the midwest office, this numerically tops all competing syndie houses in the market currently, so far as series (not feature film libraries) are concerned. It's also the best record for CBS Films in any four-station market.

cerned. It's also the best record for CBS Films in any four-station market.

Company has 21 properties going in New York, but that's a sevenstation market with clearly more opportunity for syndie sales than Chi. By contrast, CBS films has only 14 shows sold in Los Angeles, which also has seven outlets.

Naturally, the Chi independent, MgN-TV, Is any syndication house's best customer here. CBS Films has 10 shows on that station, including two strips. WNBQ, the NBC station, has bought five, and WBKB two, including one strip. The CBS station, WBBM-TV, has "Trackdown" and syndicated newsfilm. Gillespie is including "At Random" in the tally, because CBS Films is representing the show, but technically it's not a sale. The show, originated on

because CBS Films is representing the show, but technically it's not a sale. The show originated on WBBM long before it was offered for syndication.

With 20 properties accounted for CBS Films' available firstrun catalog is down to three shows which haven't found placement in Chicago. Those are "Air Power," "Wanted Dead or Alive" and "World of Giants." There are also about 10 series available, Gillespie says, that have had at least one syndie exposure in this market.

KMOX-TY IN BID TO STIMULATE READING

KMOX-TV, CBS-TV o&o here, has begun a ty reading service designed to stimulate reading by local students and assist them in selecting tv programs. St. Louis city and ing to programs. St. Louis city and county school systems and the public library systems are giving their full cooperation to the project which provides students with reading lists based on the content of selected to programs broadcast by KMOX-TV.

KMOX-TV.

Initial reading lists, covering both network and local programs, were based on such shows as: "Eisenhower on the Presidency." The Water Famine." both "CBS Reports"; "The Dispossessed" (Westinghouse Presents); "East Bernin Refugees" (Armstrong Circle Theatre); "Hungary Today" Twentieth Century); two KMOX-TV pubaffairs series, "Montage," and "Wildlife" and two feature films from the station's "Young People's Theatre" series. A total of 250 book titles were suggested for these nine programs.

ported net earnings of \$54.436 for the fiscal first quarter ended Sept. 30 and outlined management's stock ownership for stockholders at the syndication firm's annual meeting.

Rundawn of exec stock holdings was apparently made to settle the rumors that Prexy Seymour Reed was leaving, which arose after the company filed a Sept. 26 registra-tion statement with the Securities Exchange Commission calling for sale of 65,000 shares by officers rumors had reached general stockholders, since one at the meeting questioned Reed on the possibility of his ankling. Not so, sald Reed. "This is an industry of rumor").

rumor").

A revised registration was filed with SEC Oct. 16, and, although it has not yet been processed by the agency, it shows that the 65,000 shares up for sale have now been excluded. The withdrawn stocks include 5,100 shares owned by Reed and 29,900 he has option to; Stanley Mitchel, 5,000 cwned; Frederick R. Raycroft. 15,000 owned; and Robert and Mary Sanford, 5,000 owned.

Total offering after the Oct. 16

ford, 5,000 owned.

Total offering after the Oct. 16 revision is 232,086 shares, owned primarily by Don Sharpe (103.375 out of 209.089 owned) and Warren Lewis (50,853 out of 103,781 owned) Coast producers who earlier this year made a stockfilm swap with Official involving three off-web tv series. Lewis and Sharpe are offering other shares via firms they own.

At the annual meeting. Reed

shares via firms they own.

At the annual meeting, Reed said evidence of management's confidence was reflected in increasing stock ownership last year totaling 266,000 shares, plus another 381,000 shares held by an investment company in which board members were major stock-holders. Officer holdings have increased 318,000 shares this year, for a total of 365,000.

Okayed at the session was an

Okayed at the session was an increase of common stock from 3,000,000 to 5,000,000 shares for use in future Official deals.

Emmy Lou' As Filmways Entry

Hollywood, Oct. 31.

Hollywood, Oct. 31.

Filmways has acquired tv rights to the comic strip, "Emmy Lou," now running in 167 papers, and will develop it as a half-hour comedy series for next season. Al Simon produces from a pilot script to be written by Ben Starr and Bob O'Brien.

Purchase of the Marty Links character was inspired both by the success of "Hazel," a one-panel comedy figure, and the plan of Martin Ransohoff, filmways prexy, for a heavier concentration on situation comedy.

CKYL'S \$200,000 FOR TALENT BUILDUP

CKVL. Montreal bilingualer that CKVL, Montreal dimingualer that has continued to feature like talent shows against the advent of two vides stations, has pacted with l'Union des Artistes for minimum spending talent of \$200.000 a year

spending talent of \$200.000 a year for the next two years.

Agreement covers announcers, writers, directors, musicians, singers and actors. Now in its 15th year, CKVL has built a big following in the heart of French Canada via live talent shows—daily local soap operas, variety shows musical programs and spreads featuring young aspiring show bit talents.

Owned by Jack Tietolman, CKVL operates two 24-hour outlets, and has recently received a government okay to boost the power of the AM operation from 10.2 to 307 kw's, FM station plans stereo concert broadcasts in the near future.





One great after another...night after night, after night, after night.....

Like Eddie Albert, Cannonball Adderley, Paul Anka, Count Basie, Richard Dyer Bennett, Jim Backus, Tony Bennett, Monica Boyar, Shelley Berman, Theodore Bikel & Joan Blondell, Richard Boone, Doctor Albert Burke, Abe Burrows, Oleg Cassini, Betty Comden and Adolph Green, Irwin Corey, Sam Cooke and Joyce Davidson & Matt Dennis, Phyllis Diller, Bradford Dillman, Carl Foreman, Anita Gillette, The Grandison Singers, Harry Golden, Lionel Hampton, Woody Herman and Sterling Hayden & Charlton Heston, Tab Hunter, Will Holt, George Jessel, Chubby Jackson, T. C. Jones, Gene Krupa, Eartha Kitt, Piper Laurie and Elsa Lanchester & Art Linkletter, Leonard Lyons, Gerry Mulligan, Vaughn Monroe, Julie Newmar, Hugh O'Brian, Terrence O'Flaherty, Dick Powell, Otto Preminger, Leontyne Price and Roger Price & Tony Randall, William L. Shirer, Mickey Spillane, Jule Styne, Leopold Stokowski, Gore Vidal, Mike Wallace, Andy Williams, Dana Wynter and many more!

"PM EAST"&"PM WEST"

11:15 pm Mon thru Fri on the Westinghouse Broadcasting Company stations in: Boston WBZ-TV 4 / Baltimore WJZ-TV 13 / Pittsburgh KDKA-TV 2 / San Francisco KPIX 5 / Cleveland KYW-TV 3 / also seen in New York on WNEW-TV 5 (11:10 pm) / Dallas WFAA-TV 8 (11:35 pm) / Los Angeles KTTV 11 (11:30 pm) Washington, D. C., WTTG-TV 5 (11:00 pm) / Harrisburg, Pa., WHP-TV 21 (11:15 pm) / York, Pa., WSBA-TV 43 (11:15 pm) westinghouse Broadcasting Company inc.



Producer: David Susskind Director: Marc Daniels Writer: Dale Wasserman Music: Lawrence Rosenthal Writer, Music: Lawrence Rosenthal 120 Mins. Sun. (29), 9 p.m. BRICK: MOTOROLA (BS-TV from N. Y. (tape) (Reach, McClinton; Leo Burnett)

(Reach, McClinton; Leo Burnett)
A fine, frequently moving performance of Graham Greene's.
"The Power and the Glory" was brought to the tv screen Sunday might 29 as a two-hour CBS-TV special. If only for the portrayals of Laurenee Olivier and George C. Scott in two extraordinary performances, the one counterpointing the other, it was well worth the viewing a 10-toot-tall stature and high ling a 10-toot-tall stature and high level of achievement was in the production itself. For by the very nature of reaching out for a largerin the

nature of reaching out for a larger-than-life size, it seemed overstaged and pretentious, stripping it too often of a believability.

This, of course, was the long-heraded David Susskind taped pre-entation brought in at a cost of some \$700.000 (which also al-lowed for a simultaneous 35m film-ing for theatrical release overor some Subodo with also and planting for theatrical release overseas, and boasting a marquee lare seldom if ever before attained on the small screen, including Olivier, Scott, Frank Conroy, Mildred Dunnock, Julie Harris, Fratz Weaver, Martin Gabel, Roddy McDowell, Patty Duke, Keenan Wynn, Thomas Gomez, etc. That's cristing in spades, and the minutest role and vienette betrayed a dedication to the roles. Once before Susskind had brought in a two-hour "Power" for NTA Play of the Week, and for a fraction of the Week, and for a fraction of the cost of this new 700G production, yet lacking this time was an intimacy and unpretentiousness that gave the earlier viedo version a distinct advantage. Mostly Dale Wasserman's adaptation captured the mood and tragic overtones interent in the Greene novel of the self-flageliating Mexican priest forn between a desire to flee his revolution-ridden country and a compassion for his people. Marc Daniel's direction was sensitive, though obviously handicapped by a production that needed a 21-inch framework.

Inevitably one must return to the Olivier and Scott performances, the former in his Interpretation of the ill-fated Padre and

Inevitably one must return to the Olivier and Scott performances, the former in his interpretation of the ill-fated Padre and the latter as the relentless, anticleric pursuer. Olivier's "whiskey priest" in essence brought to visual fulfillment the agonies and the cestasies of a haunted, tormented soul seeking peace with himself and with God. And especially in the climactic verbal sparring and matching of ideologies between Olivier and Scott there were brilliant, intense moments. The original musical score by Lawrence Rosenthal merits men-

The original musical score by Lawrence Rosenthal merits mention, but the feeling was inescapable that it was striking crescendes in substitution for more vital dimensions missing in the drama fixely. Rose.

THE DISPOSSESSED With Earl Holliman, Dina Merrill, Juano Hernandez, Conrad Nagel, Albert Dekker, Ralph Bellamy, others

Albert Dekker, Ralph Bellamy, others
Producer: Gordon Duff
Director: Tom Donovan
Writer: Saul Levitt
60 Mins; Tues. (24), 10 p.m.
WESTINGHOUSE
CBS-TV, from N.Y. (tape)

"McCann-Erickson"
The first special in the Westinghouse series of dramas on CBSTV this season was an absorbing
and provocative stanza mined from
an obscure corner of U.S. history.
Prvoling on the struggle of the
American Indian to achieve the
status of a human being in a
white man's society, "The Dispossessed" drew a clear parallel to
50me contemporary social problems but made its point without
the dissonances of crude ideologicul tub-thumping.
The above prededed as a stratety cal tub-thumping The show unfolded as a straight-

(Continued on page 62)

area of television biography. The kickoff focussed on the life of Bob Hope and while the show did not dig too deeply into the man or his environment, it was an inter-esting, informal, on-the-fly glimpse of a great entertainer.

of a great entertainer.

If there is any real contrast between Hope as performer and Hope as private citizen, this portrait failed to define it. The show went behind the footlights to give a backstage view of Hope, but it never wandered out of a relatively narrow show biz orbit. The query what sort of a man is Hope really —what sort of a man is Hope really like?—was not satisfactorily an wered

swered.

Using a combination of still photos and candid motion picture clips shot by producer-director Eugene S. Jones' crew, the stanza traced Hope's career from his birth in a small English town through his knocking about as an aspiring prize-fighter and later, as part of various vaudeville acts, to his tremendous breakthrough as a film and radio star back in the 1930s and his subsequent institutionalization a tireless entertainer at Armed Services bases over the past two decades.

Armen Services based of film intertwo decades.

Fascinating bits of film interlaced Hope's career with such
names as Francis Langford, Jerry
Colonna, Bill Goodwin, Dorothy
Lamour, etc. In the case of Bing
Crosby, it was symptomatic of the
overall superficial approach that
no attempt was made to depict
Hope's personal reactions to Crosby. At the finale, a multi-faceted
view of Hope was presented in
staccato style by various associates and production teammates,
but once again, the only note that
was missing was the probing, critical one.

TWENTIETH CENTURY (Hungary Today) With Walter Cronkite, Daniel Schort

Schorr
Exec. Producer: Burton Benjamin
Producer: Isaac Kleinerman
Director: Av Westin
Writer: Schorr 30 Mins., Sun., 6 p.m. PRUDENTIAL CBS-TV (film)

(Reach, McClinton)
CBS-TV's "Twentieth Century" bowed for the fifth season on Sunday (29) with an absorbing if too skimpy half-hour updating of what's been happening in Hungary since the uprising of '56. As a companion piece to the program's "Hungary in Revolt" filmed five years ago, Sunday's "Hungary Towas, for the obvious reason day" that the CBS camera-reporter crew was restricted in its movements, more of a once-over-lightly "teaser." Too often what was said was not supported by the visual documentation.

by the visual documentation.

Nonetheless, it took a bit of doing for eameraman Jerry Schwartzkopff (who had also recorded the '56 revolt): Bonn bureau chief Daniel Schorr and director Av Westin to penetrate the police state, and within the limitations of what they were permitted to do and see, it was a wholly arresting 30 minutes.

The viewer was given glimpses

The viewer was given glimpses f a "normal" Budapest, heavilyof a "normal" Budapest, heavily-stocked food stalls jammed with reasonably well-dressed people; store windows flashing Channel 5 and Vat 69 for those few who can afford it; the socialized farms and the youth camps; a view of a bored beat generation ("with lit-tle sense or purpose in life"), the compromises of the Church, the compromises of the Church, the Red Star and the cross side by side; the guards patrolling the U.S. legation where Cardinal Mindszenty is given asylum; the cemetery obscuring the graves of the felled freedom fighters but honoring the defenders of the Soviet state. But inescapably, it was left to on-the-scene Schorr and Walter Cronkite as back-home narrator to round out the story of narrator to round out the story of the "big erasure," giving the docu-mentary its most telling and con-vincing impact. Rose.

THE ZIEGFELD TOUCH
(DuPont Show of Week)
With Jack Irwin, Danny Mechan,
Barbara Cook, Marilyan Lovell;
Joan Crawford, heetess Exec Producer: Donald B. Hyatt Producer-writer: William Nichols Director: James Elson 60 Mins., Sun. (29), 10 p.m. DUPONT

DU PONT
NBC-TV (live & film)
(BBDO)
Du Pont's "Show of the Week"
came up with a delightful hour of
nostalgia in its salute to Florenz
Ziegfeld. Via vintage film clips,
live reproduction of the song and
dance styles of the Ziegfeld era,
nertinent script-and testin-testing. live reproduction of the Ziegfeld era, a pertinent script, and tasty patter knitting by Joan Crawford, the show bounced at a peppery gait and wasn't necessarily limited in appeal to those who "remember how great" the days of the "Follies" were.

Perhaps the most interesting

Perhaps the most interesting part of the production was the film clips. The sight and sound of Marilyn Miller singing "Who" from "Sunny" to an unidentified juvenile lead was a gem. So was a W. C. Fields golf sketch, Helen Morgan on an excerpt from "Bill," Fanny Brice's takeoff on an opera diva, and Eddie Cantor prancing through "The Dumb One's Know How To Make Love." Aside from the Cantor sequence, the films were clear and sharp. There were also some brief snaps of Irving Berlin at the piano, and a snappy reherral routine by Fred & Adele Astaire that did much to make "The Ziegfeld Touch" real.

The live performers, too, were

"The Ziegfeld Touch" real.

The live performers, too, were important in making the story complete. Barbara Cook was especially effective in an impression of Anna Held singing "I Wish That You Could Play Wiz Me" and in duet with Jack Irwin on "Make Believe." Marliynn Lovell, who's winning attention for her work in the New York cabaret revue, "Too Good For The Average Man," made another step forward with her delivery of "Bill," and an impression of Nora Bayes singing "Shine On Harvest Moon." Danny Meehan was bright and likable on Meehan was bright and likable or

Meehan was bright and likable on the rhythm numbers and Irwin also did well with "A Pretty Girl Is Like A Melody."

William Nichols' script kept everything in focus without too much romanticizing about Ziegfeld at his time and Miss Crawford, who ought to be used more in slots of this sort, did his words credit credit.

credit.

The show wound up with a half dozen Ziegfeld girls—circa 1961, walking down steps and coming up full face on camera. They were comely, indeed.

Gros.

THE UN NEW YORKERS
With Richard C. Hottelet, Larry
LeSueur, others
Producer: Gordon Hyatt

LeSueur, others
Producer: Gordon Hyatt
Director: Bob Goodman
30 Mins., Thurs., Oct. 26, 10:30 p.m.
WCBS-TV (film)
The highly publicized recent incidents involving United Nations, delegates and the New York Police Department and the hate leters received by African diplomats, gave WCBS-TV its peg for this pubdfairs half-hour on UN foreigners' life in New York City.
Sticking close to a straight news feature format. CBS UN correspondent Richard Hottelet and newsman Larry LeSueur managed some human interest highlights in a series of interviews with UN officials and diplomats.
Show first, and not too successfully, searched for elucidation on the question of diplomatic immunity. Interviewer asked Constantin Stavropoulos, legal counsel to the secretary general, if it were true foregin delegates could virtually get away with murder. "No, not exactly," said the world lawtrue foregin delegates could virtu-ally get away with murder. "No, not exactly," said the world law-yer, and proceeded from there into a marvel of murky semantics that could only come from a combo counsel-diplomat. One viewer did learn that delegates have parking privileges, and CBS cameras backed that one with actual scenes. Most interesting was an inter-view with Communist delegate Brucan from one of the Soviet

******************* Tele Follow-Up Comment

Bell & Hewell Closeup
This ABC-TV series of documentaries has opened this year's schedule with a staggering one-two punch. Last month's brilliant delineation of the Negro's new outlook in the U.S. has now been followed by a penetrating and moving study of the impact of automation on America's labor force. Nothing on tv has surpassed these shows in handling critical social problems with such clarity and candor.

Titled "The Awesome Servant."
this one-hour stanza last night (31) this one-hour stanza last night (31) brough; into human focus what has been described as "the second industrial revolution." On one hand, there were shots of incredibly adroit machines performing skilled tasks with literally inhuman speed. On the other hand, there were the faces and storties of there were the faces and stories of the workers who were being the workers who were being thrown into permanent joblessness by the introduction of the machines. In this interplay of the relentless march of technology and its immediate victims, this show succeeded in outlining the main issues of an explosive socio-evonomic problem with both compassion and objectivity.

passion and objectivity.

The aniagonism of the displaced workers to the introduction of the labor-eliminating machines was vividly caught in an Omaha bar at a gatiering of some workers from the Cudaly meat packing plant who were being laid off due to automated processing techniques. Their uncontainable bitterness and displays are accounted to the control of the c Their uncontainable bitterness and anxiety were transmitted without hedging and represented one of the most radical critiques of laborindustry relations ever to be carried on tv. This was contrasted to explanation by a company an spokesman that automation was

From a welfare office in Detroit this show summed up the disas-trous effect automation has had on trous effect automation has had on the employment rate in the auto Industry where workers with over 25 years of seniority have been made useless. The less obvious, but equally important impact on white collar employment was also covered in a sequence shot at the Mutual of Omaha offices.

Mutual of Omaha offices.

"The Awesome Servant" went deeply into a social dilemma that is due to become more acute in the coming years. Statements on the show by IBM board chairman Thomas J. Watson Jr., Secretary of Labot Arthur Goldberg, UAW president Walter Reuther were all to the point, but added up to a conclusion that no easy or quick answers to the problems of automation are in sight.

Dick Powell Show

Top Banana Milton Berle played
it straight in Tuesday (24' night's
outing for NBC-TV's "Dick Powell
Show" and came off fine in his
dramatic role. Berle lent conviction and understanding to his character, catching all the nuances of
the sad-eyed card dealer, beset by
troubles.

the sad-eyed card dealer, beset by troubles.

Berle's vehicle was "Doyle Against the House," polished, formula teleplay by Richard Alan Simmons, marred by excessive violence. There was a bit in which Berle's knuckles were hammered which was strictly for the sadistic school of television.

Simmons' yarn concerned a card dealer in a professional gambling house, in desparate need of money, who decided to card-con the house. who decided to card-con the house. It was an artifact, with obviously built-in motivations—card dealer needed the \$5,000 for an operation for his crippled kid, the boss of the gambling house was a ruthless, money-mad tyrant, love interest supplied by the cigaret girl, etc. What carried off the manufactured artifact was the pro polish in plotting, casting and direction.

Others featured in the cast were Jan Sterling, Burt Freed, Anthony Burr, Ludwig Donat and Gavin McCleod. Producer-director was Ralph Nelson.

view with Communist delegate
Brucan from one of the Soviet
satellite countries. Although a
"Red," he said he found New
York an interesting and dramatic
city to live in—sometimes too dra
matic, "if you've ever been around
Central Park at night."

As a location for the UN, he
had three criticisms of the city.
It's a cold war centre (mainly because of the press); Negro delegates encounter real difficultes
via prejudice; and it's "very expensive—

Bill.

Jan Sterling, Burt Freed, Anthony
Burr. Ludwig Donat and Gavin
McCleod. Producer-director was
Ralph Nelson.

Ernie Kovacs Show

frequently separates successes from failures.

There were some funny bits of business. Koyacs is a man that There were some funny bits of business. Kovace is a man that operates in many fields to achieve a unified effect. For example, his selection of background music was sometimes inspired. There was the recurring theme of a woman in a bathtub laveing herself to the sound of a Slavic tenor wheering out "Mack the Knife," which was effective for a while. However, generally, the gags weren't worth the buildups that were involved. The ideas were good but the execution wasn't.

Bell Telephone Hour
A smoothly fashloned array of
musical talent made last Friday's
(27) "Bell Telephone Hour" a thoroughly enjoyable outing. There
was music for every taste, rendered by pros, and the usual jarring transitions when going from
jazz to ballet to folk music were
kept at a minimum.

The NEC TV colorant was area.

ring transitions when going from jazz to ballet to folk music were kept at a minimum.

The NBC-TV colorcast was produced and written by Robert Herridge. Theme of the outing was the number three, featuring trios in music and ballet. After Herridge, the writer, established the tro thene, the music and ballet took over. Words, in comparison, seemed superfluous and artificial.

For the opening jazz segment, there was the original Benny Goodman trio, with Gene Krupa at the drums and at the piano. Teddy Wilson. The trio went through a medley that must have had the jazz buffs humming and drumming.

Kingston Trio was on hand for a folksong interlude, playing with zest and finesse. Standout number was "Don't Let Her Die An Old Maid." and "Wherever We May Go" scored high, too. Opera episode was rendered by Phyllis Curtin, Nicolai Gedda and Theodor Uppman. In fine voice and style, they did a bit of "Die Fledermaus," capturing the galety of the situation and score.

Finale was The McGuire Sisters who had fun with "Together Wherever We Go," but fell down with "It Ain't Necessarily So." That spiritual just seemed to escape their style.

The ballet turn of Margaret Mercler, Eric Hyrst and Veronique Landary of Les Grand Ballets Canadiens was a graceful stanza. They did the Pas de Trois from Act One of "Sun Lake." Their graceful ines and movements, though, were marred at times by camerawork which was too intrusive. There is no need for closeups when a dancer may be breathing hard, or when he or she is preparing for a drifficult movement. It robs the ballet of illusion.

Sets were simple and imaginative and the camerawork good in all but the segments noted in the ballet number.

Adlai Stevenson Reports Adlai Stevenson Reports

Adlai Stevenson Reports
Adlai Stevenson' ABC-TV Sunday (29) half hour was important, as an introduction to U Thant, United Nations ambassador from Rurma who will be taking over as acting secretary general to fill out the term of the late Dag Hammarskjold. There was banter about the prefix "U." which in Burmese means either "Mr." or "Uncle." and serious philosophizing about

prefix "U," which in Burmese means either "Mr." or "Uncle." and serious philosophizing about the job of fleading the world body "one of the most important offices held by a human being in the world today." as Stevenson put it. In discussion with the U.S. ambassador and ABC newsman Arnold Michaelis, Thant outlined his approach to the office, saying that while it was impossible to be neutral when one was familiar with the issues facing the UN, it was still imperative that the secretary general be impartial.

Never without a quip, and in the light of the UN's financial problems, Stevenson closed the half-hour, saying. "I am not going to ask that we increase your salary, either, because I am not sure we have enough to pay the present one.

Armstrong Circle Theatre
"Armstrong Circle Theatre"
sometimes indulges in overstatement when it does one of its regu-lar quasi-documentaries, and this again was the case on Wednesday (25) when the subject was "A (Continued on page 62)

Why WWL-TV bought Seven Arts' Volumes 1 and 2

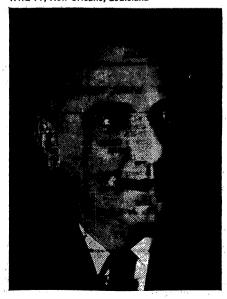
Says Robert Guy:

"Seven Arts Volumes 1 and 2 are the best over-all feature film packages I've ever seen. They have universal audience appeal, but there's an additional reason we bought them. We want especially to attract the young marrieds of this market. Warner's 'Films of the 50's' bring them

THE STARS THEY KNOW

which have special appeal to the younger generation."

Robert Guy, Program Director WWL-TV, New Orleans, Louisiana



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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

VARIETY-ARB SYNDICATION CHART

VARIETY'S weekly tabulation based on ratings furnished by American Research Research highlights the top ten network shows on a local level and offers a rating study of the top ten syndicated shows in the same particular market. This week sur districts markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the course, syndicated program listings of the top ten shows, rating data such as the course share of audience, coupled with data as to time and day of telecasting commences programming in the particular slot, etc., is furnished. Reason for detailing an each picture of the rating performance of syndicated shows is to reflect the true rating terms of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(*) ARB's May-Sept. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTYW. *SURVEY DATES: MAY 15 - JUNE 11, 1961

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.		. PROGRAM—DAY—TIME STA. DISTRIB. 1	AV. AV. RTG. SH.	TOP COMPETITION STA.	AV. RTG.
1. Real McCoys 'Thurs, 8:30-9:00'	39 1. 38 2. 34 4. 34 5. 34 5. 33 6. 33 3.	Death Valley Days (Wed. 7:00) KING. U.S. Borax Bold Journey; JFK (Thurs. 7:00) KOMO Banner Mr. Ed (Mon. 7:00) KOMO MCA. Manhunt; JFK (Tues. 7:00) KING. Screen Gems Huckleberry Hound (Thurs. 6:00) KING. Screen Gems Blue Angels (Fri. 7:00) KING. NBC Films Sea Hunt (Mon. 7:00) KING Ziy-UA Champ Bowling (Fri. 6:30) KOMO Schwimmer You Asked For It (Tues. 6:30) KOMO Crosby Brown Yogi Bear (Mon. 6:00) KING Screen Gems	25 57 18 42 17 40 17 40 16 41 16 37 15 37	Rescue 8 KIRO Bros. Bran.; Lyles Pto KOMO Lock-Up KING Sea Hunt KING Expedition KOMO Datelline KOMO Champ Bowling KOMO Mr. Ed KOMO Huntley-Brinkley KING Blue Angels KING Huntley-Brinkley KING Rearly Edition KING Blue Angels KING Huntley-Brinkley KING Carly Edition KING Blue Angels KING Huntley-Brinkley KING Carly Edition KING Datelline KOMO Datelline KOMO Eve Report KOMO	21 22 16 26 24

GR'NVI'LE-ASHVI'LE-SPA'TANB'G STATIONS: WFBC, WSPA, WLOS. *SURVEY DATES: MAY 15-JUNE 11, 1961

			Sea Hunt Mon. 7:00	WFBC Ziv-UA	. 22	52 Cousii	n BudWSPA	10
1	. Price Is Right Wed. 8:30-9:00) WI		Manhunt (Thurs. 7:00)	WFBC Screen	Gems 19	54 Early	Show	6
	. Wagon Train Wed 7:30-8:30 WF	BC 33 .					Rpt: Wea	
	. Wells Fargo : Mon. 8:30-9:00 WE		Third Man (Wed. 7:00)	WFBC NTA	18		Show	
	Gunsmoke Sat 10:00-10:30) WS	PA 28		• •			Rpt: WeaWLOS	
4	Perry Como Wed 9:00-10:00) WF	BC 27	Jeff's Colie (Mon. 6:00)	WFBC ITC	15		& AndyWSPA	
4	Bachelor Father Thurs, 9:00-9:30: WF		Brothers Brannigan (Tues. 7:		14		Ridge QuartetWSPA	
4	Ernie Ford Thurs 9.30-10:00 WF	BC 27	Quick Draw McGraw (Wed. 6:	00 WFBC Screen	Gems 13		& Andy	
5	. Laramie (Tues, 7/30-8:30) WE	BC 26 1					ShowWLOS	
5	. Thriller (Tues: 9 00-10:00) WF		Huckleberry Hound (Thurs. 6:				Show	
5	Hitchcock (Tues 8:30-9:00 WF		Two Faces West (Fri. 7:00)	WFBC Screen	Gems 12		e 8	
6	Have Gun, Will Travel Sat. 9:30-10. WS	PA 25	Mike Hammer (Thurs. 10:30).	WFBC MCA	³ 11		Up	
6	Real McCovs (Thurs, 8:30-9:00) WI	OS 25:			*.	CBS;	Nation	. 4
	Andy Griffith (Mon. 9:30-10:00) WS	PA 25	Yogi Bear (Tues. 6:00)	WFBC Screen	Gems 11	4I! Amos	& Andy WSPA	7
				`	•	Early	Show	7
	and the second s							

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: MAY 15-JUNE 11, 1961

1. My Line (Sun. 9:30-10:00)	1. Two Faces West (Thurs. 9:30) KSD Screen Gems 35 2. Sea Hunt (Fri. 10:00) KTVI Ziv-UA	29 19	62 Silent; Kovak KTVI 9 37 News; Weather KMOX 21
2. Gunsmoke (Sat. 9:00-9:30)KMOX	34		Jack PaarKSD 11 Eve On St. LouisKMOX 11
3. Andy Griffith (Mon. 8:30-9:00) KMOX	33 3. Trackdown (Sat. 9:30)	17	34 Death Valley DaysKSD 13
4. Red Skelton Tues. 8:30-9:00:KMOX	32 4 Death Valley Days (Sat. 9:30) KSD U.S. Borax	13	WrestlingKPLR 13 26 TrackdownKMOX 17
5 Candid Camera 'Sun. 9:00-9:30' KMOX	30 5. Dangerous Robin (Sun. 10:00)KTVI Ziy-UA	12	24 News Spec
6. Danny Thomas (Mon. 8:00-8:30)KMOX	29 5. Popeye (Sat. 11:30)	12	News; WeatherKMOX 25 71 Detec DiaryKSD 4
6. Garry Moore 'Tues. 9:00-10:00)KMOX	29		St. Louis HopKSD 16
7. Jack Benny (Sun. 8:30-9:00) KMOX	28 6. Huckleberry Hound (Thurs, 6:00)KTVI Screen Gems	11	34 News: Weather KSD 11
7. Groucho Marx (Thurs. 9:00-9:30)KSD	28 7. Highway Patrol (Tues. 9:30) KTVI Ziv-UA	10	16 Moore
7. Untouchables Thurs. 8:30-9:30 KTVI	7. Yogi Bear (Wed. 6:00)	10	26 Report: WeatherKMOX 12 Huntley-BrinkleyKSD 14
	7. Lock-Up (Wed. 9:30) KSD Ziv-UA	10	19 Naked City KTVI 25

WASHINGTON D.C.

STATIONS: WRC, WITG, WMAL, WTOP. *SURVEY DATES: SEPTEMBER 8-28, 1961.

_				A STATE OF THE STA	
1	. Gunsmoke (Sat. 10:00-10:30)WTOP	39 1. Dang Robin; Thriller (Mon. 10:30) WRC Ziv-UA	13	33 Peter Gunn	11
2	. 77 Sunset Strip (Fri. 9:00-10:00) WMAL	2. Champ Bowling; F.B. (Sat. 4:00) WMAL Schwimmer 33 3. Tombstone Territory (Wed. 7:00) WRC Ziv-UA	11	58 Sat. PlayhouseWRC 32 Rescue 8WTOP	10
3	. Have Gun, Will Travel (Sat. 9:30-10) WTOP	31 3. Rescue 8 (Wed. 7:00) WTOP. Screen Gems 3. Death Valley Days (Mon. 7:00) WRC. U.S. Borax	10	32 Tombstone Territory WRC 34 Report WMAL	10 10
4	. Flintstones (Fri. 8.30-9:00) WMAL	30 4. Lock-Up (Tues. 7:00)	9	35 Cannonball, WTOP	7
5	. Twilight Zone (Fri. 10:00-10:30) WTOP	4. Phil Silvers (Thurs. 7:00)	8	31 Report	9 5
6	. My Three Sons (Thurs. 9:00-9:30) WMAL	6. Whiplash: Americans (Mon. 7:30) WRC Independ. TV 6. Three Stooges (MonFri. 6:00) WTTG Screen Gems	7	17 Cheyenne WMAL 32 Early Show WTOP	16 3 5
6	R. Perry Mason (Sat. 7:30-8:30)WTOP	6. San Francisco Beat (Fir. 7:00) WTOP CBS	7	Burns & Allen; Broken WRC 26 Report	5 I
7	Real McCoys (Thurs. 8:30-9:00) WMAL	25 6. Mr. Magoo (Fri. 7:00)	7	21 Spotlight	10
8	3. Price; Bishop (Wed. 8:30-9:00) WRC	24 6. Cannonball (Tues. 7:00)	7	Huntley-Brinkley WRC Lock-Up WRC	9
9	. Untouchables (Thurs. 9:30-10:30) WMAL	6. Divorce Court (Mon. 8:00) WTTG Storer TV	7	13 Cheyenne	17 20

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: SEPTEMBER 8-28, 1961.

				وخفت
1. Gunsmoke (Sat. 10:00-10:30)	39 1. Blue Angels: Pageant (Sat. 10:30)WJW NBC Films	26	46 Walter Winchell WEWS	19
2. Real McCoys (Thurs 8:30-9:00) WEWS	38 9 Mike Hammer (Sun 10:30) WEWS MCA	18	35 My Line	19
3. My Three Sons Thurs, 9:00-9:30 WEWS	36 2. Third Man (Fri. 10:30) WEWS NTA		39 Michael ShayneKYW	15
-	3. Togi Bear (Thurs. 7:00)	-16	50 CBS News WJW	12
3. 77 Sunset Strip (Fri. 9:00-10:00) WEWS	36		Local BroadcastWJW	14
4. Flintstones (Fri. 8:30-9:00) WEWS	32 3. Huckleberry Hound (Mon. 7:00)KYW Screen Gems	10	47 CBS NewsWJW	15
5. Donna Reed Thurs. 8:00-8:30 WEWS	31 4. M Squad; Americans (Mon. 8:00)KYW MCA	13	27 ChevenneWEWS	20
•	4. Dang Robin: Feztue (Sat. 10:30) KYW Ziv-UA		23 Blue Angels; Pageant . WJW	26
5. Surfside 6 (Mon. 8:30-9:30)	1 4. Quick Draw McGraw (Fri. 7:00) KIW Screen Genis		42 Rawhide: News; Local . WJW	15
6. Have Gun, Will Travel (Sat. 9:30-10). WJW	30 4. Death Valley Days (Wed. 7:00) KYW U.S. Borax	13	46 CBS NewsWJW	13
7. Groucho: Mitch (Thuis, 10:00-10:30) KYW	29 7 7 7 1 1 1 7 7 1 1 1 1 1 1 1 1 1 1 1	5.	Local Broadcast WJW	10
	5. Tomostone Territory (Tues, 7:00)KIW Ziv-UA	11	33 CBS News	13 13
8. Hazel; Ghost Tales Thurs. 9:30-10:00: KYW	28		Local BroadcastWJW	10
				3



and because people are different in different markets... Storer programming is different! We put together a flexible format to fit the needs of each community... making it local in every respect. Result? WGBS Radio is #1* in Miami with "The sound of music and total information news." In Milwaukee, WITI-TV is #1† in prime time seven nights a week... Further evidence that Storer quality-controlled, local programming is liked, watched and listened to ... Storer representatives have up-to-the-minute availabilities. Important Stations in Important Markets.

*Nielsen - Miami/Fort Lauderdale Index July, August '61. †Nielsen, May, June '61 - ARB, May, June '61.

LOS ANGELES	PHILADELPHIA	CLEVELAND	WHEELING	TOLEDO	DETROIT	STORE
KGBS	WIBG	WJW	wwva	WSPD	WJBK	
MIAMI	MILWAUKFE	CLEVELAND	ATLANTA	TOLEDO	DETROIT	BROADCASTING COM
WGBS	WITLEY	WJW-TV	WAGA-TV	wspd-tv	WJBK-TV	

GBS Compensation

nord from page 25 =

ther of its belief the antiand, rule is violated. Web Bulletos were given un'il No. 24 cost of isn't so

A to recall that naturally which a control or the second of the least of the least of the recall of the matter than the recall of the feet of the least of the recall of t

said

"As because that this slidings of the mean of the language
of the subject rule ragainst exControl of the language
and the first lan for, accepting
the paracutate of any other network
organ tach. Similarly, we belike that the effect of this formula has been restrain interine
with the Feorsee's program re
substituties."

The CBS plan provides pay-

The CBS plan provides parmons to a fillies of 10% of the gross network rate for each "converted" hour to a level, varying a new mattern station to station, of about 6% of cleared network commercial time. Above that level, a rate of 60% is outlooked practice has eithed for the 30% payments

CDS' Reply

In a vice I CBS-TV affils, William B 1, 1' o, web's v.p. of affiliate relations and engineering, so'd that "it is o ear from the IFCCS-try affile of the commission has not made a find determination as to whether o nor the compensation plan is vicitive of the rules and regulation." Lodge stated the commission and raise questions regarding the propriety of the compensation when the representation of the will file with the commission of the will file with the commission a statement supporting the vilulity of this plan. We wish to reiterate that this compensation plan was prepared by us and offered to jon only after careful consideration by us of its propriety from the lettl viewpoint and its equitableness from the business viewpoint. We hold to the view that it is perfectly valid and proper. In the event a future determination is made which is adverse to the position we take in this matter, we shall of course, promptly offer substitute terms of compensation."

Nixon TV

ABC to do the facial work on any or the network telecast of an artiress be was delivering to the Even fives Club of Chicago.

Dan on aflegediv had asked the network to dismiss her and threatened to make it known to Neso, that an incompetent person would be doned his makeup work. ABC felt it was forced to comply. NLRB ruled that the union data not prote Miss Gardner incompetent and ordered the local to make good any loss of pay the woman had surfered as a result of the discrimination and illegal actions. She will collect too for an additional biss of work at Sarra Storlies where, as she also charged, Dunnat was instrumental in her dismissal.

TV News

= Contra. el t.om page 49 è

for instance, is still as "fussy as ever" about each detail, it's not because anybour over him is in-sisting on quality," said somebody

sisting on enailty," said somebody else "Yeasmen today, unfortunately are more interested in bulk," this on, exec concluded. Reported's the days of dumbing poor news footage are virtually over.

Another sign of news having entered the trend stage is that miss advertisers like Bristol-Myers and Proctor & Gamble are now sponsors of news and news features. In part this is a valid recognition of the growing audience for the hon news stories of today, but also, in part, it is probably a desire to keep on with Madison Ave.'s Jonesse.

keep ep with Madison Ave.'s Joneses. Finally, should tensions between Finally, should tensions between the eastern and western powers ease, it could be—if tv news is really more a trend than a way of life for the business—that news will be sacrificed, meaning that if could return again to obscurity— "next year or the year after that."

VARIETY ARB FEATURE FILM CHART

Variety-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturalys and Sundays, dayline jeature slots compete with nightime pur periols for designation as the top jeature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

● STATIONS: KYW, WEWS, WJW ● SURVEY DATES: SEPT. 8 - SEPT. 28 Cleveland

KYW Average Rating: 7
Average Share: 33

MONDAYS 5:15-6:30 Program: EARLY SHOW

Sept. 11 "PECK'S BAD BOY" Jackie Cooper, Jackie Searle 1934, 20th Fox, Banner, Repeat

Sept. 18 "BERLIN EXPRESS" Merle Oberon, Robert Ryan 1948, RKO, UAA, Repeat

"TARZAN & THE SLAVE GIRL" Lex Barker, Denice Darcel 1950, RKO, Banner, Repeat Sept. 25

KYW Average Share: 29
Average Rating: 5

TUESDAYS 5:15-6:30 Program: EARLY SHOW

Sept. 12 "HEIDI"

Sept. 12 "HEIDI"
Shirley Temple, Jean Hersholt
1937, 20th Fox. NTA, Repeat
Sept. 19 "AIN'T NO TIME FOR GLORY"

Sept. 19 "AIN'T NO TIME FOR GLORY"
Barry Sullivan, Gene Barry
1957, Columbia, Screen Gems, Repeat
Sept. 26 "SEA OF LOST SHIPS"
John Derek, Wanda Hendrix
1954, Republic, HTS, 1st Run

WJW Average Rating: 5 Average Share: 31

TUESDAYS 11:30-1:00 Program: NITE MOVIE

Sept. 12 "KINGS RHAPSODY" Errol Flynn, Anna Neagle 1956, British Lion Films, UAA, Repeat

Sept. 19 "COLORADO TERRITORY"

Sept. 19 "COLORADO TERRITORY"
Joel McC "3. V 9
1949. Warner, UAA. Repeat
Sept. 26 "SLATTERY'S HURRICANE"
Richard Widmark, Veronica Lake
1949, 20th Fox, NTA, 1st Run

WJW Average Rating: 6
Average Share: 35

WEDNESDAYS 11:30-1:00 Program: NITE MOVIE

Sept. 13 "GOD IS MY PARTNER"
Walter Brennen, John Hoyt
1957, 20th Fox, NTA, 1st Run
Sept. 20 "TASK FORCE"
Gary Cooper, Walter Brennen
1949, Warner, UAA, Repeat
Sept. 27 "WHISPFRING SMITH"
Alon Ladd, Bronda Marchall

Alan Ladd, Brenda Marshall 1948 Paramount, MCA, Repeat

KYW Average Rating: 10 Average Share: 48

THURSDAYS 5:15-6:30 Program: EARLY SHOW

Sept. 14 "TARZAN & THE SHE DEVILS" Lex Barker, Raymond Burr 1953, RKO, Banner, Repeat

Sept. 21 "HOUSE OF MENACE".

Basil Rathbone, Alice MacMahon
1935, MGM MGM-TV, Repeat

Sept. 28 "TORPEDO ALLEY"
Mark Stevens, Dorothy Malone
1953, Allied Artists, M&A Alexander, 1st Run

WJW Average Rating: 10 Average Share: 42

FRIDAYS 11:30-1:00

Program: NITE MOVIE

Sept. 8 "ONLY THE VALIENT"
Gregory Peck, Barbara Peyton
1951, UA, Jayark, 1st Run

"FRENCHMENS CREEK"
Joan Fontaine, Arturo DeCordova
1944, Paramount, MCA, Repeat

"O.S.S."

Alan Ladd, Geraldine Fitzgerald
1946, Paramount, MCA, Repeat Sept. 22

WJW Average Rating: 16 Average Share: 62

SATURDAYS 11:15-2:15 Program: NITE MOVIE

Sept. 9 "PURSUED"
Teresa Wright, Robert Mitchum,
Judith Anderson
1947. Warner, Jayark, Repeat

"THE RAZORS EDGE"
Tyrone Power, Gene Tierney
1947, 20th Fox, NTA, 1st Run Sept. 16

"THIEVES HIGHWAY"
Richard Conte, Lee J. Cobb
1949, 20th Fox, NTA, 1st Run Sept. 23

COMPETITION

STATION & PROGRAM AVG. RATING WEWS Stooges, Comedy 5:15-6:30 10 Big Show WJW 5:15-6:30

COMPETITION

STATION & AVG. RATING **PROGRAM**

Comedy Clubhouse WEWS 5:15-6:30 Big Show WJW

COMPETITION

STATION & PROGRAM AVG. RATING PM East West KYW 11:30-12:45 WEWS Jack Paar 11:30-1:00 8

KYW Late Show 12:45-1:00

COMPETITION

STATION & AVG. RATING PROGRAM PM East West KYW 11:30-12:45 Jack Paar WEWS 11:30-1:00 KYW Late Show 12:45-1:00

COMPETITION

STATION & PROGRAM AVG. RATING Comedy Clubhouse WEWS 5:15-6:30 WJW Big Show 5:15-6:30

COMPETITION STATION & AVG. RATING PROGRAM PM East West KYW 11:30-12:45 Jack Paar WEWS 11:30-1:00 11 KYW Late Show 12:45-1:00

PROGRAM AVG. RATING COMPETITION

STATION & Late Show KYW 11:15-2:00 8 WEWS Showtime 11:15-1:00 - 5

Howard K. Smith

Continued from page 25

CBS brass because of his hardhitting, liberal, outspoken feelings. The report further had it that Smith had been taken off his regular 15-minute CBS Radio Sunday night news analysis show because of his liberalism. At that time, Smith had missed one Sunday night broadcast.

night broadcast.

Salant, or the phone, vigorously denied the report. He said that CBS News had liberals and conservatives working for it. He further indicated that nothing was amiss, that Smith may or may not return to his radio show because he's busy with "CBS Reports" and other CBS News matters.

Plenty was amiss, however.

return to his radio show because he's busy with "CBS Reports" and other CBS News matters.

Plenty was amiss, however. There was the Birmingham situation and month after month other situations that ralsed the roof of CBS News Washington and New York headquarters. That's the inside version of people who should know, but for official and private reasons clam up on one of the hot inside news stories of the year, With Smith refusing to talk, those close to Smith, a 20-year veteran of the CBS News organization, were called upon for some help. In a nutshell, one key party said that Smith, in the first place, should never have been given the job, as he was earlier this year, as chief correspondent and general manager of the Washington office of CBS. The party holding that view has a high regard for Smith's journalistic qualifications and aptitude. Smith, though, it was pointed or a shigh regard for Smith's journalistic qualifications and aptitude. Smith, though, it was pointed or a shigh regard for Smith's journalistic qualifications and aptitude. Smith, though, it was pointed or their opinions—according to the views attributed to Smith. It was said that Smith felt he had an other CBS Newsmen. Should be granted the right to render their opinions—according to the views attributed to Smith. It was said that Smith felt he had an online-air right to be counted on the issues of the day.

Such views, as attributed to Smith, are said to run counter to CBS News policy. It's held that web policy allows analytical reporting but bars personalized editorializing, on-the-air opinions by CBS Newsmen. Parting of the wavs came, according to the official announcement, over "difference in interpretation of CBS News policy." From that, it can only be inferred that Smith and Salant & Co. differed over what is analytical reporting and what is personalized editorializing.

Schoenbrun's possibility as a successor to Smith is one among three or four other CBS newsmen.

personalized editorializing.
Schoenbrun's possibility as a successor to Smith is one among three or four other CBS newsmen being considered.
Time and again Edward R. Murrow, before his departure, had his troubles with CBS brass above and beyond that of the news division. Murrow's troubles stemmed largely from his fee'ing in later years that CBS, as well as the other webs, weren't fulfilling their responsibilities in rendering coverage of world affairs. Murrow is now out of CBS and is director of the United States Information

now out of CBS and is director of the United States Information Agency.

"ise "The Huntley-Brinkley team at NBC and other developments, has taken some lustre away from the CBS News image. That recent cover of Look with that Picasso-like picture of Huntley-Brirk'm' is come up at more than one CBS News meeting. Why not use, is the question asked.

Smith. serving as a CBS News foreign correspondent, was kicked out of Nazi Germany for his denuinciations of Hitlerism. During his 11 years as chief European correspondent for CBS News, Smith's assignments took him to most of the nations on both sides of the Iron Curtain. Smith, among other honors, has been awarded four consecutive Overseas Press Club annual awards for "best reporting from abroad."

His CBS contract, now settled was to have expired in 1965. Talks with other networks on behalf of Smith are being handled by the Stix & Gude Agency.

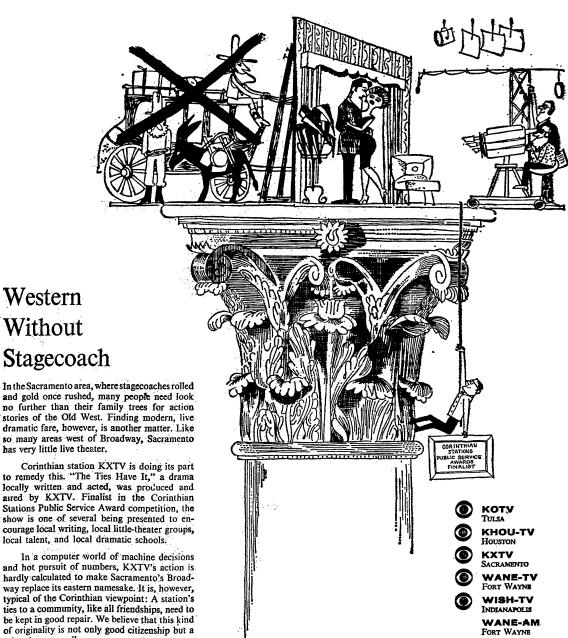
Smith, a southerner, was born in Ferriday, La.

Motvl's MGM Shift

Motyl's MGM Shift

Ernest Motyl, formerly head of the New York office of the MGM-TV commercial and industrial divi-sion, has been named sales man-ager of MGM Telestudios, the com-pany's video tape production sub-sidiary.

(Continued on page 62)



Without Stagecoach In the Sacramento area, where stagecoaches rolled and gold once rushed, many people need look no further than their family trees for action

Corinthian station KXTV is doing its part to remedy this. "The Ties Have It," a drama locally written and acted, was produced and arred by KXTV. Finalist in the Corinthian Stations Public Service Award competition, the show is one of several being presented to encourage local writing, local little-theater groups, local talent, and local dramatic schools.

In a computer world of machine decisions and hot pursuit of numbers, KXTV's action is hardly calculated to make Sacramento's Broadway replace its eastern namesake. It is, however, typical of the Corinthian viewpoint: A station's ties to a community, like all friendships, need to be kept in good repair. We believe that this kind of originality is not only good citizenship but a sales virtue as well.

Responsibility in Broadcasting

WISH-AM Indianapolis Represented by H-R

TV Followup Comment

P. S. e D. at. American to be of others in attempting to describe a obvious hardships of Fist Germons under Communist districted by the literatured hyper-Fig. Germons under Communistics of health in the letter tempined hyper-propagations to throughout, which is size sourcowing a trick from the year people the program blasted. Still and all, the story, written by Jerome Riss, about a youth called Peter Halber, became rather, capitality As a viewer, you had to become involved in the tribula-

Continued from page 38

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Continued from page 38

Lin a first dained tale, surround.

A fine cast was, assembled, headed by Ben Hayes as the boy, the beautiful Kathleen Widdoes his sister and Ruth White as his to resonant a villain, but the continued from page 38

Lin first and forting for forting from page 38

Lin first dained tale, surround.

A fine cast was, assembled, headed by Ben Hayes as the boy, the beautiful Kathleen Widdoes his sister and Ruth White as his mother. Michael Kane was perhabited to the first dained his first and read the first dained his first cast was. A second to the frustrated kid and his first cast was.

A fine cast was, assembled, headed by Ben Hayes as the boy, the beautiful Kathleen Widdoes his sister and Ruth White as his mother. Michael Kane was perhabited to the first was assembled, headed by Ben Hayes as the boy, the beautiful Kathleen Widdoes his sister and Ruth White as his mother. Michael Kane was perhabited to the first was the second from the first was assembled, headed by Ben Hayes as the boy, the beautiful Kathleen Widdoes his sister and Ruth White as his mother. Michael Kane was perhabited to the first was highly as the second from page 30

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Lin first dained tale, surround.

A fine cast was, assembled, headed by Ben Hayes as the boy, the beautiful Kathleen Widdoes his sister and Ruth White as his mother. Michael Kane was perhabited to the first was the second from the first was the second from the first was a second from the first was the second f

Internation of actual footage on Integration of actual footage on the walt separating east from west was enlightening, which brings this quarter to an old point: Such items as "Armstrong Circle Theatre" do have a validity, despite the fictionalization and hyperbole, because it seems these stanzas can bring home with impact important subjects to an audience that still finds it troublesome viewing unadulterated to news.

Art.



Continued from page 49 i

al commercial entertainment format; as to the programming demat; as to the programming de-signed to serve Newark's and its surrounding area's local needs, the situation would be, at the least, roughly the same, and probably to the benefit of Newark, chiefly be-cause or its regularly scheduled nature in ETMA's proposed oper-ation." Commission rejected antitrust

Commission rejected antitrust complications raised by opponents as result of the contributions promised by the New York commercial television interests. In the first place, it said, ETMA made the first approaches for the contribution, thus in effect absolving the latter from initiating any attempt to "remove a competitor" from the Vew York scene. Moreover, the Justice Dept, has pledged all concerned that it will waive the right to institute criminal proceedings if it should decide to test the legality of the acquisition.

Telepoll," inviting viewer reaction to significant news. Show belongs to Ted Cott and David Garth, who are partners also in a new the first approaches for the contribution. Telepoll "inviting viewer reaction to significant news. Show belongs to Ted Cott and David Garth, who are partners also in a new the first approaches for the United States.

Telepoll," inviting viewer reaction to significant news. Show belongs to Ted Cott and David Garth, who are partners also in a new the first approaches for the United States.

Telepoll," inviting viewer reaction to significant news. Show belongs to Ted Cott and David Garth, who are partners also in a new the first approaches for the United States.

Telepoll" inviting viewer reaction to significant news. Show belongs to Ted Cott and David Garth, who are partners also in a new the first approaches for the United States.

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Telepoll" in the United States.

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Telepoll" in the United States.

Telepoll "inviting viewer to the long to the first candinal David Garth, who are partners also in a new the first Canadian Pacific Telepoll" in the United States.

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Telepoll "in the United States.

NBC 'Travelling Shows'

Continued from page 49 5

Corps is due airwise on Dec. 15. it too being in color. For that one, producer Gerald Green, director Joe Zigmar, newscaster Ray Scherer, cameraman Tom Priestley and unit manager Bill Lynch have been in the field, on and off, for a total of eight weeks. They began with PC trainees in Texas, later followed them to Puerto Rico and are now in Tanganyika with some of the PC workers.

A third program, "U.S. Bases Overseas." has had director Fred Rheinstein and cameraman Dexter Alley doing a stint of 8-9 weeks still on the move, too from base to base in Europe and Asia. "Blueprint for Conquest," a study of Communism, has producer Fred Freed in Europe, where he's been two weeks already on the early legs of this longtime project. He's working 'and, it's supposed that NBC hudgeteers have eases fo ng (and, it's supposed that budgeteers have cause to

Besides this, George Vicas; permanent European production exector NBC News, is working on two travelling shows. One about Sweden, the other about Germany. This also, is relatively inexpensive as far as staff, because European-based men, are being used. It seems that with all the work being demanded, NBC just doesn't have enough men abroad to handle all the chores well.)

Four or five other NBC units were shipped abroad in the past couple of months. Having madetips to Spain, Austria, the South Pacific and other points east and

rrips to Spain. Austria, the South Pacific and other points east and west, these units have been back in N.Y. two weeks or more, so rightly they can't be counted in the current NBC "travelling show."

CANADA'S TELEPOLL' **COTT-GARTH ENTRY**

CTV Canada's new video web, is starting a weekly program called "Telepoll," inviting viewer reac-

"Telepoll" is the first Canadian pubaffairs tv stanza to get a network sponsorship—Canadian National & Canadian Pacific Telecommunications will underwrite the stanza, which will have a Sunday berth beginning this month.

First the new program will report on the big news stories of the previous seven-day period, and after the program a Canadian opinion survey org will contact preselected viewers in Canada to get a "scientically organized cross-section of public thinking." Results will be released the following week.

Schmitt's Upped Status For NBC Enterprises

William J. Schmitt has become what is akin to No. 2 man in the NBC Enterprises setup. Last week he became first general manager of this NBC catchall division under veep-in-charge Alfred Stern. Schmitt had been director of busi-

ness affair.s Schmitt, a 10-year veteran at som Schmitt, a 10-year veteran at Schmitt, a 10-year veteran at Schmitt, and Schmit

Television Reviews

breath a minor sigh of relief) entirely with NBC overseas staffers; who naturally don't have as far to travel as the many American-based staffers now abroad.

For "Here & Now." Bill Bales, a writer, and cameraman Scott Bruner left Friday (27 for l'aris to film a long sequence on World War I veterans, and just back for "Huntley Reporting" are writer, alohany Apple and director Chure's Johnny Apple and director Chure's Sieg, who o.o.'d the recent happenings in the Dominican Republic Besides this, George Vicas; perminent European production evec for NBC News, is working on two NBC News, is not necessary the constitutional rights of the Constitutional

This was the story of an Indian chief whose tribe, facing extinction on the reservation set aside for them by the Government tried to move back to their ancestral land. The defiance of the Indians iand. The denance of the Indians treaty with the Government led to the arrest of their chief and the subsequent test of his legal rights. Emerging as the central characters in this drama were the opposing counsel, Earl Holliman, for the

ing counsel, Earl Holliman, for the defense, and Ralph Bellamy, as the spokesman for the Government. While Holliman performed with vigor and enthusiasm. Bellamy brought a sharp intelligence and maturity to a basically unsympathetic role. As the Indian chief. Juano Hernandez handled his assignment convincingly, climaxing the program with a deeply moving oration about the common humanity of the Indian and white man. Dina Merrill, as a mixed breed, contributed a fine performance as did Albert Dekker, as the judge, and Conrad Nagel, as the Army. general. general

Excellent direction by Excellent direction by Tom Donovan succeeded in giving a flowing movement to the court-room scenes and a mounting tension to the conflicting ideas.

Herm.

THE SEASONS OF YOUTH With Paul Anka, Barrie Chase, Jill Corey, Rob Fosse, Premise Players (Theodore J. Flicker, Players (Theodore J. Flicker, Joan Darling, Thomas Aldredge, James Frawley); host, Fernando Lamas

Exec Producer: Lawrence White Producer: Joe Cates Writer: George Kirgo 60 Mins., Wed (25), 10 p.m. TIMEX
ABC-TV, from H wood
(Warnick & Legler)
The theme for this latest Timex

The theme for this latest times, special was the various aspects of youth such as hope, love and irreverence. There were other qualities, too, but all were pegg on the same energetic and ambitious

the same energetic and ambitious spirit of youth.

It wasn't the strongest line on which to base an hourlong revue as became evident as the hour ran its course. In fact, much of the patter given to Fernando Lamas as host and interlocutor, showed up what an effort it really was to broaden the line into an entertainment. The lines were sticky and sophomoric and youth, juvnile delinquency, notwithstanding, deserves a better break than that.

The show, as in most revues with acts coming on and off, had

some rewarding moments. Like the Barrie Chase-Bob Fosse calypso. Miss Chase's "auditioning dancer" sequence, even though it seemed to be an extension of a Judy Garland singing routine in the pic "A Star Is Born," and Jill Corey's "I Enjoy Being A Girl."

Paul Anka, a teenage disk click who is growing older but not more who is growing older but not more professional, slammed out "You Make Me Feel So Young," and "Hello Young Lovers," Lamas was okay in a recitative-styled "It Was A Very Good Year," done as if Maurice Chevalier, had changed his mind about "I'm Glad Um Not Young Any More," and the whole group managed to get some funition. "Talk To Him."

The comedy segments, and there were a lot of them were assigned to the Premise Players, a group of improvisationists who have to the Premise Players, a group of improvisationists who have achieved some notieriety in NY.'s Greenwich Village. It was a forthright gesture to bring them out of their coffee house environs and on to national tv but they weren't quite ready for it. LeUs face it, a satire of the White House in which Caroline Kennedy, sucking her thumb, advises daddy, or a verbose David Susskind interviewing a "buffoon" Khrushchev iin garen in pretty hard for laughs in ng a "buffoon" Khrushchev is eaching pretty hard for laughs in he crudest manner.

The production itself was commendable. It was sparse and trim with no wasted moments. Too bad there wasn't some better stuff to fill it up. Gros.

REDDING, CONN.

REDDING, CONN.

ARTIST going abroad, offers for yearly rental after Dec. 15 modern house, designed by Eliof Noyes. 14 high acres, top loxury class. 525 square-foot connecting studio, dark-room. 32-foot-glass-walled living room, fireplace, usual bedrooms. Ultra-modern kitchen, Eurnished Danish modern. Linen, silver, dishes, library, records, hi-fi. TV. Filtered swimming pool, landscaped grounds, sculpture by Alexander Calder, Henry Moore, Eli Nadelman. No children of destructive age.

WHITE & WHITE
Westport Conn., CApital 7-7211

Seeing Is Believing!

130 New Type, life-like VILIDA PUPPETS, 16-26", interchangeable heads. New invention guarantees Authentic graceful movements. costumes, outstanding puppet art theatre, complete production.

> I. W. GIESEN 64-21 58th Road Maspeth 78, N. Y., U.S.A.

IMPRESSIVE THEATRICAL OFFICE

IMPRESSIVE IMEATRICAL OFFICE 54th St., Cor. 7th Ave. Spaclous Private Office (12x20) with separate room for assistant secretary. Both rooms off handsomely decorated reception area, Other offices in suite occupied by the



According to all reports, Big Wilson's opening at the Port Said is not yet set.

America's most wanted laugh stealers are on the loose. The most side splitting series that ever turned the geniuses of The Golden Age of Cornedy into gold for you!

■ Superbly reproduced for sharp, clear picture! ■ Brilliantly scored with original music throughout! Filmed for maximum flexibility! A perfect program to highlight your children's star personality!

Fast-moving hilarious action for kids, nosrational manufacture of the profit-ally cappeal for "oldsters"! Can be profit-ab, slotted any time, day or evening... any day of the week! For your biggest

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VARIETY ARB FEATURE FILM CHART

(Continued from page 60)

WJW Average Rating: 5 Average Share: 45

SUNDAYS 11:15-1:00

Sept. 10 "THE ROAD TO RIO"
Crosby, Hope & Lamour
1947, Paramount, MCA, 1st Run

Sept. 17 "MOONTIDE"

Jean Gabin, Ida Lupino
1942, 20th Fox, NTA, 1st Run
Sept. 24 "GHOST BREAKERS"

Bob Hope, Paullette Goddard 1940, Paramount, MCA, Repeat

COMPETITION

STATION & PROGRAM AVG. RATING

Late Show KYW 11:30-1:00 WEWS Movie, Theatre 11:15-12:30

Forceful . . . Enlightening . . . Captivating Audiences .

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DANGER MAN

Dynamic PATRICK McGOOHAN
with the artistry that won him the award
of Television Actor Of the Year,
as special security agent John Drake...
Danger—and beautiful women—
from all over the world
follow him.



From The Production Centres

11. 13 "Shot I. Cit.5" art exhibition opens in New York in Novemis at a name with WNEW-IV which is running five specials at . . . Southern-TV has sponsored a closed-circuit exsounds' video being undertaken by the Hampshire Edu-Care Bloom plays the lead in "Anna Karenina" for BBC₂TV on

IN SAN FRANCISCO . . .

is ETV channel, KQED, is in rough financial shape. Station it is fiscallyen, July 1, with a \$33.720 deficit and a budget for all year of \$480.000—or the necessity of \$40.000-a-month index. July the income fell \$9.824 short, in August \$19.052 short and can - I. July the moome fell \$9,824 short, in August \$19,052 short and no september also short, though figures aren't quite complete . Dennis O'Keefe starts hosting KGO-TV's late-night feature films this morna--wa tane, of course . . . Steve Allen will tape his new ABC-TV of First-98 4.571-seat Fox Nov. 8 for network presentation Nov. 22. Shoulded for show are Joanie Sommers, Louis Nye, Bill Dana and Smothers Bros . . . KCBS News director Don Mozley in the Orient—and taping stories for station . . . KTVU's "Doctor's News Conference" present to Monday, 9:30 p.m.

IN ST. LOUIS . . .

KMOX Radio newscaster Rex Davis guest of honor and speaker at the luncheon meeting of the St. Louis Section, National Council of Jewish Women. Mimi Allen, classical and jazz harpist, featured with "The Progressive Harp" on KMOX-TV's award-winning "Montage". Dick Teneau, producer-director at KETC, educational two-stator, has been notified that one of his paintings, "Still Life With Lemons," has been accepted for showing at the St. Louis Art Museum's 18th annual "Missouri Show." John Bernard Mayer, formerly with Brace Hayward Associates, public relations firm, named program, director of WEW, replacing Charles Hale, transferred to Fort Lauderda's Flat, as program director of WLOD James E. Necessary neued local sales manager of KTVI by Paul E. Peltason, executive veg. ... Baseballer Ken Boyer taking over as sports director of KWK.

IN DETROIT . . .

Franklin G. Sisson, formerly manager of WWJ-radio, has been named manager of WWJ-radio, has been named WWJ-radio manager. Nestor A. Sibbold is the new sales manager of WWJ-radio moving up from the sales staff... TV Bureau of Advertising will hold annual meeting here Nov. 15-17 at the Staffer Hilton. Speakers include Thomas Adams, prexy of Campbell-Ewald; William Lewis, board chairman, Kenyon & Fekhardt, and officers of the bureau... Univ. of Michigan Television Center kicks off a 10-part series on "The Story of Italy" over WWJ-TV and many other stations next Sunday '5'... WXYZ-TV responded quekly to news accounts of a former Hungarian Freedom Fighter now in thes country who was destitute and needed mechanics tools to rebuild bis life. A check for \$300 was presented to the man on the Lee McNew newscast... Harry R. Lipson, veepee and general manager of WJBK-radio, will be guest lecturer on mass communications for the third time at Michigan State Univ.

IN MILWAUKEE . . .

Don Phillips, Mitch Michael, Sam Hale and other WOKY disk jockeys emcee Friday and Sunday "live" area bands doing rock 'n' roll at South Side Armory and Nightingale Ballroom weekly. ... WEMP new broadcasting "Treasure Chest of Golden Hits," on 10 a.m., 8 p.m. Stundays, stressing memorable good music disks. .. Lee Gray, WOKY newscaster, in added duties hosting disk show slots 6 a.m.-12 (noon Saturdays and 8 a.m.-1 p.m. Sundays. ... WFMR, according to James Baker, general manager, increased multiplexing hours on the air, adding 15 hours to existing 11:30 a.m.-12:30 p.m. & 5:30 p.m.-7 p.m. & p.m.-10 p.m 'cross-the-board schedule. . . . Chuck Phillips; program



Big Wilson says he wants more time to polish his act before any Carnegie Hall concert.

'African Oueen'

Continued from page 47

production by late December and to have the series rolling by the Spring of next year for Fall exhbition in the U.S.

tion in the U.S.

The project is sponsored by a company called Gamin Productions, in which Elkins is partnered with John Ireland and Hugh French. Ireland and Glynls Johns are being signed for the Bogart-Hejburn roles and the pilot screenplay is being written by Sam Peckinpaw. Both Ireland and Peckinpaw will, direct a number of segments.

It is planned to make 26 one hour segments, each budgeted at \$100,000. They will be filmed in Africa and England and it is hoped they will qualify for British try quota. Four Star is Gamin's American coproducer and distributor and Elkins is currently closing a deal with a British production.

director, WEMP (off) regular 10 a.m.-12 (noon) disk slot, with increased desk duties. . . . "Two for the Record" show on WTMJ (AM) in second year featuring guest experts on nightly topics related to world, national, state and local current problems. First half-hour of "Two for Record," spotlights guest, with last hour of show on the phone with listeners, Mondays through Thursdays. Bill Reynolds, assistant WTMJ program manager and producer of "Two for the Record," moderates the show.

VARIETY

IN PITTSBURGH . . .

Leo H. Rosenberg, announcer on KDKA's Harding-Cox election returns Nov. 2, 1920, will be honored at a luncheon at the Pittsburgh Hilton on Thursday '2'. Rosenberg, now a retired ad executive, will be spotted on many KDKA programs during the day and will broadcast from the original site of the, historic first political return broadcast. Mayor Barr has proclaimed Thursday as "Leo H. Rosenberg Day"... WWSW will broadcast 68 games to be played this year by the Pittsburgh Rens, the city's new pro basketball team. Jack Fleming and Joe Tucker will be at mikes. WHC will telecast nine of these games with Red Donley, the station's sports director, in charge... The KQV disk jockeys have formed their own teams, with uniforms and all, and will play a preliminary to a Ren game on Nov. 14 against the Texas Cowgirls... WTAE has bought the "Ripcord" series from Ziv-UA and will slot the show on Fridays at 7:30, replacing the "Jim Backus Show."

MINNEAPOLIS . . .

Minneapolis Tribune columnist George Grim returns to airwaves Dec. 3 with resumption of his weekly news commentary, "The Man Who Was There." on KMSP-TV, ABC-TV affiliate in Twin Cities. Show previously ran for seven years on KSTP-TV and outranked most network programs in viewer ratings... Popular sportscaster Ray Scott who handled Minnesota Twins baseball games last summer and is broadcasting Minnesota Gopher football games this fall has added semi-weekly sports show on WCCO-TV to his sked... Time-Life's WTCN-TV, only indie operator among Twin Cities' four commercial tv stations, countering competish with heaviest slate of vintage films ever. Station is offering two movies every weekday, five on Saturdays including triple features between 6 p.m. and midnight and four on Sundays... WCCO-TV is telecasting, via videotape, selected home meets of the Twin Cities Skippers, local entry in the new National Bowling league. Sportscaster Don Dahl is doing the commentary.

company which will be a partner

company which will be a partner in the venture.

During his London stay, Elkins also optioned Alun Owen's 'The Rose Affair,' networked on commercial tv earlier last month, as a ronject for Condor Productions, a company controlled by his client, Steve McQueen. Elkins is also on the prowl for other tv properties for presentation in America. It is proposed to film 'The Rose Affair' in Britain with McQueen in the role filled by Anthony Quayle in the original.

role filled by Anthony Quayle in the original.

After spending about three days each in Paris and Rome, Elkins heads for New York where he will have a 10-14 day stopover before he returns to his Hollywood base.

French TV

Sonny Fox

Continued from page 49

TV "Let's Take A Trip" series which was the predecessor of the "One, Two, Three, Go" entry.

For "On The Mark." Fox has devised a game show with a serious purpose. The weekly contests involve youngsters who have shown some outstanding abilities in the various career opportunities, such as science, journalism, diplomacy, rocketry, etc. The winning youngsters get a chance to explore their chosen field under expert adult guidance. guidance

chosen held under expert adult guidance.

In the area of news for children, Fox believes that any child over 13 is ready to partake of regular news channels and would resent any kid-slanted journalism. The key age bracket for news, according to Fox, is the eight-to-12 group where the news has to be presented in such a way as to stimulate general intellectual interest rather than be a capsule treatment of daily events which they are not capable of understanding. In this respect, Fox has used youngsters to report on various news developments and various news developments and thus has been able to determine what the perspective of the child

Savings & Loan Foundation Buys 2 NBC-TV Specials

The Savings & Loan Foundation is going to spend an estimated \$350,000 in two NBC-TV one-shots this winter and spring. Company, via McCann-Erickson, bought all of a one-hour NBC. News special-called "Sentimental Journey," going into a prime time slot on March 29, and half of the regular year-end East-West Shrine football game this coming Dec. 31.

"Journey," written and produced by Lou Hazam, is to be a documentary based on U.S. Highway 1. It'll take a 7:30-8:30 p.m. slot that Thursday, March 29, and will count as one of NBC's 40 prime time news specials. The Savings & Loan Foundation

Radio Followup

Monitor

Monitor
When Pat Weaver created NBC
"Monitor" several years ago, he created perhaps the most stable, useable format network radio has had since. Without changing the fundamentals of quick change, "world travel" and enlightening small talk, Bill McDaniel, who heads the radio web today, hired Frank McGee to host the 7-10 p.m. Sunday portions of this weekend program. program.

Sunday portions of this weekend program.

Though "Monitor" was always big on news, the presence of newsham McGee on "Monitor" makes the stress that much greater. In the first hour of his appearance last Sunday (29). McGee interviewed scientist Harold Urie on fallout shelters. Pedantic, controversial, enlightened, Urie was nicely constrained and guided by pro McGee. Other portions of the hour were a man-on-the-street type affair with laymen on fallout shelters and a frivolous interview by one of the NBC News staff men with the trainer of a chimp who paints, a b stract expressionistic paintings and sells them for upwards of \$25 each.

These were the feature stories, although when heard there was nothing especially hard to cut in for.

Art.

WB's Japan Quintet

Tokyo, Oct. 31. With resumption of "77 Sunset With resumption of "77 Sunset Strip" as baseball season ends and launching of "Surfside Six," Warner Bros. now has five hour-leng telefilm series running on Japan webs. Holdovers are "Bronco," "May-erick" and "Roaring Twenties."



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NEW YORK DETROIT

711 Fifth Avenue, New York 22 PL 1-4432 CHICAGO DALLAS HOLLYWOOD

ATLANTA TORONTO

Source: ARB, 1961.

WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is really big league . . . 810,800 TV homes and over \$5 Billion in spendable income,

Why not sign up with the first place club-KSTP-TV. The Northwest's first TV station, KSTP-TV serves and sells this vital market most effectively, most economically.



NBC 100,000 WATTS MINNEAPOLIS . ST. PAUL

MUSIC: TV'S 'SPECIAL' BABY

Yank Labels Map Wider U.K. Display MOST SHOWS UA Nabs First B'way Cast LP; As Britain Nears Common Mkt. Link

As Britain moves towards the European Common Market, the push by American diskeries to get their labels on display in this country is on Most recent example of this is with Alvin Bennett's Liberty Records. Bennett flew in for talks with Decca which would not agree to release Liberty in this country under its own imprint but was more than willing to up residuals and guarantees as longs as Liberty product was released under the London label.

Bennett has now switched to EMI (Electrical & Musical Industries) and not only has won higher residuals than he had with Decca, but has secured release of Liberty on the British scene. It takes effect Feb. 1, 1962.

According to Bennett more U. S. diskeries will want their own tags now that the U.K. seems set for ECM. His optinon is confirmed by L. G. Wood, EMI topper, just returned from the U. S., who has noted the pressure from American execs for "independence."

But in Wood's view, unless a label has a great deal of talent to support it, release under its own banner would do it no good. It's far better, says he, to bask in the reflected glory of EMI labels and benefit from the publicity buildup given to same.

Another American diskery seeking U.K. release is the CBS label. Reportedly, it may align with Philips. Although the latter will make no statement, it is commonly understood to be the company that will manufacture and distribute the Yank platters.

A key condition of Pye's acquisition of Frank Sinatra's Reprise label is the fact it went out as Reprise despite its shortage of selling talent, providing, another Indication that Americans want their own identification in the U.K.

Trend, generally, seems to be that U. S. interests want to set up warehouses in one or other of the ECM countries, so that disks can be marketed at more or less the same price as in the U. S. Diskeries also want to avoid paying "surplus" import charges.

BENNELL MUSIC, J-G MERGE WITH STARFIRE

Benell Music Corp., a subsid of Cosnat Record Distributing Corp., and Jay-Gee Records, has merged with Starfire Music Publishing Co. and all its affiliates. The new outfit will be headquartered in New York.

Murray Deutch, part owner of Starfire, has become general manager of the new firm and has also been elected v.p. and national promotion manager for all Jay-Gee product, which encompasses six labels including Jubilee and Todd. Deutch was general pro-Todd. Deutch was general pro-fessional manager for Southern Music for seven years before co-partnering Starfire.

Joe Smith Reining New

Mitch Along With Singh

Washington, Oct. 31.
Roll Call, the Capitol Hill
newspaper, tells a fable of our

times:
"Once upon a time, in the little Himalayan kingdom of Grysh, was a talented little fellow named Singh. He had a fine voice and loved to mitch, which in Gryshian meant to. 'sing.'
"Came the U.S. with an aid program which set up a tv station.

station:
"Naturally, one of the first to come on with a program was Singh.
"It was called 'Mitch Along With Singh'."

Dick Powell Again A Singer for Own 4 Star Diskery

Dick Powell, who entered motion pictures as a singer but relinquished his chirping career to go dramatic, will return to his first love via a series of singing records to be made for the new diskery his Four Star Productions is setting up.

Four Star plans entering the recording field this fall, and by next summer hopes to be a major indie plattery through waxings of tunes from its own tv shows and albums recorded by various artists it will place under contract. Powell, one of the FS partners, will do albums having no connection with his company's film and tv product.

Proposed diskery is an extension of FS into still another area, since it already has disclosed plans for adding feature filming to its tv production operations.

Prior to FS establishing its own disk company, it will make available songs and music from its viv series for recording by major companies. Tv outfit already has signed Edgar Burton of Trinity Music to handle themes, songs and background music from its own product for this purpose, and negotiations are underway with major artisticulating Lawrence Welk and Fred Waring, to record.

Dot Records has been inked to produce and release an album of principal themes from some of Fs shows under the title. "Themes from Four Star TV Shows," for release in January.

Initial themes being put on wax will consist of material from the current season's shows: "The Dick Powell Show," "Target: The Corrupters." "Mrs. G. Goes to College" and "The Rifleman."

Two music publishing firms are owned by FS. The ASCAP licensee is BNP (for Charles Boyer, David Niven and Powell, who share FS ownership), and the BMI licensee is Trend Music Inc.

SLUFF SONGS

By MIKE GROSS
Television has become a vast
musical wasteland. This paraphrase
of Federal Communications Commission chairman Newton C mission chair man Newton C. Minow's blast at the video broad-casters is being echoed by the music industry to express its sentiments on the fallout of regular music show programming and its virtual banishment to the one-shot to expect. ty special.

It's not that the music birites want more exposure for the likes of "Who Put The Bomp In The Bomp, Bomp, Bomp?" or the current "Twist" tunes, it's just that they feel that to has become remiss in its time allotment for the showcasing of good pop music and showtunes.

tunes.

It's paradoxical, they claim, that radio, a lorgtime problem for the good music publishers, because of its penchant for Top 40 rock 'n' roll programming is now turning to their side. More and more stations around the country are dumping the Top 40 kick for what they call "good music" and FM. with its class programming techniques, is in full bloom. Tv. however, continues to run far behind.

Chapter Pattern

tinues to run far behind.

Chaiging Pattern

Evidence of tv's shift from music shows to a programming pattern centered on situation comedy, westerns and private eyesores. Is that the music men have only Perry Como. Ed Sullivan, Garry Moore and Dinah Shore (once a month) to look to get their songs aired on tv. Several years ago they had a choice of the aforementioned as well as weekly shows by Patti Page, Gisele MacKenzie. Rosemary Clooney, Guy Mitchell. Eddie (Continued on page 68)

(Continued on page 68)

Limeliters Chalk Up Boff \$4.979 Town Hall, N.Y. Gig In a Solid Performance

The Limeliters (3) grossed \$4,979 in an SRG Town Hall. N. Y., appearance Saturday (28). It was a solid outing for the pop-oriented folk group whose predominantly comic and irreverent approach to their material delighted the audience which overflowed to seats on the stage. Felix E. Gerstman presented the outing, scaled to a \$3.75 top.

top.

The group has a polished style, geared to broad popular appeal. Although they are likely to offend purists with some of their more abortive renditions, the Limeliters know how to take command and hold an audience. Threesome's instrumental work is effective and their vocalizing puts them among the top groups in the pop-folk field.

Comedy is handled by Lou Gott-

Comedy is handled by Lou Gottlieb, the group's bass player and patter artist. His comments on so-ciology, politics and male-female relations draw rapt and appreciative attention from the crowd. He tends toward repetition as the evening wears on, but is always amusing.

WB Nat'l Promotion Dept.

Warner Bros. Records has set up a national promotion department and named Joe Smith to head the operation. He will be headquartered in the diskery's Coast office and will report to John K. Mike Maitland, Warners how prexy.

Smith is a vet of seven years in the business with experience in distribution and broadcasting. With this in mind, wB will follow a policy of close contact with disk. Jooks and radio station program ming heads on a local and mational will be existing WB field sales promotion force in major market areas.

Smith most recently was asso. Deal marks the first Hollywood hear for 28-year-old Hawaiian comping heads on a local along market areas.

Smith most recently was asso. Deal marks the first Hollywood hear for 28-year-old Hawaiian comping heads on a local along market areas.

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Smith most recently was asso may record the conventions force in major market areas.

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Smith most recently was asso may record the conventions force in major market areas.

Smith most recently was asso may record the pop and classifieds.

Miss Greenfield, who was publicated to belief with betting the business with a pop and the strip of information services and will be promotion of the pop and classifieds.

Miss Greenfield, who was publicated to belief with business with press relations.

Mercus who for the past two dissistant manager of its classistant manager of its clas

Col on Nitery-Legit Revue Kick

Rayburn's 'Happy' Tune

Rayburn's 'Happy' Tune

Washington. Oct. 31.

Three days before he went
to a Dallas hospital with incurable cancer. House Speaker
Sam Rayburn wrote a letter to
Washington composer Hank
Fort requesting that her song,
"Happy Birthday, Mr. Sam,"
be recorded.

Five hundred have been
pressed on the Gemini label,
with all proceeds going to the
Sam Rayburn Library in Bonham, Tex. On the flip side is
the same melody with new
lyrics Mrs. Fort wrote for the
Fourth of July and named,
"Happy Birthday, Uncle
Sam."

An Alabama Congressman, Frank Boykin, made the first purchase last week, 100 copies. A Nashville group of sing-ers, identified as the Four Posters on the label, did the

BMI Annual C&W Awards Go to 36 Writers, 22 Pubs

Broadcast Music Inc. will hand out awards in the country & western field tomorrow (Thurs.) at the Country Music Festival in Nashers for 39 winning songs. The BMI awards are made annually and are based on polls reflecting record and sheet music sales, radio-ty performances and coin machine plays. Following are the winning songs for the past year: "Am I Losing You," "Before This Day Ends," "Beggar To A King." "Blizzard," "Don't Worry," "Excuse Me," "Fallen Angel," "Foolin" Around," "Heart Over Mind." "Heart break USA," "Hello Fool." "Hello Walls," "I Don't Believe I'll Fall In Love Today," "I Fall To Pieces," "I Missed Me," "I Think I Know." "I'll Have Another Cup Of Coffee." "Also "Last Date," "Let Forgive-

"I'll Have Another Cup Of Coffee."

Also "Last Date." "Let Forgiveness In," "Loose Talk." "Louislana Man." "Loving You." "My Ears Should Burn." "My Last Date." "Odds and Ends." "Pe' Folks." "Sweet Dreams." "Street Lips." "Tender Years." "Three Hearts In A Tangle." "Three Steps To The Phone," "Under The Influence Of Love," "Walk Out Backwards." "When Two Worlds Collide." "Window Up Above." "Wings Of A Dove," "You Can't Pick A Rose In December" and "Your Old Love Letters." "Sweet Dreams: "Sweet Lips."
"Tender Years." "Three Hearts In A Tangle," "Three Steps To The Phone," "Under The Influence Of Love," "Walk Out Backwards," "When Two Worlds Collide," "Window Up Above," "Wings Of A Dove," "You Can't Pick A Rose In December" and "Your Old Love Letters."

Marcus, Miss Greenfield

Join Col's Info Services
Leonard Marcus and Myrna Greenfield have joined Columbia Records' information services department. Marcus, who for the past two years was with Loadon Records as assistant manager of its classical division. was set as manager of information services and will work in both the pop and classical fields.

Miss Greenfield, who was pub

United Artists Records is new branching into legit. Having concentrated on motion picture sound-track albums for the past several years, UA will make its first stab into the original Broadway cast album field with "A Family Affair." It's understood that UA has a substantial investment in the show which is capitalized at \$350,000.

which is capitalized at \$350,000. The tuner, which has a score by John Kadner 'music' and James & William Goldman 'lyrics', stars Shelley Berman with Morris Cannovsky and Bibi Osterwald. The score is being published by Tommy Valando's Sunbeam Music, a BMI affiliate.

Berman has the greenlight to record under the UA banner although he's under contract to Verve Records. The pact with Verve permits him to go elsewhere for other than his comedy and solo song, which he hasn't done yet) LPs.

The musical is scheduled to open on Broadway Feb. 3.

Col's Revues

Col's Revues

Columbia Records is going on a musical revue kick for original cast albums from the legit and nightclub fields. Already set for Col's revue binge are Julius Monk's "Seven Come Eleven," now running at New York's Upstairs at the Downstairs, and "Too Good For The Average Man." a roundup of vintage Richard Rodgers-Larry Hart songs playing at the Camelot nitery on the eastside. Upcoming on Col's agenda is Leonard Silliman's "New Faces of 1962." due on Broadway in the spring.

Monk's revue last season, "Dressed To The Nines." was put into the groove by MGM Records. Several of its predecessors were etched by the Offbeat label. Featured in the current outing are Philip Bruns. Cecil Cabot. Rex Robins, Steve Roland, Donna Sanders and Mary Louise Wilson. Several contributors supplied the songs and sketches.

The "Too Good For The Average Man" revue features Bobby Van and Helen Gallagher. It was produced by Buddy Bresman.

In the straight mu-ical field. Col now has tied up the original Calbum rights to "Kean." "Subways Are For Sleeping." "All Amolican" and "The Crime of Giovanni Venturi."

ART TALMADGE NEW PREXY OF UA LABEL

Fletcher Henderson's DeLuxer, James 'Plays Hefti' Top New LPs

FLETCHER HENDERSON positions (recorded by others) of ORCH: "THE FLETCHER HENDERSON STORY—A STUDY IN FRUSTRATION" (Columbia . This deluxe four-L-P) salute to Fletch-tong Mann all to themselves as the done with it when it's in the hinds of someone who cared, in this insumers was John Hammond, Columbia quiets & repertoire staffer (Verre). The tabes of Billie Holl-

Allen
The boxed package also comes
with a booklet containing an informative appreciation of Henderson by Frank Diags, some old snapshots of the band from the Club

son by Frank Diggs, some old snap-shots of the band from the Club Alabam days in 1924 on up, and one of the best discographies around, which lists tune, publisher, date of recording, and, most important, the personnel on the die This is more than a collector's item—it's an important contribution to music and to records.

"HARRY JAMES PLAYS NEAL HEFT!" MGM. The big band sound is back with this fine waxing which combines the efforts of Neal Hoffi as composer and Harry James as musician-conductor. The package contains 10 tunes composed by Hefti especially for this waxing and James 18-piece band gives them a swinging whirf in a big sound that features five trumports, five saxes and three trombones for solid authority. The temp is mostly up on the set. If makes for great listening plus some dance possibilities, too.

PETE FOUNTAIN AL HIRT:
"PRESENTING PETE FOUNTAIN AND AL HIRT BOUR BON STREET" (Coral: Al Hirt and Pete Fauntain make up a strong-selling yailay. Both have scored in solo

STREET" 'Coral'. Al Hirt and Pete Fountain make up a strong-selling patlay. Both have scored in solo puckages. Fountain for Coral and Hirt for RCA Victors and together they can't help but move the merchandise. The beat, of course, is dixieland, jaunty and straightforward and full of spirit. The repertoire is taken from dixieland's top drawer and the boys blow it up with plenty of rhythmic steam.

show it up with plenty of rhythmic steam.

EYDIF. GORME: "I FEEL SO SPANISH" 'United Artists'. Eydie Gorme goes south-of-the border for her new LP excursion and both siles of the border will henefit by it. It's a vigorous and exciting musical that orchester-arranger. Don Costa has put her in and she comes through with a vocal punch that will win over programmers and disk buyers. In English or Spanish, on 'Granada' or "Besame Mucho,' or "Frenesi" or "Perfidia' to name just some in her Latino repertoire. Miss Gorme is in standow vocal form.

DUKES OF DIXIELAND: "HE BEST OF THE DUKES OF DIXIELAND" Audio Fidelity. The Dukes of Dixieland racked up a long list of bestselling LPs for the Audio Fidelity label before shifting to the Columbia label and AF has wisely put together a dozen of their "Best" from the previously released packages to make up a wing-ding that's sure to move on the retail level The Dukes are commercial toollers and dish out the best with no funny stuff added. The likes of "Saints," Bill Balley,"

1932, points up anew the value of morque material and what really can be done with it when it's in the limits of someone who cares. The someone who cared. In this instance was John Hammond, Columbia artists & repertoire staffer was belief the district of these disk gigs in the '30s. (It's listed at \$15.98).

Hammond and his engineering alles have done a masterful job in "bringing up" the sound without mailes have done a masterful job in "bringing up" the sound without make that he package energes as a definitive portrayal of Henderson, who virtually shaped the big band-stang era through his orth and Latterly through his arranging for Benny Goodman's band. The package doesn' miss a trick in following Henderson's orch style as he experimented with new ideas and new stdemen. Some of the mean stdemen, then, were Louis Alles Chote Williams and Red Armstronz Roy Eldridge, Rex Sievart J C Higgintotham. Benny Carter, Don Redman, Fats Nulley Conter Mills and Red Strong ballad style is once again in evidence in this pockage. The boxed package also comes He does a flock of old faves, "Star-Ville of the prose.

Lowe helps with the orch backing.

GEORGE SHEARING: "SATIN
AFFAIR" (Capitol). In losing some
of his jazz-buff following, George
Shearing has picked up a larger
group of mood-music fans. The
payoff is greater and so are the
programming opportunities. Billy
May, who arranged for this one,
has given Shearing a smooth string
assist, and the highlighted kev-

Mas, who arranged for this one has given Shearing a smooth string assist, and the highlighted keyboard runs through tunes like "The Party's Over" and "My Romance" with a soft romantic flavor.

KHTTY KALLEN: "HONKY TONK ANGEL" Columbia. Every now and then a pop singer looks to Nashville for material and every now and then there's something around that can crack into the popmarket. Among them were "Your Cheatin' Heart" and "You Are My Sunshine" and Kitty Kallen gives them a pleasant approach. Although most of the songs have had their day, she makes them nice to have around again.

JAYE P. MORGAN: "THAT COUNTRY SOUND" (MGM). Here's another example of a city-songstress going to the country for her material. Miss Morgan has a brisk and winning delivery and she does much with "Slipping Around." "Jealous Heart" and "Half As Much." The pop spinners will give this one a chance as they did when the songs first came around.

JIMME DAVIS: "SOMEONE



LAWRENCE WELK

Proudly Presents Another Dot Hit THE LENNON SISTERS Singing "Sad Movies" B.W "I Don't Know Why I Love You Like I Do."

of Calvary," "The Touch Of The Hand Of The Lord" and others of similar nature.

Holiday's singing weren't enough, the concert had Gilbert Millstein, N. Y. Times staffer, at a lectern for readings of her autobiography in collaboration with William Dufty. "Lady Sings The Blues." Is was a better singer than a writer and Millstein is not to be faulted for the prose.

ROY HAMILTON: "ONLY "ONLY "Strong ballad style is once again in evidence in this new package. He does a flock of old faves. "Stardust." "Too Young." "Route 66" and "Nature Boy," among them in a likeable manner that will get and in programming time. Sammy Lowe helps with the orch backing. Lowe helps with the orch backing. Ceorge SHEARING: "SATIN one of hear-it-once-and-file-it-CHIPMUNKS AND has penned the material and the package's overall impression is one of hear-it-once-and-file-it-

"BABES IN TOYLAND" (Buena Vista. A Victor Herbert musical for all ages, "Babes in Toyland" has been reprised by Walt Disney as a feature film and his Buena Vista label has released the sound-track. The bright, tuneful score contains 16 numbers, updated and restyled by George Bruns and Mel Leven for the pic. It's all performed in pleasant style by Ray Bolger, Tommy Sands, Ed Wynn, Annette Funicello, Henry Calvin, Ann Jilliann, Mary McCarty, Keven Corcoran and a chorus of others. In addition to their work on Herbert's original, Bruns and Leven have added two tunes of their own to the score, and overall their work provides a lighthearted touch for an entertaining package. Among the numbers are the venerable "Toyland" and "March of the Toys," as well as "Castle in Spain," "I Can't Do the Sum" and "Just a Whisper Away." all handled effectively by the right-sounding cast. "BABES IN TOYLAND" (Buena ing cast.

for her material. Miss Morgan has a brisk and winning delivery and she does much with "Slipping and Around." "Jealous Heart" and "Half As Much." The pop spinners SION" (Decca). Of late there have will give this one a chance as they did when the songs first came around.

JIMMIE DAVIS: "SOMEONE WATCHING OVER YOU" (Decca). Although this doesn't have mass tales appeal, it's worth singling out for its solid sacred values. Jimmie Davis, the Governor of Louisiana, is a sure hand in this field and he gets plenty of meat into "The Robe" (Gros.

Longplay Shorts

commercial toollers and dish out the best with no funny stuff added. The likes of "Saints." Bill Balley. "Musk at Ramble" and "Down By The Riverside" get rousing renditions that seldom mis.

BARRY MANN: "WHO PUT THE BOMP IN THE BOMP BOMP?" (ABC-Paramount. Barry Viun. a 19-year old singer-composer, won over the teenagers with, his own disk version of "Who Put The Bomp IN." and his combatter of the composer planist's work, one performed by noted planist Egon Petri.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

(RCA Victor)...... Happy Birthday, Sweet 16
Neil Sedaka's "Don't Lead Me On". (Aldon') is a slow rocking ballad with the kind of torchy message that the jures will go for. "Happy Birthday, Sweet 16" (Aldon') is an okay uptempoed slice also angled for the jures.

JUNE VALLI......EVERLASTING (Mercury). So Long Loser
June Valli's "Everlasting" (Aldon') gives this songstress the type
of material which she can belt for maximum returns for across
the board acceptance. "So Long Loser" (Vanna') is a pleasing the board acceptance. slice with a country flavor.

PAT BOONE......JUST LET ME DREAM

(Dot) ... Johnny Will Pat Boone's "Just Let Me Dream" (Roosevelt+) is a nifty rhythm balled handled in easy style against a modern styled rocal combofor the current market. "Johnny Will" (Lyke*) is a simple melody with a cute lyric idea.

JUDY GARLAND......COMES ONCE IN A LIFETIME

all the way home.

THE SQUIRES..... SIOVIN' OUT

(MGM) Out Theme
The Squires' "Morio" Out" (Star-Village is the kind of frantic
instrumental sound which the kids pick up for jike spins. "Our
Theme" (Star-Villet) is a more melodic idea handled with a firm

TONY BENNETT..... TENDER IS THE NIGHT

is a striking ballad with a poetic lyric and a complex melodic structure through which this singer finds his way with an excellent coal. "Comes Once in A Lifetime" (Stratford*) gets another good * * *

JIMMIE BEAUMONT..... EV'RYBODY'S CRYIN'

*. TIMI YURO.....

(Liberty). She Really Loves You
Timi Yuro's "Smile" (Bourne's) is a rocking revival of a ballad
belted with a bluesy attack that'll win spins, "She Really Loves
You" (Eden's) is an okay slow blues entry.

JOYCE DAVIS-NELSON DUPREE

I WANT TO MARRY YOU

by this bright-rowed and, another solid blues slice.

TONY WILLIAMS.....* * * THE MIRACLE

(Represe). My Prayer
Tony Williams' "The Miracle" (A.C.M.*) is a pretty ballad with
a good lyric which this singer projects in very appealing style.
"My Prayer" (Skidmore*) is also handled well.

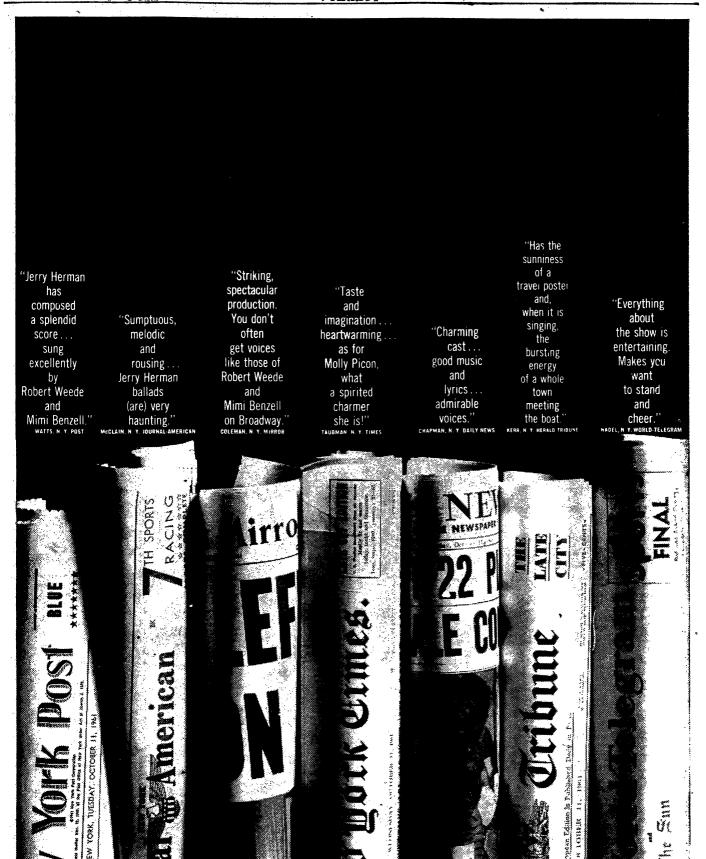
THE ROMANCERS......THAT LUCKY OLD SUN

ANNETTE......DREAMIN' ABOUT YOU

with a rolling beat and juve vocal style to win hefty play in the Top 40 element, "Strimmin' Song" (Wonderlandt) has a catchy strolling rhythm that may pull in some juke coin. Tune is from Walt Disney's "The Horsemasters."

Herm.

*ASCAP. †BMI.



7 out of 7 rave reviews!

It's unanimous! Stock up now on the original cast recording of this new smash hit musical...LOC/LSC-1065



Available in Living Stereo and Monaural Hi-Fi. Also from "Milk and Honey," two hot singles: THE LIMELITERS, "Milk and Honey," #7942...ROBERT WEEDE, "Shalom," c/w MIMI BENZELL, "As Simple As That," #7937. Both available in 45 and 33.

Kids Moving Away From Society By Twisting To the Fly: Clark

Dick Clark, disk jockey who was astrumental in kicking off Chubby Checker's disking of "The wist" a little over a year ago eports that the kids are amused year and are now moving on to mey dance called The Fly. Acording to Clark. The Fly is an extension of The Twist which into the smore rhythmic movements it the hands than the feet. The Fly has also been disked by habby Checker for the Parkway thei, on which he sold more than 1,00,000 copies of "The Twist." The Twist story, says Clark, bean in the summer of 1959 when tack Ballard's disk was released to King Records. Clark started to the it on his deejay show, and record little interest. About a err later, Clark noticed that the to on his show were dancing to the complete th instrumental in kicking off Chubinstrumental in kicking off Chub-by Checker's disking of "The Twist" a little over a year ago, reports that the kids are amused by society's latch-on to their dance and are now moving on to a new dance called The Fly. Ac-cording to Clark. The Fly is an extension of The Twist which in-cludes more rhythmic movements with the lands than the feet.

with the hands than the feet.

The Fly has also been disked by Chubby Checker for the Parkway 1 dot, on which he sold more than 1 billows of The Twist. The Twist story, says Clark, began in the summer of 1959 when Hank Ballard's disk was released by King Records. Clark' started to sum it on his deejay show, 'American Bandstand,' but it attacted little interest. About a year later, Clark noticed that the k is on his show were dancing to a new step, which he found they were calling The Twist.

He called his friend Bernie

He called his friend Bernie we, a Philadelphia disker who ans the Cameo and Parkway

MOST RECORDED

and

MOST PLAYED SONG OF THE YEAR

from the Paramount Picture "BREAKFAST AT TIFFANYS"

FAMOUS MUSIC CORPORATION



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RECORDS & SERVICE CORP 46th St., N. Y. C. 36, N. Y.

tomorrow (Thurs.).

'Special'

Continued from page 65

Fisher. Pat Boone, Patrice Munsel, and for a short time, outings by Georgia Gibbs and Nat King Cole.

Tv's impact on theme music is not being brushed aside by the music industryites. They are quite aware of the medium's importance in building performances and record sales themes like "Peter Gunn." "Mr. Lucky" and "Bonanza." their beef is centered on the fact that tunes out of Tin Pan Alley's top drawer or the legit theatre have few areas of exposure on tv today.

on tv today.

Ervin Drake, pop songwriter ("I Belleve." "Across The Wide Missouri," etc.) who has expanded into tv as a writer and associate producer on specials and who plans to move into the Broadway legitune area shortly, claims that the ty expectal is virtually the only place.

ducer on specials and who plans to move into the Broadway legitune area shortly, claims that the ty special is virtually, the only place these days where you can hear a showtune on ty.

"Networks." Drake says, "will have to go more and more into specials if they're interested in showcasing good music. It's become too difficult for them to do it in o the r programming areas." There's a musical starvation on ty, he added, that only the specials can satiate.

Ty's 'Exploitation Push'

Drake isn't sure whether ty can kick off a new song anymore as it did with "Let Me Go Lover" after its "Studio One" showcasing several years ago, but he does think that it adds up to an exploitation push that can't be easily dismissed.

He's waiting now to see what happens to his song, "It Was a Very Good Year." which was recorded by the Kingston Trio for Capitol, and sung in last week's ABC-TV special, "The Seasons of Youth," by Fernando Lamas. Drake was associate producer and special songwriter on that show.

Drake is also writing for the NBC-TV special, "Home For The Holidays." sleted for a Nov. 23 alring, and has two more specials in the works, "There's room for programming good songs on these shows." he said, "but there should be more."

Opera Singer Joan Sutherland, after an absence of 12 years, will make a homecoming tour of Aus-tralia in 1962 for the state-owned Australian Broadcasting Commis-sion.

TOWN PIPERS

CALIENTE LOUNGE, Hollywood

Nov. 13 Concludes 16-Week Engagement STEVE ALLEN TV SHOW, Nov. 25 With Others to Follow Nov. 16 thru Dec. 13, WAGON WHEEL, Tahoe (Return) and Then NEVADA LOUNGE, Tahoe 1962, HOLIDAY HOTEL, Reno (Return)

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VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

		t No.		Taba
1	2	On C	RUNAROUND SUE	Labe
2	3	5	Dion	Lauri
			Jimmy Dean	Co
3	1	7	HIT THE ROAD JACK Ray Charles	ABC-Pa
4	5	7	BRISTOL STOMP Dovells	Parkwa
5	4	9	THIS TIME	Liberty
6	6	8	SAD MOVIES	
7	11	5	FOOL NUMBER ONE	Hickory
8	10	. 8	Brenda Lee LET'S GET TOGETHER	Decca
			Hayley Mills	Vista
9	15	4		Parkway
10	14	.4	EVER LOVIN' Ricky Nelson	Imperia
11	7	13	MEXICO	.Monument
12	8	12	CRYING	
13	13	6	Ray Orbison	
14	9	6	Paris Sisters YA YA	Gregmark
15	25	3	Lee Dorsey	Fury
			Marvelettes	Flare
16	12	7	THE WAY YOU LOOK Lettermen	Capitol
17	21	4	TOWER OF STRENGTH Gene McDaniels	
18	23	5	DREAMBOAT	
19	30	4	A WONDER LIKE YOU	
20	16	-13	Ricky Nelson TAKE GOOD CARE OF MY BABY	Imperial
21	17	5	Bobby Vee ANYBODY BUT ME	Liberty
1			Brenda Lee	Decca
22	18	6	I UNDERSTAND G Cleffs	Terrace
23	34	2	CRAZY Patsy Cline	Decca
24	43	12	YOU'RE THE REASON	Crest
2 5		· 1	HEARTACHES	٠.
26	24	5	DON'T BLAME ME	Colpix
27	31	13	Everly Bros	WB
28	40	2	Ray Orbison	. Monument
			Dinah Washington	Mercury
29	45	9	FOOT STOMPIN' Flares	Felsted
30	22	15	MOUNTAINS HIGH Dick & Deedee	Liberty
31	50	2	SCHOOL'S IN U. S. Bonds	. LeGrande
32		1	GOODBY CRUEL WORLD James Daren	
33	32	б	TAKE FIVE	
34	<u> </u>	1	MOON RIVER	Col
35	26	- 3	Jerry Butler	Vee Jay
			Fats Domino	Imperial
36		1	LET THERE BE DRUMS Sandy Nelson	Imperial
37	19	6	LOOKING IN MY EYES Chantelles	Carlton
38		1	GOD, COUNTRY AND MY BABY Johnny Burnette	-
39	27	2	MOON RIVER	-
40	 -	1	IN THE MIDDLE OF A HEARTACHE	
41	20	5	Wanda Jackson SWEETS FOR THE SWEET	Capitol
42		1	Drifters I WANT TO THANK YOU	Atlantic
			Bobby Rydell	Cameo
	29	9	YOU MUST BEEN A BEAUTIFUL BA Bobby Darin	Atco
14	28	12	LITTLE SISTER Elvis Presley	Victor
15		1	WALK ON BY Leroy Van Dyke	
16	42	2	BIG JOHN	
17		1	TONIGHT	
18		11	Ferrante & Teicher	ŪA
	49	. 2	Tony Orlando	Epic
	20	_:	Ral Donner	Gone
50	·	1 .	GYPSY WOMAN Impressions	. ABC-Par

On the Upbeat

New York

New York

A review of Jane Morgan's new
Kapp disk in last week's Variety
inadvertently titled the tune "Blue
Horizon." It should be "Blue Ha
wait," the oldie which is being used
as the title of Elvis Presley's upcoming pic for Paramount ,
Stephen Kahn has penned a paperback. "Tops In Pops (Plus A Rock
n' Roll Roundup)," which Macfadden will publish in December.
Metronome, the jazz mag, has
been put up for sale by publisher
Robert Asen.

Joe Zerra, assistant to Mrs. Bon-

Robert Asen.

Jee Zerga, assistant to Mrs. Bonne Bourne, head of Bourne Music, on business trip to Coast. Brook Benton will sing the title tune of Columbia Pictures "A Walk On the Wild Side" as well as for Mcreury Records release. Elmer Bernstein and Mack David wrote the song. Dan Terry, artists & repetroire exec for Cinema Records, on a Coast promotion trip. Paul Evans and Fred Tobias have formed a writing team. First tune is "Johnny Will,"



COMING! A Great Score from A Great Show

THE GAY LIFE

HOWARD DIETZ and ARTHUR SCHWARTZ

MAGIC MOMENT

WHO CAN? YOU CAN!

SOMETHING YOU NEVER HAD BEFORE

OH MY LIEBCHEN

COME A-WANDERING WITH ME

WHY GO ANYWHERE AT ALL

FOR THE FIRST TIME THIS KIND OF A GIRL

MUSIC PUBLISHERS HOLDING CORPORATION



HEAR THIS! GENE McDANIELS on LIBERTY TOWER STRENGTH

FAMOUS MUSIC CORPORATION

SEATTLE FAIR'S TALENT BILL

Hamids Out as GAC Reorganizes Fair Dept.; Higgins Reins New Setup

A reorganization of the General Artists Corp. fair dept. was effected last week with the result that George A. Hamid and his son. George A. Hamid Jr. left the ageney after a six-year association. The separation was amicable.

The Hamids, who headed their own agency, which had been the largest in the outdoor field for many years before amalgamating with GAC, will operate their own enterprises. These include the Steel Pier, Atlantic City, six theatres in that resort, the New Jersey State Fair at Trenton, the Hamid-Morton Circus and Greensboro 'N. C.) Fair, among others.

fashion.

In charge of the reorganized GAC fair and outdoor division setup will be veepee Joe Higgins. He will supervise that sector in addition to other duties. He'll be assisted by Henry Hamid ia nephew of George Hamid who came over with the Hamid organization acquisition). Hans Lederer, Stan Scottland and Sonja Weinberg. Lee Wolfberg, who heads the Chicago office, will work with Bob Ehlert on outdoor projects, while Coast outdoor business will be rerviced by Ira Okun and Al Al-well.

Taylor, Young Exit

sary union franchises.

The passing of the Hamid organization as an entity in the booking field marks the end of a colorful and swashbuckling era in the outdoor field. Hamid, who started as a youngster in an acrobatic troupe of Arabs, which played fairs and circuses all over the world, started from scratch in the business. He (Continued on page 74)

throughout the \$5 tabs.
Charles was seen only by a few fazz buffs at the Antibes Jazz Fest earlier this year. Since then word of mouth, records plus radio and video airings built him into a solid item which paid off in Paris.
Critics went big for Charles, both as a singer and instrumentalist, and many fell over themselves in summing up his talents. His strong appeal easily got through to a predominantly youthful following.

to a predominantly youthful for lowing.

One critic on France-Soir talked about his tortured rendition of about his tortured rendition of a feer growth with was pegged and held in silence" the 600 patarons. Arother paper headlined that this American singer, unknown six months ago, had set up a new standard for American jazz music in France.

Charles now looms a bigtime incentational performing and platter name. His concerts took place Oct. 20-29 Two extra performances were added.

will be his wife Jayne Meadows, and his mother Belle Montrose, who is a vet performer. It'll be the

Supporting Allen at the Copa will be the Smothers Bros., also The GAC-Hamid amalgamation making their Copa bow. It's an was the factor that put GAC into unusual booking for the Copa the outdoor business in a major since the turn specializes on folk making their Copa bow. It's an since the turn specializes on folk

Eddie Elkort Enterprises Inc. He Liberace one-man show also is set will represent acts as well as the for a stand.

Klisser Circuit in South Africa. Orph also will house a Minsky

Taylor, Young Exit

In the reorganization Frank Taylor, who had been acting head of the fair division, has exited as well as Ernie Young. They're going into business together. Young operated an indie fair office in Chicago for years before his agency was absorbed by GAC. Taylor is a veteran in the outdoor field, having been taught the business by his father. Frank Taylor Sr., who was a prominent figure on the fair booking circuits.

Another important exit is that of Dorothy Packman, Hamid's administrative assistant for 30 years. Hamid declared that she will book many of his enterprises as soon as she establishes her own office. She has already applied for the necessary union franchieses.

The passing of the Hamid organization as an entity in the booking died marks the end of a colorful and swashbuckling era in the outdoor field, Hamid, who started as a youngster in an acrobatic troupe

Coffee & Jazz' Bashes

Audiences in 4 Capacity

Concerts at Paris Arena

Paris, Oct. 31.

Yank singer Ray Charles probably broke all in-person jazz which will go on at 11 am until 2 p.m. Coffee will be served prior to the session and during intermission, natch.

Dates, for the concerts are Non incomplete the steep of matter of the session and during intermission, natch.

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Dates, for the concerts are Non incomplete the steep of matter and musician Dave pike. The Charles was seen only by a few incomplete the steep of the steep o

PAUL ANKA DOCUMENTARY

30 Minute Film Will Detail Singer's Carer

Ottawa, Oct. 31.

"Behind-the-scenes impression of the ambition and drive and acumen required to achieve success in the highly competitive world of show business" is the National Film Board's description of its aim in producing a 30-minute picture in black-and-white about Paul Anka. Sequences have been made at Atlantic City, Freedomland and the Copacabana in New York.

Anka's personal attitude towards Ottawa, Oct. 31.

AT \$1,000,000

Steve Allen's Copa, N.Y.,

Bow a Family Affair

Steve Allen, who delayed his figure is estimated by Zollie M. October opening at the Copacabana, N. Y., because of his ABC video show, is picking up the date much—but not all—of the talent Feb. 8 for two weeks. In the act for the sixmonth spread.

Red Skelton is set for an April 22-29 stand at the 3,000-seat Opera House now being erected on the fairgrounds, and Victor Borge for May 14-17. Deals are near inking May 14-17. Deals are near inking for Sammy Davis Jr. and Kingston Trio. Lawrence Welk troupe will play the 6,700-seat arena on fair grounds July 15-16 at \$15,000 per day, for two shows, against 60% of gate.

Elkort Opens Own

Indie Talent Firm

Eddie Elkort, who recently resigned as head of the foreign department of General Artists Corp., has filed incorporation papers in Albany and will open an office as Molly Brown" July 30-Aug. 11. Eddie Elkort Enterprises Inc. He Liberace one-many source in the resigned as head of the foreign department of General Artists Corp., has filed incorporation papers in Albany and will open an office as Molly Brown" July 30-Aug. 11. Eddie Elkort Enterprises Inc. He Liberace one-many show also is set

for a stand.

Orph also will house a "Minsky Follies" unit: for six weeks starting June 19. Girls will wear pasties, for even though an international expo is on and Seattle is looking to draw tourists from all over the world, city is not expected to lower its bars against nudity.

Judy Packs Hub Garden for Wow Take of \$49.534

Beston, Oct. 31.

Judy Garland made history in Boston as the first femme performer solo to pack Boston Garden with its absolute 13,909-seat capacity, including seats behind the stage and obstructed perches. With a 32 piece orch and Mort Lindsay conducting, she pulled 12,597 paid customers and grossed \$49.534 for the Friday (27) one-nighter.

Presented by Sid Bernstein & John Drew Jr., who did Music at Newport last summer, the show was considered a sellout as seats behind the stage are usually not sold, and a screen is put up in back of the stage. However, Eddie Powers, treasurer of the Garden, related, "due to terrific demand for seats it was decided to print the seats behind the stage."

House was scaled from \$2 to \$6 top. All the top priced seats had moved out of the Garden almost with the announcement of Miss Garland's date. Scalpers were reported getting as much as \$9 per ticket outside the Garden.

Sound in the big sports palace, with its structural steel rafted (Continued on page 72)

(Continued on page 72)

Scottish Nat'l Orch Calls Off U.S. Trip

Calls Off U.S. Trip
Glasgow, Oct. 3i.
Scottish National Orch, which planned a goodwill tour of the U.S., will not make the trip because the group cannot raise the necessary \$45,000 to \$60,000. There is no prospect of the tour taking place in the immediate future, according to Hugh Marshall, orchestra veepee.

"The first concern of the directors is to see the orch firmly established in its home territory and permanently augmented to a size comparable with the best orchestras," he said. "After that we will seek cultural exchange and foreign adventures with other orchestras."

ESTIMATE WAGES | AGVA Nat'l Board Ups Welfare Trust **Payments to Prop Ailing Sick Fund**

No Bond, So AGVA Bars Anita O'Day's Coast Date

Hollywood, Oct. 31.
The American Guild of Variety Artists refused to permit Anita O'Day to open a weekend stand at the Renaissance Friday (27) because of failure of the nitery to post a bond covering the singer's salary. A two-week date at this cafe later in the year, is now also

The last AGVA performer to play the Renaissance was Lenny Bruce for whom a bond was posted in advance.

Vaude Does New **Paris Comeback**

Vaudeville suddenly seems to be entering a new phase of popularity after two years of difficulty. Two oldtime houses have even gone back on a vaude format.

Growing economic plus factors may be bringing out working classes who still have a weakness for vaude, as well as youths whose interest in rock 'n' roll and popsingers have created new stars.

singers have created new stars.

After a slow seasonal start
Bruno Coquatrix's Olympia hit an
SRO segment with local rock and
roller Johnny Hallyday. House now
has a good three weeks in store
with singer. Jacques Brel.

with singer Jacques Brel.

It is felt that this new interest in two-a-day may lure back big names who have shunned it of late due to fear of overexposure. Their return, along with fresh talent, may be enough to give vaude another fling. About six years ago it came back in full blast and then waned.

Manea.

It may also provide opportunities to book top foreign, and especially Yank stars. Marlene Dietrich's stock two weeks two years ago is proof of what may be forthcoming this season or next if Coquatrix can have his own way.

Coquatrix can have his own way.

The ABC and European, two oldtime houses, are now back on the act and headliner format, while the Bobine continues as a popular nabe-slanted house. Alhambra is temporarily off the standard but will come back later this season.

Most houses keep vaude format till March, then go in for revues It seems vaude is the most expendable entertainment when holidays and tourists begin. A new renaissance for the tenacious vauders may be on.

Soviet Ballet Star Sez He's Still in Kirov Co.

Tel Aviv, Oct. 31.
"My name is still on the official list of the Kirov Ballet Co. in Leningrad and I was asked several times to return home. For the time ilimes to return home. For the time being haven't made up mind about returning home." the ex-Soviet ballet star Rudolf Nureyeff told VARIETY here. Nureyeff. one of the top dancers in the world, hit the headlines a few months ago, during the Kirov tour of Western Europe. At Orly airport, where the troup was boarding a plane for London, he got away from his companions and requested asylum in France which was granted.

The American Guild of Variety Artists' National Board has passed a resolution to raise the unions current Welfare Trust payments from the present \$2.50 to \$3.50 per from the present \$2.50 to \$3.50 ptr week for every performer employed on a weekly basis. The \$1 one-nighter assessment was also hiked to \$1.30. These charges are levied exclusively against employers. Board met last week at the Barbizon Plaza Hotel, N.Y. for three days. three days.

The new increases will go into

a newly formed Supplementary Relief Fund which will allocate 50% of the hike to the AGVA Sick & Relief Fund. Latter has exhausted most of its treasury. The other half of the boost will go to the AGVA Foundation which operate the state of the product of the AGVA Foundation which operate the three states are sent to the AGVA. ates the union's home for the aged in So. Fallsburgh, N.Y. It pres-ently has seven inmates and costs around \$70.000 annually to oper-

Hitherto the S&R Fund obtained most of its funds from Theatre Authority allocations, fines and contributions.

Authority allocations, fines and contributions.

Clashes Mark Conclave
The board session, chaired by doubletalker Al Kelly, was marked by several clashes. The major fight resulted over a demand by Chicago board member Anne O'Connor to know who approved a story in the August issue of the union's house organ, AGVA News, which asserted that the state of New York contribute \$150,000 and New York City contributed \$50,000 to the AGVA Youth Foundation which provides entertainment in depressed areas. The article was signed by Joey Adams, the AGVA president now on tour with an ANTA-State Dept, unit in Asia.

Miss O'Connor wanted to know who okayed publication of the \$150,000 amount when in reality, hoth New York City and state contributed a total of only around \$30,000 for the Youth Foundation. Administrative secretary Jackie Bright stated that since Adams was away on tour the answer would have to wait until he returns.

In an economy move, the union decided to dispense with the serv-

In an economy move, the union decided to dispense with the serv-lees of an outside pressagent, Sam Gutwirth, who was retained nearly three years ago at \$150 weekly salary, plus expenses.

The meeting also agreed to loan the S&R Fund \$30,000 out of the union's operating fund. The S&R Relief Fund will affect the current kitty is down to \$8.000 from a high of \$250,000 a few years ago. Whether the new Supplementary

(Continued on page 74)

'Jewel Box Revue' Gets L.A. Police Greenlight On Rules Technicality

On Rules Technicality

Los Angeles, Oct. 31.

Los Angeles, Oct. 4.

Smith, who heads Commission's investigation branch.

Consequently, the upcoming Nov.

8 opening of "Tevel Box Revue" at the Music Box Theatre has been given the greenlight.

Smith reported that legitimate theatre rules are "silent on this type of entertainment. We couldn't stop the show whether we liked it or not. We have not adopted rules effecting legitimate theatre—only cabarets."

Show, Smith pointed out, may be "cited" only if the Commission receives complaints to the effect that it is a lewd performance.

Mothic SPO \$14.200 Chi

Mathis SRO \$14,300, Chi

Chicago, Oct. 31.
Johnny Mathis' one-nighter at
Medinah Temple here last Saturday (28) went SRO two days before the concert and grossed \$14,300 at a \$5 top. Auditorium seats 4.000.

Mathis was presented by Frank Fried's Triangle Productions.

house bookers in the variety field has become thornier than ever with the passage last week of a resonation by Artists Representa-tives Assa. The resolution seeks te are the American Guild of Variety Artists enforce its edict foculding an act to pay more the 10 for an engagement.

However, it was indicated by the However, it was indicated by the union that its only interest is against a performer paying more than to for any engagement in the case field, and traditionally, cares little whether the offices spin their 10 - take with a booker, keep it all or sive it away. A delegation of APA nembers visited the AGVA national board meeting last week. It was told that the union would only act against

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problem of eliminating bookers at the complaint of an hooters in the variety field agent or actor. Steps would be ecome thornier than ever taken through its agreements with the passage last week of a through bookers.

through bookers.

The ARA meeting last Wednesday (25) was a spirited session. Although the resolution was passed by a vote of six to two, there were two abstentions by major offices. A key point of discussion was the operations of Merriel Abbott, for years, talent advicer and coordi-

operations of Merriel Abbott, for years talent adviser and coordinator for the Hilton Hotel chain. Miss Abbott has been instrumental in persuading the Hilton interests to expand their talent operations, has advised them on policies and has lined up performers. She has operated through most of the majors at the meeting charged it had lost a booking because of her. This set off the resolution against bookers generally.

However, it is becoming in-creasingly evident to many of the agencies as well as performers that bookers cannot be eliminated. Aside bookers cannot be eminiated. Assue from other considerations, it was pointed out at the meeting, bookers are important in such states as Pennsylvania, Massachusetts

(Continued on page 72)

See Upbeat in Russian Talent Down Under For '62 Via Cultural Setup

Sydney, Oct. 24.
Predictions within local show biz ranks are that many marquees next year will feature Russian talent via cultural sponsorship in association with Russian Consular authorities on theatre deals. These are for a limited span with key legitimate operators.

The recent success scored here by the Leningrad Ballet apparently sets the precedent for further tal-ent visits from behind the Iron Curtain.

Curtain.

Understood that negotiations are currently underway for the importation of a Red Circus early next year for coast-to-coast playdates, including New Zealand. It also now looks certain that the Leningrad Ballet will do a repeat season in 1962.

DENNIS' 'AUTOBIOG' TO **END ALL SHOWBIZ SAGAS**

By ARNOLD SHAW

By ARNOLD SHAW.

Recent years have brought a rash of "as told to" autoblogs in which stars of stage, screen and to have not only glorified their public triumphs but increasingly exposed their private lives, and, in so doing, have demonstrated that they are brilliant beyond belief, talented beyond their "meagre" rewards, generous to a fault, selfless as Dr. Schweitzer and—you add epithets ad nauseum. ad nauseum.

This school of self-adoration is given its long-overdue comeup-pance—and what a comeuppance pance—and what a comeuppance—in an amusing parody appropriately titled "Little Me." (Dutton; \$5.95), written by the gifted creator of Auntie Mame. But whereas Auntie came off Patrick Dennis satiric pen a loveable screwball, Belle Poitrine emerges as an aggressive. untalented, self-centered gressive, untalented, self-centered female. As a wouldbe film star, one of her husbands, the head of the great Metronome Pictures, had killed himself after viewing a screening of her film.

screening of her film.

Dennis takes Belle from herbirth in 1900 in a small midwestern town (where neighbors showed their respect for her mother by calling her Madam through a series of absurd marriages in all of which she plays the "innocent" aggressor, and a series of equally miserable flops on stage and screen, all of which are modestly viewed, or explained, by Miss Poitrine as unalloyed triumphs. We last see her as a rich loney widow in her sixties in a chapter titled, "Frankly Forty."

Lest anyone made a guick iden-

Lest anyone made a guick iden-tification of the star whose auto-biog Dennis is parodying, he dedi-cates his lively tome to 58 theat-rical females, all listed by their Billes, three Ethels, two Ger-trudes, and proceeding alphabeti-cally from Agnes to Zsa Zsa.

cally from Agnes to Zsa Zsa.

Skillful in handling every device of satire from sly parody and brash burlesque through the more mordant forms of irony and wit. Dennis is endlessly inventive and succeeds in being amusing even in the manipulation of funny names: Sir Walter Mohair for an English character actor, Le Baisir de Mort (Kiss of Death) for an intimate but dull nitespot—and then there's the famous Everleigh Sisters. An unexpected plus is the authentic info contained in the book on the development of show biz from the turn of the century to the present. Special bow must go to the photos that crowd virtually every page of "Little Me."

3 Scot Unions Seeking Help From Parliament in Drive to Save Vaude

The Scots are buttonholing their members of Parliament in the fight to save the live (vaude) theatres from becoming office blocks or department stores. That's the way it goes here, where a delegation from four theatrical trade unions is to meet with their local members of Parliament to enlist aid to keep the Empire theatres open, both here and in Edinburgh.

open, both here and in Edinburgh.

"It is a matter that cuts across all party boundaries," said Robert Keenan. Scot secretary of the Assn. of Theatrical and Kine Employees. "Arrangements are being made for a meeting between ourselves and the 15 M. P.'s representing the two cities. Parllament is about to resume, and we have decided it will be more convenient to hold the meeting in London." Development proposals, which

to hold the meeting in London."

Development proposals, which might mean the closure of both Empire theatres, have been put forward by the owners, Moss Empires Ltd. In Edinburgh, artists and their reps already have talked the matter over with the civic boss, Lord Provost J. Greig Dunbar, and members of the city planning committee. A plan being mooied is to form a Theatre Trust in Scotland "to encourage the preservation and building of theatres and to encourage theatre audiences."

The Lord Provost of Edinburgh

diences."

The Lord Provost of Edinburgh is likely to suggest to his corporation that they ask Moss Empires Ltd. to consider withholding their application for planning consent until the unions have huddled with Leslie A. Macdonnell, the managing director of the Moss circuit. It's understood that, if business were suddenly to improve at Edin. urs understood that, if business were suddenly to improve at Edinburgh and patrons were to support live shows at the Empire, the management would still be prepared to hold the theatre open, even if boxoffice receipts showed it merely breaking even.

Doxonice receipts snowed it merely breaking even.

One of the oddest theatre-going cities in the world. Edinburgh houses many professional types who have a snobbish attitude to vaude-going. If the truth was told, some like to be seen around the caviar set while theatre-going. Hence the popularity of booking seats at the Edinburgh Festvial, a junket which gives the snob audiences the chance of a lifetime to be seen in mink and evening suits. For remainder of the year, live shows are poorly supported, apart from a genuine nucleus of enthusiasm among working-class patrons for native vaude fodder at the smaller Palladium.

Emnire in Glasgow Okay

Empire in Glasgow Okay

Empire in Glasgow Okay
Prospects for the Empire Theatre here are brighter, with "The
Andy Stewart Show" being booked
in again for next April, and likely
to run through to October following its click this year. The future
of the Glasgow vaudery, famed
through its association with U. S.
acts is not yest at discussion stage. acts, is not yet at discussion stage from the Moss Empires' board of directors. Talk of office re-devel-opment, while alarming, is still rated premature.

rated premature.

In Edinburgh, following a meeting between union representatives of the city corporation, Ruarl McNeill, new organizer here for British Actors Equity Assn., said, about the Empire Theatre there: "We are objecting to the pro-

posal for changing the use of the theatre, and are asking that an effort be made to have it. We put forward the view that Edinburgh cannot afford to lose the Empire, and that, if she does, the city is liable to lose other theatres."

ALAN KING'S ROASTFEST

Comedian Alan King will be guest of honor at a roastfest to be given him by the Friars Club at the Hotel Astor, N. Y., Nov. 20. Phil Silvers will emcee.

Per usual, it'll be stag



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-YORKSHIRE EVENING POST

What do you say of a man who has the entertainment impact of Sinatra, the conviction of Joe Williams, the humor of Sammy Davis, and the vocal value of all three? Maybe you just throw out all the comparisons and sum it up more aptly: he has the talent of Torme. - Leonard Feather, DOWN BEAT

One of the most musicianly and technically perfect song stylists in the world today. Mel is an entertainer in the widest sense of the term, and he is both jack and master of many trades relating to show business.

- Britain, NEW MUSICAL EXPRESS

I am convinced he is one of the world's most masterly performers.

- Jack Bentley, SUNDAY PICTORIAL, London

Would easily be voted the teenage idol most liked by the older generation. - Birmingham, EVENING DISPATCH

With Mel Torme communication with the audience becomes a living, multidimensional thing. A skillful, improvised blend of sophistication, wit and sheer artistic singing that stimulates the hipster while it delights the hamster.

-Mike Nevard, DAILY HERALD, London

Words don't seem strong enough to praise the talents of this entertainer. Words cannot describe the warm feeling which builds continuously as you listen and watch and wonder. - Jimmy Watson, RECORD & SHOW MIRROR, London

What an incredible man is Mel Torme! This highly individualistic American entertainer makes his only British provincial appearance in the special Bank Holiday bill at the Coventry Theatre — and proves that the rest of the country is missing a rare treat. His control, his phrasing and his harmonic variations are orchestral feats in themselves. -BIRMINGHAM MAIL

ON NOVEMBER 7TH, TORME WILL PROUDLY MAKE HIS THIRD APPEARANCE OF THIS SEASON ON THE GARRY MOORE SHOW.

Vaude, Cafe Dates

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Needless to say, Mr. Loew and myself are extremely pleased with all the critics' great response to our

I am certainly looking forward to our next show. In the meantime, on behalf of the Latin Quarter, again -

Sincerely,

E. R. Risman

I want to take this opportunity to congratulate ou and, at the very same time, thank you for your splerdid cooperation. Your many wonderful ideas and admirable way in which you handled the entire cast created an atmosphere that was most enjoyable for all.

Chicago

Bob Melvin opens a three-week stand at the Drake Hotel, Chi. Nov. . . Sophie Tucker set for Freddie's, Mpls., Nov. 9 for nine days

die's, Mpls., Nov. 9 for nine days
. Diana Trask into the Tidelands,
Houston, Nov. 17 for a fortnight
. Doree Crews booked for the
Playboy Club, Miami, Nov. 20 for
three weeks . . Tod Anbrey set
for two weeks at the Embers, Indianapolis, Nov. 20 for two
. . . Eagle & Mann play the Colony
Club, Omaha, Nov. 30 for two
weeks . . . Leon Bibb into the
Exodus, Denver, Dec. 18 for a
fortnight . . The Wanderers
skedded for Le Bistro, Chi, Jan. 2
for a month.

Ames Bros. set for a week at the Living Room, Chi, Nov. 20, followed by Billy Falbo for three.

Bob Melvin into the Drake Hotel, Chi, Nov. 11 for three weeks.

Compet Thedy Family held over for four weeks at the Latin Quarter, N.Y., until Dec. 1. Thedys also down for the Deauville Hotel, Miami, Dec. 22 for a month.

Clancy Bros. & Tom Makem currently at Crystal Palace, St. Louis.

George Jessel plays Freddie's Mpls. Nov. 9 for a fortnight.

Rickles into Sahara Hotel's Casbar Mpls. Nov. 9 for a fortnight.

Mr. Ronald Field

Dear Ron,

150 West 49th Street

New York City, N.Y.

current production.

thank you very much.

Leon Bibb booked for the same club Dec. 4 for a pair.

Jo Ann Val. currently at the Roosevelt Hotel. N.O., set for the Bail Hai. Dallas. Oct. 26 for two weeks and Freddie's Mpls., Nov. 9 for nine days. . Adam Wade down for the 20 Grand. Detroit, Nov. 24 for 10 days. . Marian Marlowe into the B&B Club, Indianapolis, Nov. 28 for two weeks . . Don Rice booked for three weeks each at the Miami Playboy Club Nov. 4. Chi Playboy Dec. 17, and N.O. Playboy Feb. 20, '62 . . . Diana Pane into the Brown Hotel, Louisville, Oct. 20 for two weeks, followed by the Coronados Nov. 2 for two.

October 27, 1961.

Room, Vegas, Nov. 21 for four frames. Judy Garland returns to frames...Judy Garland returns to San Francisco's Civic Auditorium Nov. 4 for another one-nighter... Gene Barry launches 25-day South American tour Nov. 23 in Rio de Janeiro... Danny Thomas plays benefit performance for Hayden Golden Anniversary Dinner Nov. 17 in Phoenix...Rosa Linda into John Barbour's Open House as

Vice Rap Closes **Hub's Stage Bar**

Boston, Oct. 31.

There'll be no more champagne at \$25 per with a femme com-panion thrown in at the Stage Bar. Yesterday (Mon.), the spot was shut down by orders of the Boston Licensing Board.

Licensing Board.

The drastic action, which lifted the club's liquor, victual and entertainment license, came two weeks after two gendarmes and a civic minded citizen told the board all they did was walk in and within minutes were solicited by a flock of femmes including the cigaret sirl.

Board chairman John Callahan and associates Timothy Tobin and Clarence R. Elam edicted there'll be no more such incidents, and put the ban on the bar, bubbly and babes. The spot was closed per-

Judy Continued from page 69

space, came off slick. Producers Bernstein & Drew called in the city's top sound engineers to make sure there would be no problem.

sure there would be no problem. The sound was great, and when Judy asked in a soft voice, "can you hear me when I talk?", there was a thundering chorus of "yes, yes." and "we love you, Judy."

Establishing a tremendous rapport with her audience, Miss Garland was all but mobbed at closing with her "Over the Rainbow" as hundreds rushed to the front of the stage to shake hands with her and plead for more. She took encore after encore, until the top lights went up, and sang her final number, "Chicago" with lights on.

Miss Garland, with one day's rest, went on to the Forum, Montreal, where she appeared Sunday

rest, went on to the Forum, Mon-treal, where she appeared Sunday (29). Previously, she had sung at Haddonfield. N. J., Saturday (21) for the Bernstein-Drew producing team, and has one more date for the pair in Washington, D. C., at the National Guard Armory Dec. 9 at \$10 top.

ARA Bids

Continued from page 70

and Florida. These states have laws which make it mandatory for agents based in New York to operate through a correspondent agent or booker. All talent buy-ing must be done through offices licensed in those states.

It is also generally admitted that many of the indies without representation in various cities must work through correspondent agents or bookers in order to get employment for their acts. There is little doubt that there is split commissions in these cases.

commissions in these cases.

Agencies are ready to admit the importance of such bookers as Miss Abbott, Roy Cooper of Montreal; George Claire and Joe Hiller, both Pittsburgh; Dave Barcin of Toronto as well as others who tightly control a number of buying situations.

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One-Man Show

Woody Woodbury

San Francisco, Oct. 28. Concerts Inc. presentation of Woody Woodbury. At Masonic Auditorium, Oct. 27, \$4 top.

Lauderdale, Fla., saloon comic who has hit it big with a record or two, plays the piano a bit and advises his audiences he is non-hip, likes "ring-a-ding" stories and booze. In roughly that order.

He was-so far as the Frisco area was concerned—almost a totally unknown quantity on his arrival, and leaves in the same condition, for only about 600 showed to see his act in the 3,200-seat Masonic Auditorium. Many, indeed, departed at his intermission, after he'd been onstage more than an hour and a quarter.

He tells long strings of short (often one-line) jokes, many un-related and most of them fairly (often one-line) jokes, many unrelated and most of them fairly whiskery. At the outset he informs his audience he's not going to "try to tell you what's wrong with the world" and reports that he eschews racial, religious and political jokes. He uses such lines was slightly better. There was no staging, no packaging, no buildup, no nothing. Further, this earnest young comic was ill-advised to try what is strictly an intimate, saloon routine in a concert hall. Apparently, he had no alternative routine to offer. The promoters doubtless are

as, "I went over like a hernia at a weightuifter's convention.

He plays the yokel to the hilt, wears an engineer's cap and a red sports shirt on stage, chats with pretty young girls and their boy Woody Woodbury is a Fort friends in the audience, then makes jokes about them.

He also tinkers on the plane a bit, playing the same song over and over off-key.

and over-on-ey.

All of this may have its place in a cozy 100 or 150-seat saloon in a small city of the Deep South, but it seems more than a little out of place for \$4 ticket buyers in Frisco.

place for \$4 ticket buyers in Frisco.

The promoters, Concerts Inc., have to share some of the blame. The hall was far too large and the microphone system was completely out of whack, so that there were yells of "can't hear you" early in the show. Woodbury later suggested all those who couldn't hear move into a quadrant of the auditorium where the reception was slightly better.

There was no staging no pack-

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"Here is one of the most pren young singers that has ever played

"Vocalist SANDY MERRILL impressed In launching the bill with his soft romantic treatment of Melancholy Serenade, Vertige. He lowered the after dinner sound level effectively. Here is a comer in the good-looking young pop singer field.

CORBIN PATRICK, Indianapolis Star.

The Crown Room. We want him back again at least twice a year." SAUL HOCKMAN.

The Crown Room, Indianapolis.

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MARTIN BURDEN, New York Post

"Manhattan Holiday" excels in all departments. Staged by Ronald Field, it's a buge, lavish affair."

Managing Director.

- BOB DANA, New York World-Telegram
 "The scope of the production, staged and choreographed by
 Ronald Field, is enormous.
- "It is the Latin Quorter's 20th anniversary production, by all odds the finest in its history.
- GENE KNIGHT, New York Journal-American
- "A salute to Ronald Field, who staged and choreographed the spectacular presentation. His dancing girls did intricate steps and formations that rival the famed Radio City Music Hall
- "Exciting admiration and wonder, "Manhattan Holiday" is the most phenomenal show ever presented at the Latin Quarter."
- LEE MORTIMER, New York Mirror
- Roand Field, former chorus bey at the Quarter and now a big time choreographer, has handled the production with imagination, keeping a cast of more than 50 moving with

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lowa Sport, and Vacation Show which closed here tonight after completely shattering every attendance record since rest congratulations on the terrific drawing power of your fabulous little Grany Tiu and her gang in our in the 20-year history of the show Over the Saturday and Sunday workend, they completely amazed us by packing more than 25,000 paid admissions a day into this mammoth Veterans Memorial Auditorium.

A arrest act, a wonderful family, we are tremendously proud to have had the privilege of introducing your Martin P. Keilly, UNITED SPORTS & VACATION SHOWS grand family to American sports show fans.

ance of Ginny Tiu and the Happy Little Tius the crowds every day were the largest in the 55-year history of Congratulations on breaking all attendance records at the 1961 Multnomah County Fair. During the appear

Through her reputation we were able to mark up a new record for attendance and gate on our opening day And this record held up in spite of two rainy days. The people wanted to see Ginny Tiu. Herman Gumper JACKSON COUNTY FAIR

H L FITTON MIDIAND EMPTRESTATE FAIR these youngsters are most unusual, and I am sure they will continue to be most successful in the entertain ment world. I shall be most happy to recommend this act highly.

Fitherk we should show about \$212,000.00 for the "Crusade For Children" and this is an all time high. Thanks to you and your lovely family. THE SENSATION WHICH THEY HAVE CREATED HAS EXCEEDED OUR FONDEST EXPECTATIONS, and these coungrees have won the hearts of the people of our entire county

they refreshing and talented personalities were loved by everyone, and I am sure any audience would be completely captivated and their hearts won over by such a lovely group of kiddles.

Riverside Hotel, Reno Desert Inn, Las Vegas Sahara Hotel, Las Vegas Harrah's Club, Tahoe Riviera Duquoin Fair Stockton Fair Paso Robles Fair Midland State Fair Gresham Oregon Fair Hotel, Las Vegas - Tucson Fair - Yakima Fair - Phoenix Fair - Fresno Fair - Kansas Fair - Jackson Michigan Fresno Fair Des Moines Sports Show Atlanta Sports Show Pleasanton Fair Dallas Sports Show

BACHELOR FATHER - DINAH SHORE TV SHOW - MGM Records - Whitman Publications (Children's Books) PPERRY COMO SHOW - ED SULIIVAN - SCREEN GEMS TV PILOT - HONG KONG TV SHOW - DANNY THOMAS



and THE HAPPY LITTLE TIUS



* PRESENTING A COMPLETE 45 MINUTE MUSICAL COMEDY REVUE

AGVA Hikes Walfare Levies

been decided.

yet been decided.

Another Cash developed over the powers of the executive board, which acts between the three times you'ld meetings of national board. Bright maintained that the latter board notes accept responsibility for the exec committee's actions. But Paul Valentine, flaying the group as subservient to the administration, declared that the national board has no powers over the dictatorial action of the executive board. He cited the fact that he and national board member Bussell Swann had attempted



Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished de hixe rooms with private bath, tel-evision & radio. Air conditioning.

AVERY & WASHINGTON STS. in oraș anticului de la companii de

Wanted Attractive Identical **Twin Girl Singers**

For Top Night Club Act be no more than 5'3" in height Age 18 to 24 Sox 1, Daily Veriety, 6404 Sen Hollywood 28, Celif.

SMASH HIT!

LIFE Magazine, October 19th Issue:

banjo player-JERRY VAN DYKE."

* Closes November 3rd.

thad of relief distribution and to observe an executive committee in the room.

New executive committee mem New executive committee members elected by the board are Al Kelly, who defeated actress Dorothy Lamour and Frank Palmer; Vince Silk, who won over Jack Haley, and Linda Compton, who won over Valentine.

won over Valentine.

In another matter, midwest regional director Ernie Fast, based in Chicago, asked for an increase to put him on a salary par with the two other regional directors in the two other regional directors in the union. He also sought permis-sion to operate out of a warmer climate temporarily because of a recent illness in an angry denun-ciation by Bright, he was turned

The meeting was to have con The meeting was to have con-tinued until Friday night (27, but-was adjourned one day earlier be-cause of the death on the Coast Thursday of board member "Sen-ator" Francis Murphy.

GAC-Hamid

Continued from page 69 wound up as one of the two largest independent fair bookers.

independent fair bookers.

GAC 'Marriage' Failed
Hamid was on par with Barnes
& Carruthers, the agency based in
Chicago. Between these offices
the bulk of the outdoor business
was vested. In order to end cutthroat competition, there was an
agreement between these offices
whereby B&C would not invade
the territory east of the Mississippi_while Hamid promised not to go
west of that line. Hamid's merger
with GAC ended that agreement.

pi. while Hamid promised not to go west of that line. Hamid's merger with GAC ended that agreement. Hamid admitted that his "marriage with GAC" wasn't working out. However, in the past few years, profound changes entered the outdoor field which affected operating procedures Name performers became a necessity in many situations. To obtain them the fair bookers had to ga to the large agencies. With the lesser stress on acrobats and novelties, outdoor agencies diminished in importance.

Minsky Producing Vegas' New Frontier Xmas Show

New Frontier Xmas Show
There's no keeping Harold Minsky out of Las Vegas. The producer who made nudes a major
show bir industry in the casino
belt has been signed to produce
the show at the New Frontier,
which presently has a Barry Ashton show, "Holiday in Rio." Starting date of Minsky's new opus will
be Dec. 25.
Minsky introduced the burlesque
policy at Vegas' Dunes Hotel, which
helped bring it out of financial

helped bring it out of financial and management difficulties.

Hone's 25th Anni

Continued from page 2

time to prepare a nightclub act, and I just don't have the time to do it."

Highlight After Highlight

Hope considers his show biz career as one in which highlight has been piled upon highlight. But been piled upon highlight. But even so, there are standout occa-sions, such as two years ago when he received the Jean Hersholt Humanitarian Award at the Aca-demy Award Dinner and when he was invited to star in the Royal Command Performance in London. In his 25 years working in film Command Performance in London. In his 25 years working in film studios, he has also acquired personal favorites. Such as his favorite film, which was "Facts of Life" and, not surprisingly, a favorite costar in Bing Crosby, with whom he has been associated in many pictures. He rates "Paleface" (Par) as his most successful production.

devoted considerable time, energy and effort to charitable causes. One associate reckons that Hope has been instrumental in raising "untold millions" for "untold millions" for various causes. He has backed charitable efforts without any form of prejudice to race, creed or color, and it has been said that no other star in the world comes within "hailing distance" of Hope in helping good causes. In 1950, he was chairman causes. In 1850, he was chairman of the United Cerebral Palsy Fund, and has been an honorary chairman ever since. He is associated with charitable efforts in Britain, as well as the U. S., and has also helped support worthwhile funds in all parts of the world. He has given his services often and freely in entertaining troops, and will probably be doing another foreign tour in the immediate future.

Many Personals for Paradise

Many Personals for 'Paradise'

Many Personals for 'Paradise' Currently, he is concentrating on a program of charity preems for his latest Metro production "Bachelor in Paradise." On Thursday (2), he will make a personal appearance at a special preem at the London Coliseum in aid of Clubland and the Newspaper Press Fund. Two days later, he planes to Dublin Convention of the paradise of the parad Two days later, he planes to Dublin for another charity opening to support the mentally disabled. A day later he will be in Glasgow for yet another screening, and the preceds of that occasion will be to the benefit of the Roosevelt Memorial Fund. He is also scheduling further screenings in Paris, West Berlin and Rome.

Though his favorite relaxation is Though his favorite relaxation is known to be golf, he has often capitalized on this sport to raise coin for needy causes. He has played at charity matches all over the world with other distinguished stars and this, as a sideline to his main activities, has brought substantial aid to many worthy organizations.

Bob Hope's Honor Continued from ware 1 -

celled in different fields of en-

deavar.

The others were presented at the first annual banquet of the organization last month in Monterey, Calif., but Hope was unable to receive his award at that time, in view of his current film commitment on "Road to Hong Kong."

The board of governors of the Academy therefore asked Ambassador Bruce to make the presentation in London on their behalf.

half.

In casting their votes, the board of the Academy studied the careers of more than 300 outstanding men and women. They included Edward Teller, scientist; Dr. Charles Mayo, medicine; Yousuf Karsh, photographer; Fritz Kandewitz, bacterial genetics; Prof. Willard F. Libby, Nobel Prizewinner, chemistry; Herbert L. Block, journalism; Morton White, philosophy.

Inside Stuff—Vaude

A Baptist clergyman has turned down a solicitation for membership in the Playboy Club and has extended an invitation to Playboy owner Hugh Hefner to join "our club."
Writing in the current issue of the Christian Century, Rev. Richard N. Johnson said that in his club it is not necessary to hide one's feelings behind "an insatiable appetite for liquor, food or sex," and that initiation fees are waived, "but there is a maintenance charge of everything you have! (Since everything we have really belongs to God)."

Singer Patt Morrissey, currently at the Living Room, Chl. is one and the same as singer who spelled her name Pat Morrissey, VARIETY'S Living Room review of last issue notwithstanding. Thrush has switched to a more distinctively-spelled appellation.

Daisy Wood who died recently in Banstead, Surrey at 84 was somewhat cryptically identified in the obituary from England as an oldtimer in pantomime and vaudeville. Actually she was a member of a unique entertaining family of which Marie Lloyd was the most famous in Britain and her sister Alice Lloyd the most successful in America. The Woods and Lloyds were connected by marriage with another tribe of troupers, the MacNaughtons, of whom Harry MacNaughton of U.S. radio fame is familiar. There were three women singles bearing the Lloyd name, the third being Rosie. All performed in America prior to and just after World War I, imported by Percy Williams. Alice Lloyd's and Tom McNaughton's daughter, once wrote a column for VARIETY under the name of Alice Mac. Now married to an American, J. A. Keller, she resides at 13 Warren Street in Banstead,

Obscure Ottawa Cafe Hits B.O. Jackpot With New Site LOLO & LITA Plus Regular Show Police

Ottawa, Oct. 31

Le Hibou had an obscure exist-ence in Ottawa before it switched to new centre-town location two weeks ago. Now business is turna-way and management wishes it had twice the 150 seats the coffee room possesses. While new site is a big factor, policy of regular shows is helping business, too.

New room preemed with chanter Tom Kines on Friday and Saturday only, following with the Courriers. Expanded show policy now calls for three shows each on Thursday through Sunday opening with Ed McCurdy. Rest of week. Le Hibou features usual coffeeroom fare, including poetry, folk singing, etc. Shows are staged by Harvey Glatt, impresario and former booker and stager at the Chaudiere Club nitery. Other partners are George Gordon-Lennox, writer, musician, thesper, and Denis New room preemed with chanter

are aox, writer, and r George Gordon-Lennox, writer, musician, thesper, and Denis Faulkner, with experience in off-beat show business.



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PLAYBOY, New Orleans, Nov. 26 thru Dec. 16 CLUB DATES, December 16 thru December 31 MONROE, LOUISIANA, January 1 thru January 13, '62 CLUB DATES, Palm Beach, January 25, 26, 27 PLAYBOY, Miami, January 30 thru February 19 CLUB DATES, Miami, March 2 and 3 PLAYBOY, Miami, April 3 thru April 22 PLAYBOY, New Orleans, April 25 thru May 15 KINGS CLUB, Dallas, May 28 thru June 9 (3rd return) PLAYBOY, Chiago, July 19 thru August \$ PLAYBOY, Miami, August 30 thru September 19 PLAYBOY, New Orleans, September 20 thru October 19

Direction: W. H. (Monk) Arnold Exclusive Booking
MUSIC CORP. OF AMERICA

Henny Youngman at THE DRAKE

BEN MARSHALL: Vice President Drake Hotel.

"An every night smash at the DRAKE. I couldn't get in myself!"

IRV KUPCINET:

"Comic Henny Youngman may be the reason the Drake Hotel plans to expand its Camellia House by removing the two pillars. He's doing turn-away business. (Beginners luck!)

HERB LYON:

"One of the all-time greats in show business is doing capacity business at the Drake."

TONY WEITZEL:

"Fantastic business, every night is S.R.O. with Youngman at bat!"

MAGGIE DALY:

One of the maddest evenings in town—Henny Youngman at the Camellia House.

CHARLIE DAWN:

Henny is back for his second laugh-making stint in the Drake thru Oct. 19. His supply of stories and one-liners is, as usual, seemingly endless.

BENTLEY STEGNER:

Henny Youngman, virtuoso of the rapid-fire scatter-shot school of humor, is back at the Camellia House in the Drake Hotel loaded for any target that's an easy mark.

Wearing the turban he made his trademark in the Persian Room at the Plaza Hotel in New York, he attacks his venerable violin and jokes of matching vintage with equal zest.

SAM LESSNER:

Maybe the other comics are swiping Henny's material.

in the swank Camellia House of the Drake Hotel where Youngman is performing, not a single quip goes by without provoking a burst of laughter.

WILL LEONARD:

Booking Henny Youngman into the Camellia House of the Drake is like booking a rock 'n' roll show into a session of the United Nations.

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Material by Danny Shapiro

t opacabana, N. Y.

s Palei, presentation of Nat le, Ford & Reproids, Doug L. Anda Thomas, Jock Paul Sortle, and Frank ... 85.3 - 3.50 r animums.

These are the golden days at a Copar sana. From the start of tall we some ith Joe E. Lewis microwal, though Sid Caesar mierend, though Sid Caesar i now the current Nat King of this room has been reaping actives of name entertainment of his big of branching nothing but smiles becaute yer eved boniface Julys Fedel and his maitre Bruno.

The boxofice return as vell as the cooled an average and the waiter replies, which cooled a reminently described in the case of Cole who allows new facets of himself to be discovered with every succeeding present some that have been in its catalog for b these many years but with each successive that a their rediscovers new and demolytic places not previously noted in the deriveries.

Che but is with him an engage.

notest in his deliveries.

Cide bind is with him an engaging sublicity, a quiet delivery which in its own way generates excreasent, a recard for lyries and a ven for melony. It's a combination that has seen him progress from the King Cole Trio which used to play the Copa Louige to status as a perennial headliner in the major downstairs room.

Cole's catalog hasn't changed ap-

Calca catalog hasn't changed appreciably, there are his standards which he ribs towards the end of his torn by dressing them in a rock in toll beat, as well as the long list of topsellers which he helpide haunch through the Capitol Label. A lot of Tin Pan Alley history and a myriad of golden records have filtered through this gracious Negro singer. On for nearly an hour, he again stamps himself as one of the singing rear's of this day. grea's of this day.

grea's of this day.

In support of Cole is the vastly inproved team of Ford & Reynolds. Seen recently at the Latin Quarter, this twosome has acquired a batch of new writing which brings more laughs in the spaces where needed. However, a lot work is still to be done with them and on them

then and on them.

Despite some good laughs delivered through comparatively elementary humor, the pair's major strength seems to lie in their music. The comedian of the duo plays a funny trumpet. He puts sharps and flats in the right places for humorous effects. A repeat from their last session is an impression of a singer who doesn't know the lytics doing "Misty." It gives them a strong exit.

rics doing "Misty.
strong exit.
The Doug Coudy line work has
different angle. Two male sing.
Andy Thomas and Jock Casaer. Andy Thomas and Jock Casasus, do the productions chores. The Jerry Scelen & Mort Lindsey tunes have humor as well as enough strength to serve as a peg for the girlie routines. Per usual, the Paul Scelley band dishes up meticulous show backing, and Frank Martidous the Latin relief.

Jose.

Latin Casino. Camden
Camden, N.J., Oct. 23.
Combine Francis, Myron Cohen,
J. Combine Francis, Myron Cohen,
J. Combined Trio, Moro-Landis
Dancers, 141, Jack Curtis, Marty
K. 4, Orch (181; \$5-\$6 minimum.

There is a highly professional sheen to the new floor at the Latin Cisino where singer Connie Francis and comedian Myron Coben work in tandem for the season's lentest nitery show. Proceedings get off to a spectacular start with the Moro-Landis dancers (14 girls) who are aided by the Johnny

get off to a spectacular start with More-Landis dancers (14 girls) who are aided by the Johnny Woodd Trio, an adagio act in which two boys toss around a limber young lady with seemingly no recard for her safety.

Miss Francis is just as assured in floor show savy as the veteran with whom she is coupled. She has an easy stage presence, even for an auditorium the size of the Latin Casino. And her remarks, to the audience are sensible and in keeping with her personality. Singer works behind a large size n. ac that hides her fresh good looks so that she might have been wearing a catcher's mask. Her style resembles somewhat that of July Garland, a fact that is point-

J. dy Garland, a fact that is point-et up by her "Jolson Fan Letter," up by her "Jolson Fan Letter, in is set to the music of "You do Me Love You" and is direct to Miss Garland's Gable bit. direct

Francis has a youthful ess of the sounds of the day and a faultless sense of rhythm.
Some the straight an unbeat
to a nostalzic balled. But when
she does a straight medley of some

of the torchers of the 1920s her immaturity shows.

Myron Cohen is a story-teller to whom the telling is more important than the story. He is on 45 minutes and despite the familiar-

minutes and despite the familiarity of much of the material has to beg off. Miss Francis tops his stage tenure by 10 minutes.

Cohen hows how to freshen up a joke after a columnist prints it. Earl Wilson, he said, picked up his story about the diner who complains: "What's this fly doing in my soup?" and the waiter answers. "The backstroke." The comedian now puts the fly in ice cream and the waiter replies, "Winter sports."

An upright plane, Sonny King, "Mack the Knife" and the English language all take unmerciful beat-ings in Jimmy Durante's return to the nitery circuit after a summer hiatus. His stand here also threa-tens the Three Rivers Inn house record now held by the McGuire

"I Could Have Danced Al Night," liberally laced with patter. He follows by introducing some "sou-venirs from Europe," eight femmes of the Bob Arlen troupe. Eddie Jackson comes on with the girl for a rousing "San Francisco" while Durante's "Mack the Knife"

while Durante's "Mack the Knife" follows to score solidly.

Sonny King duets with Durante in a routine where the piano and Durante's cigar take quite a battering. Pair follow with "I Love You, Love You, Love You, Love You, Love You, Love You, and are rejoined by Jackson for "Inka Dinka Dinka".

are rejoined by Jackson for "Inka Dinka Dinka Dinka"
A session of malapropisms and a reprise of "Inka" close the show with act getting off to thunderous applause. Jack Roth on drums and George Finley on piano ably assist Durante. John Mack does some terping and sleight of hand.
Bob Arlen Dancers (10) display fine voices to complement their terping in curtain raiser. Leon & Lube are a good juggling act and Norma 'Rivers' (see New Acts) manages to stand out although firstnighters were anxious for headliners to come on.
Durante & Co. is in until Nov. 4. Frankie Avalon opens a 10-day run Nov. 10.

Ritz Carlton, Montreal

Montreal, Oct. 24. Vicky Autier, Johnny Gallan: Roland Chaisson, Paul Notar Trio; \$1.50-\$2 cover.

The new season in the Ritz cafe continues at a brisk pace with Vicky Autier returning, and this blonde charmer is a cinch to main-tain the room's high standard and make it hard for anyone who fol-

lows:
Flashing a happy smile, Miss
Autier presides at the piano in
lively fashion with a program that
is carefully planned but casually
offered with all the pro touches
of someone of her experience. The
language barrier means little or
nothing for this attractive thrush as

language barrier means little or nothing to this attractive thrush as she skips nimbly from English to French to Italian to Greek with-out losing her aplomb or timing. A medley from "Irma La Douce" is handled with savvy and an Itali-an ballad, which freely translated might be called "Beyond You," are surefire for her future songalogs.

surefire for her future songalogs. Femme works a solid 45-minute show, moving easily from the piano to a flexible hand mike around the floor, and her good taste is evident at all times regardless of the language. She even makes a plug for her new Pathe platter sound amusing; direct but not too commercial.

Backing Miss Autier is house 88'er Johnny Gallant and Paul No-tar's hep group. Between shows, Gallant teams up with guitarist Roland Chiasson for danceable in-

roland Chasson for danceanie in-terfudes which they also share with the Notar combo.

Miss Autier is in until Nov. 7 with Suzy Solidor to follow.

Newt.



GALE SHERWOOD

"A real looker, with voice, oozes personality," said VARIETY. She's singing and capering at the Shore-lean in Washington now. Second time this year. Oh, yes—with Nelson Eddy....

Palmer House, Chi Chicago, Oct. 28. Generiere with Luc Poret and Gus Viseur, Reberte Trio, Ben Arden Orch; \$3 cover.

tens the Three Rivers Inn house record now held by the McGuire Sisters.

Headliners' first stint opening night ran one hour and 10 minutes. Second show hour and 25 minutes with stars receiving a standing for ovation and the and begging for or total of 30 minutes.

Durante opens the show with "I Could Have Danced All Night," I Could Have Danced All Night," iliberally laced with patter. He follows by introducing some "souvenirs from Europe," eight femmes of the Bob Arlen troupe. Eddie parvenu is insufficient stage martyou is insufficient stage martyour in the standard Seine songs.

Apparently the producers of her act teel that her role as a winsome parvenu is insufficient stage material. They've larded what was once a direct and straightforward turn with so much "business' that it's often impossible to focus the spotlight on the centre of activity. This is not to say that the individual components of the act including Genevieve, are anything but pleasing. She's added an elegant haute couture gown to the first part of her act, and, although it's quite un-urchin, it's an eyepoper for the ladies. She's ably abetted by chansonnier Luc Poret and by Gus Viseur, who capably squeezes French melodies from the accordion.

abetted by chansonner Luc ruses and by Gus Viseur, who capably squeezes French melodies from the accordion.

Genevieve sings her French numbers winningly, bouncing out a nice "Pigalle" and fashioning "La Vie En Rose," "Autumn Leaves" and "Paris Je Regarde" with effectual care. Her American songs feature her expertly fractured pronunciations, and there's still risible material in "My Bawdee" and in a medley of minstrel songs parlayed with her rolling r's. Poret acquits himself as a flavorful chanteur with mucho femme appeal. He doubles with Viseur on a romantic rendition of "Domino" and a nostalgic version of "Mademoiselle de Paris" and delivers "Little Donkey" with appropriate

a romantic rendition of "Domino" and a nostalgic version of "Mademoiselle de Paris" and delivers "Little Donkey" with appropriate wistful poignancy.

Handicapping all involved is a sort of three-ring-circus staging that precludes the possibility of focus on any one aspect at one time. It's an apparent attempt to add production values to Genevieve's sole turn, but it so diffuses the act that all suffer.

Show openers are the Reberte Trio, an Italian tumbling team that intersperses' some wild feats of gymnastic derring-do with pratfall and knockdown comedy of the Three Stooges school. Ben Arden's savy house orch supports Genevieve admirably and plays one of the most danceworthy beats around town between shows.

Bill is in till Now 22 followed

town between shows,
Bill is in till Nov. 22, followed
by Dick Haymes & Fran Jeffries
and Allen & Rossi.

Nor.

Ashgrove, L. A.
Los Angeles, Oct. 20.
'Lightnin'' Sam Hopkins, Jack Elliott; \$2 admission.

"Lightnin" Sam Hopkins makes "Lightnin": Sam Hopkins makes his L. A. debut in a rare excursion from the Negro district of Houston, where the master of blues has grown into a legend. Coupled with "Ramblin" Jack Elliott's natural folk ballads, show offers two distinct musical mediums in a serious reflection of deep-seated American culture.

in the material.

There is an immediate empathetic rapport that allows honest expressionism without any attempt thetic rapport that allows honest expressionism without any attempt at commercialized styles. "Short Haired Woman' and "I Asked My Baby, Did She Love Me?" are typical and emotionally exciting and, joined in a special guest appearance by "Long Gone" Miles that is expected to last through the run, there is expert adib artistry on such as "My Baby She Done Lost Her A Good Thing." Hopkins' guitar talks in an exciting, mean twang that reflects every motion he has.

Balladeer Elliott looks and sounds like a typical cowboy, yodels with the best and has tone control that is amazingly displayed in sustained areas that are smooth

in sustained areas that are smooth in sustained areas that are smooth and clear. Most of his material is pure folklore. Interest is limited to buffs of this kind of Americana, though a fine version of Bessie Smith's "Nobody Knows You When You're Down and Out" has universioned the state of the state al appeal. He specializes in Woody Guthrie

sal appear.

He specializes in Woody Guthrie songs, scoring handsomely with "Tom Joad," suggested by "The Grapes of Wrath," and a delightful comedy treatment of "Shade of the Old Apple Tree." Attempt is not for pretty sounds or stylized arrangements, but on telling a story as naturally as possible.

Show is in through Nov. 12.

Dale.

Tahoe Harrah's

Lake Tahoe, Oct. 23:
Ella Fitzgerald, Paul Smith Trio,
Rousn & Martin, Vic. Hyde, Dorothy Dorben Singers and Dancers,
(14), Leighton Noble Orch (15):
produced by Russ Hall; \$3 minimum.

Since Bill Harrah first opened Since Bill narran inrs opened his Lake Tahoe swankery in late 59 he has introed many top show biz names to the area (i.e., Red Skelton, Jack Benny, Dinah Shore, George Burns, Harry Belafonte) on a first-time basis for top bo. on a first-time basis for top b.o. results. It is a repeat story for this outing with Ella Fitzgerald who's drawing full houses for her three-week stand in this 750-seater. And the bill is further enhanced—for guaranteed excellent business—by the Rowan & Martin team, always faves with the Reno-Tahoe saloon

set.

Miss Fitzgerald proves in this debut she's an artist of tremendous stature, one with no gimnicks, no props, no crutches—just an abundance of talent and a vocal command that reaches perfection. From jazz to baliads, from swing to pops, hers is the ultimate. Her interpolations, vocal nuances, distinctive style and empathic delivery put her in a class alone.

ery put her in a class alone.

The audience response to Miss Fitzgerald's Tahoe debut strongly indicates she'll be a regular on the Tahoe Harrah's marquee.

Rowan & Martin are back with mostly their standard routlines—the Shakespearean actor and heckler bit, the medic interview—and it pays off with top tabler endorsement. Two work as if they love it, and each complements the other, which can not always be said of male comedy duos now working niteries. Opening lines topical are the gaming tables, local situations and the top current news stories. stories.

Albeit two of late have had much television exposure doing parts of their club act, reaction from auditors suggests there's no loss in laugh values because of the repetition. Many lines, however, are changed in the standard routines to eliminate duplication. Duo has wealth of material to canture all

changed in the standard routines to eliminate duplication. Duo has a wealth of material to capture all tastes, and it's done without resort to blue lines. Material is smart, and presentation studied for best payoff.

Vic Hyde, new to the Tahoe scene, is billed as a one-man band. He is. He shows a mastery of the trombone, trumpet, sax and a variety of special instruments such as a piccolo, trumpet end a long slide horn of his own invention. High point in the act is playing four horns at one time. Routine is paced with a line of chatter that could be substantially reduced with no loss of value, what with his strong appeal lying in his instruments talent.

Opening spot is neatly handled,

se folk ballads, show offers two distinct musical mediums in a serious reflection of deep-seated American culture.

Hopkins is the epitome of true blues, delivering in a fully spontaneous style. As a performer, he is important but his music depends greatly on the listener, as well. Ashgrove customers are listeners,

quiet, contemplative and interested | Fairmont, San Francisco

Jaye P. Morgan with Artie Kane, rnie Heckscher Orch (10); \$3-Ernie Hecks \$3.50 cover.

Jaye P. Morgan is a well-stacked Jaye P. Morgan is a well-stacked blond who can belt pops numbers beautifully, and does. In this 48-minute stint she knocks out two dozen songs—well above par for the course—and also gets in some comic bits, some quite funny, others tending to betray a bit of nervoursness. nervousness

nervousness.

Among her best efforts, winning nice audience applause, are her "Life Is Just a Bowl of Cherries." Just a Gigolo." a lovely, lilting "Happiness Is Just a Thing Called Joe" (in which she seems to have a strong resemblance to Dinah Shore), a fine Gershwin medley and her finale, a strong, untempo "I'll Be Seeing You."

She also does some hilarious

"I'll Be Seeing You."

She also does some hilaripus impressions of Louis Armstrong, Bette Dayis, Tallulah Bankhead, et all. In all of this she gets slick piano backing from Artie Kane, her husband, who also directs Ernie Heckscher's band for show.

When, however, Miss Morgan tries to ring her husband into her act she errs. Though her intentions

act she errs. Though her intentions are obviously well-meant. Miss Morgan crooning songs to her husband is not what the customers come to see—their attentions are divided and, as her husband advised her right onstage, she "loses her audience."

Another distracting element, opening night, was the presence of Miss Morgan's agent and exect from her record company (MGM). She apparently felt impelled to offer them come "inside" banter which meant nothing to the rest of the room and they, in turn, were a bit applause-happy.

a bit applause-happy.
When act shakes down however, it'll be very good. Show ru through Nov. 15. Stef.

Roundtable, N.Y.
Belle Barth, Cootic Williams
Quartet, Yugene Smith Trio, Harold Ward: \$4-\$6 minimum

Belle Barth did it back in the

Belle Barth did it back in the spring—blg biz, that is—for Morris Levy's Roundtable, and there's no reason to think she won't duplicate with the current four-week play-back. The corpulent comedienne with the gamey parodies and four-letter vocabulary—vulgar by her own indifferent admission—is subdued (relatively) for this eastside date (as she was before), but still risgay enough to make points with the clientele she corrals.

To initiate the latecomer, her stuff is strong on the entendre palaver and leering lyrics, with an admixture of lowdown Yiddish, presumably for ethnic rapport. The longtime Miami Beach-Catskill resorts (in respective season) shuttler is, to be sure, a savvy dispenser of her shocking blue, either making with the ditties or chitchat. She knows her public and doesn't try to uplift 'em. The mood is all indigo, with no attempt at the stylish.

She also goes heavy on show bic nostalgia via harkbacks to Helen

at the stylish.

She also goes heavy on show biz
nostalgia via harkbacks to Helen
Kane, Russ Columbo, Helen Morgan and kindred former big names.
It's widely indulged patent pandering and even less original, but invariably, an expectance for variably an eve-moistener

appreciative squares.

appreciative squares.
Some confusion, apparently,
flawed the format of her firstnight
dinner show, causing her act to
bracket the appearance of a young
sepla singer out of Chicago, Harold
Ward, said to be booked in under
Miss Barth's auspices. The comedienne, however, hardly missed a dienne, however, hardly missed a stride on the reprise to finale her

As for Ward, his attractive mien and robust, caramel pipes could put him into steady orbit, but only when he discerns his own identity. when he discerns his own identity. His currently derivative projection harks to Billy Eckstine, Nat King Cole and Billy Danlels—sometimes all at once. His catalog is suited to the commercial saloons—ballad, uptempo blues, Israeli folktune:

to the commercial saloons—ballad, uptempo blues, Israeli folktune; but it's all punched over more with gusto than conviction, let alone the borrowed images.

Cootie Williams Quartet showopens (and backs the headliner) with a lot of amiable swinging sounds fortified by the maestro's muted and wah-wah trumpet turns. Also up is the Yugene Smith Trio with a fairly melodic jazz mode. Though the topper's keyboarding is somewhat reminiscent of Erroll Garner, it's always showmanly and entertaining, a Roundand entertaining, a Roundmanly

Earl Grant is skedded to follow Miss Barth.

Pit.

Moulin Rouge, H'wood

Hollywood, Oct. 27.
Louis Prima, Tommy RobertsEvelyn Freeman Singers (7),
Dick Hunphreys & the Helpers
(16), Sam Butera & the Witnesses
(7), Louis Prima Orch (19); \$6.50

The Prima-donna is gone, but otherwise it's essentially the same frenetic bunch that maestro Louis Frima has assembled for his curretut stay at the Moulin-Rouge. Something like a megaton of musical TNT is exploded by this bombastic company of 50 in the course of an extravagant 80 minute Sennes-sational full of sound and fury and flamboyant displays of fury and flamboyant displays of fury and flamboyant displays of musicianship. What they may lack in creativity or numee of expression Prima & Co-more than make up for in sheer energy and showmanship.

The absence of Keely Smith at this juncture shouldn't deteration ados of the Prima style from turning out to enjoy their manduring his two-week stand here with option for same). In fact, the couple's recent split with attendant publicity, may whet public curiosity even further. Still, there's a missine link in the act as it now stands. The evidence is tonere that Prima's gonna need a new donna before long.

In addition to the irrepressible Kam Butera & the Witnesses, Pri-

before long.

In addition to the irrepressible Sam Butera & the Witnesses, Prima's All-Star Revue incorporates the talents of Tommy Roberts, Evelyn Freeman Singers (7) and Dick Humphreys & the Helper-16. Latter group features a flashy line of trim, leggy chorines. Highlights of the program are a colorful opening production number ("Chinatown"), several astrumentals showcasing the versatility and drive of the Butera septen and the suggestively sexy sax

strumentals showcasing the versa strumentals showcasing the versa strumentals showcasing the versa tility and drive of the Butera septet and the suggestively sexy, ax of its leader, two or three typically uninhibited vocals and a heap of clowning by maestro Prima, a madicap takeoff on "Shadrach," and a finale declicated to the intro of a new strut labeled the Snazz. As an added fillip opening night, Jimmy Durante was beckoned from the audience to step out a few measures.

Show is staged directed and choreographed by Humphreys production under supervision of Jerry Franks.

Tube.

One Fifth Avenue. N. Y.

Bobby Wick & Ray Brand, Suzanne Bernard, Dick Hankinson, Fred Silver: \$3 minimum Sat.

Current show at the No. One Bar is flat. Bobby Wick & Ray Brand, making their New York debut at making their New York debut at the spot are unfunny and French he strolls through the audience singer Suzanne Bernard is just adequate as presently routined for various tables. Doing an okay job independently and together at the room's twin grand planos are Dick Hankinson and Fred Silver.

Freeldie's. Mals.

and reed Silver.

Wick & Brand suffer from a combination of poor material and an unpleasant delivery. Brand, the straight man, has probably been influenced by the psychology of influenced by the psychology of canned laughter on television. That seems apparent in his frequent york reaction to his partner's dull

Miss Bernard, who could qualify Miss Bernard, who could quality as an evefiling chanteuse, wears an unattractive black gown. She handles her numbers nicely, but without much distinction. Her rendition of the title tune from 'Irma La Douce' is one of the better items in her repertoire.

365 Club. S. F.

Eddie Peabody. Les Marthus (2), Lori Shea, Kevin Kelly, Barry Ashtan Dancers (18), Roy Palmer Orch (9); \$2-\$2.50 cover. Marthus

ning fire of patter which is pleas ant and builds terrific empathy. Near the end of his stint he wanders offstage completely, plays request numbers and, all the time, seems to be having a ball. The audience eats it up.

audience eats it up.

Les Marthys, two young, strong French acrobats with wry senses of humor, furnish fine contrast both to Peabody and the Ashton "spectaculars." They do a series of increasingly difficult stunts, interspersed with funny comments, and wind up with a real smasher: one of the team balances on his head on a ball held on the head of the other, who is balancing on a board atop a log. It's a wonderful finale to a class act.

Ashton's dancers so through

Leo Fuld has a click show for his uptown west side club. It possesses enough variety in acts and pace to win plenty of applause from the regular clientele which jammed the place opening night Wed. (25).

The Four Ayalons (New Acts) The Four Ayaions 'New Acisi-have an array of songs and com-edy gimmicks that go over solidly. Esther Tohbi 'New Acts: rated the "new singing star of Israel:" scored with the crowd which per-mitted her to bow off after several

J's unfortunate that Nina Floresco, who serves as femme emcce and does some deft warbling to tee off the show, does not have more to do. For this auburntressed performer exudes talent, sings well and has grace and comeliness.

liness.

Louis Bennet, whose small combo cuts a sharp show and plays for patron dancing, also does an amazingly colorful violin solo and a trumpet, number. In addition, he strolls through the audience pre-show time I doing violin solos for various tables.

Freddie's. Mpls.
Minneapolis. Oct. 25.
Rusty Warren. Ed Boike quartet;
\$2.50-\$3.50 cover.

A performer doesn't need to exposure, disk jockeys' plugging or film or stage roles to succeed in show business. Rancous-voiced uninhibited, lusty Rusty Warren is proof that there are other ways to rocket to the top. In her case, the blastoff has been ignited by her bestselling Jubilee recordings.

There's no doubt that the gal has There's no doubt that the gal has become boxoffice strictly on the strength of her waxings. The capacity crowds she attracts include many who seldom frequent the nightspots. Her nitery routine, consisting almost entirely of material from her disclicks, is a low-brow version of the Kinsey report with yocks. She delivers her rags in staccato fashion, punctualing them with a leer, a shrug and a grimace. grimace.

Producer Barry Ashton weighs in with a winner for 365 Club where Bimbo Giuntoli in a show sparked by Eddie Peabody.
Yes, Eddie Peabody.
Yes, Eddie Peabody.
Peabody is almost 60, looks about 35 with an apparently full head of wavy, blondish hair and simply crocks the checkpayers with a 27-minute stint of what can only be called 'old favorites.' He comes on strong with a series of standards, switches to an electric banjo for a group of Hawaiian numbers and Jhen shifts back to unload a iturther series of songs everyone knows.

Her fans who anticipate much of the connectient's pattern, brought the contediente's patter, brought the connectient's pattern, was too long, however. Performer's rapidfire references to lemals and and male anatomies and plays a limit of the misht, but lead to wavy, blondish hair and simply crocks the checkpayers with a 27-minute stint of what can only be called 'old favorites.' He comes on strong with a series of standards, switches to an electric banjo club such as this one. Ed Bolke for a group of Hawaiian numbers are group of Hawaiian numbers are



VAUGHN MONROE

COLONIAL INN, St. Petershing, a.—"He came to sing and sing he ses. A first, night audience's apause registered its satisfaction... sings a full show of great 'pop' miners." TIMEN.

numbers." TIMES.
Return engagement F bruary 16.
Mgt. Irv Siders
320 E. 54th Street. New York
PLaza 1-5166

Flamingo, Las Vegas

Las Vegas, Oct. 26.

Las Vegas, Oct. 26.

Joe E. Lewis, Vic Daniore, Marion Miller, Flamingoettes, Nat

Rrandsyme Orch 127:, presented

by Morris Lansburgh; choreogra
phy, Barry Ashton; 54 minimum.

Strong double feature here finds

Strong double feature here finds Joe E. Lewis back-to-back with extra added. (100° hilling! Vic Damone. Such a parlay is certain to keep biz brisk and maitre d'Emilo's captains busy.

Lewis trots out mostly new material for this outing, including a "Never on Sunday" parody. His gags are topical "Khrushchev doesn't scare me with the blasts—I've been taking blasts for years." "The public would like to take all the rock n' rollers and roll a rock over 'em'".

And of course there are numer-

the rock 'n' rollers and roll a rock over 'em''.

And of course there are numerous references to his trademark: "A lot of you people came here to see me drink, and I'm not going to disappoint you." Lewis, ally aided by 88er Austin Mack, remains a nitery blockbuster.

Damone sings 12 songs, including "Never Like This." "It Had 'To Be You." a "Porgy and Bess" medley with dramatic lighting efects. "Maria," and his big disclick. "Street Where You Live. The Ian Bernard arrangements are outstanding, giving the pure tones of Damone extra impact.

Bernard also does a fine job guiding the Nat Brandwynne string-supplemented orch '27'. backboned by Damone's own drummer, Sid Bulkin, Damone's

backboned by Damone's own drummer, Sid Bulkin, Damone's drummer, Sid Bulkin. Damone's savvy showmanship comes out in ad libs—when he was singing his final number somebody sneezed, so his lyric went: "People stop and sneeze—they don't bother me."

Barry Ashton has whipped up another of his slick production numbers for an opener. Sultry brunette Marion Miller is featured terper along with the 10 Flamingoettes.

Duke.

Tidelands, Houston

Houston, Oct. 25.

Dick Haymes & Fran Jeffries,
Don Cannon Orch 181; no cover or
minimum.

Dick Haymes and wite Fran Jeffries present a pleasant and slickly produced 47 minutes at this Tidelands Motor Inn nitery. But there are a few difficulties. Miss Jeffries, who comes on first, asks that the air conditioning be turned off, which later caused discomfort for auditors—and Haymes. Then team brought in its own five-piece band which, augmented by Don Cannon and two sidemen, was too loud in backing.

Haymes and Miss Jeffries sing well, when they can be heard, and mitting was constant throughout. Each presents solos, then sing several tunes as duets. Another plus is the gowns of Miss Jeffries, which brought appreciative murmurs from distaff patrons.

Show plays for two frames. Jeffries present a pleasant and slickly produced 47 minutes at this

Skyline Hotel, Montreal

Montreal, Oct. 25.
Sandu Scott, Nick Martin/Orch
(73), \$1.50-\$2.50 cover.

of the many motels, hotels, eatin there series of songs everyone Miss Warren remains through
in the series of songs everyone Miss Warren remains through
in the series of songs everyone Miss Warren remains through
in the series of songs everyone Miss Warren remains through
in past year on the outskirts of Montin between, he keeps up a run- the sixth. Rees. I real perhaps the most attractive is

the Skyline Hotel with its main dining room the Salle Du Barry.

Adding stature to this layout is Sandu Scott, an amply-endowed blonde thrush who returns to the local scene for the first time in blonde thrush who returns to the local scene for the first time in several months with new songs. good arrangements and a classy wardrobe. Backed by Nick Martin and his orch, she ranges from a calypso, "Run Joe," to an impresh set that brings out her surprising comedic talents. The latter sometimes gets in the way of overall offering but clear-cut vocals and a hep sense of rhythm and timing more than make up for this slight debit.

debit.

Songalog is one of the most diversified seen around these parts in recent months enabling this lithesome thrush to adapt easily to any situation or atmosphe e the room might offer. Patter between songs is okay including the occasional loke she injects in gabbing.

sional joke she injects in gamma.

A vastly improved songstress since last time around, Miss Scott is in until Nov. 4 with Dolores Perry following on Monday '6'.

Neut.

Terrace Room, L.A.

Terrace Room. L.A.

Los Angeles, Oct. 25.

Barry Ashton's "Plaimates In
Rio," with Chiquita & Johnson, Joe
Ternini, Clara Ray, Roberto Navarro, Brad Craig, Marian Abhott.
Diane Gibson, Jean Carroli, Kathy
Nelson, Vicly Duran, Claire Fitpatrick, Toni Reither; created,
produced and staged by Ashton.
associate producer, Wolf Kochmann; assistant to Ashton. Larry
Maldonado: costumes. Lleyd Lambert; scenery and tighting. Roberts
& Peurod; musical arranocments.
Val Grund: Skinnay Ennis orch
(19); \$3 cover.

This is the seventh consecutive Barry Ashton unit to be ensconced here in 21 months and, like its predecessors, it can be consided upon to keep the Stalter Hilton nitery in fiscal clover. Off success of his shows here, onetime cholusboy Ashton 'subsequently partner in danceteam of Ashton & Allenihas parlayed his circuit to seven niteries with Chase hotel St. Louis, the latest recruit, having joined Fri. (27). the lates Fri. (27).

This unit is neither the best nor

This unit is neither the best nor weakest Ashton has mounted here. Keyed by "Rio" locale, it automatically features Latin rhythms and splashy costuming. There's one switch: usually Ashton shows' production numbers are the strong points, specially acts secondary. This time it is the reverse. Chiquita & Johnson, ssibly without peer as an ac dance team, wham over next o-shut. Earlier, pantominist Joe Termini's hoke fiddle and electricuke score resoundingly. Termini is an improvement over comedy quotient found in usual Ashton units. In some previous shows pallid persifiage palised the pace.

Of four production numbers only

Of four production numbers only ne. an exotically sensual sambo Of four production numbers only one, an exotically sensual sambo led by Brad Craig and Chiquita, wowed 'em. Vocally, Clara Ray low-keys a "Too Darn Hot' for suzzling results, but her openthroated "Island In Pacific" is official for a "Rio" romp. Roberto Navarro, from last show, sings one too many Spanish songs; one should be cut or Anglicized; audience grew restless.

Costuming, all new, is stunning, both a strong asset to show and sterling credit for Lloyd Lambert. Val Grund's arrangements are colorful and not hackneved, as are so many carioca-choked "Rio" ex-

so many carioca-choked 'Rio' excursions.

Linegirls—all important to Ashton troupes—Marian Abbot. Diane Gibson, Jean Carroll. Vicky Duran. Claire Fitzpatrick. Tom Reither—are par for the course.

Unit is quite a buy for the Terrace Room, \$3.800 weekly including the buttons and bows. How Ashton floors so much flourish for that figure proves his ingenuity. Chiquita & Johnson normally get from \$1.500 to \$2.100 weekly all over. They both reside in L.A. and, further Johnson is concocting a South American show concurrently with Ashton's so—presto—they're in this layout for \$830. That is one of the facets to fiscal pin-pointing on these units. Many of the performers have homes here and will adjust salaries for guaranteed 12-week romp in the old hometown.

guaranteed 12-week romp in the old hometown.

Missed this show is usual icc-skating routine, as Terrace Room has only rink in an L.A. nitery. Apparatus is undergoing repair, not surprising considering its creaky operation of late.

Skinnay Ennis' eight-sideman

Angelo's, Omaha

Omana. Oct. 25.
Sophie Tucker with Ted Shapiro,
Angelo's Orch (7); no over or minimum.

This stint at Angelo's swankery marks Sophie Tucker's first appearance in these parts in tacte than a decade. But the fane-octaling haven't forgot her, and packed houses are the rule. While hadace Anrelo DiGiacomo does, t charge a cover or minimum, prices are steep enough that a \$10 tab per person is about average.

per person is about average.

Aided by her excellent planist of 40 years togetherness. Ted Shapiro, Miss Tucker trots out her standard double-ontendre lets, "You, Too, Can Be a Red Hot Mama," "Staying Young" "Only as Good as You Last Kiss," etc. plus "The Body," a parody of "My Buddy." plus "Tl Buddy."

Responsive crowd is rewarded with a reprise of her favorites, "After You've Gone," "Life Begins at 40" and "Some of these Days," as she leaves stage to charge from as she leaves stage to charge nom a greenspangled gown into her by now w. k. cowboy outfit.

now w. k. cowboy outfit.

Shapiro stalls the three minutes Miss Tucker needs to make the charge with some clever patter Windup has the star doing her usual charity pitch to conclude a 39-minute offering.

Angelo's next bill is the Kim Sisters on Nov. 15.

Cabaret Riviera, K. C. Kansas City, Oct. 27. DeCastro Sisters (3), Tominy Reed Orch (6); \$150 cover.

Bill has much Latin flavor this session with the DeCastro trio, Babette, Cheri and Olga, making their first appearance at the new Riviera and their first in town in three or four years. Opening show of 40 minutes was full of the trio's songs and their flash and beauty. But sound difficulties and too much drummer minimized much of the drummer minimized much girls' efforts.

girls' efforts.

The DeCastros, delve into eurent pops, draw heavily on standards, work in numbers from their Capitol albums and embellish all with their Cuban personalities, Along with musical comedy nambers such as "We Enjoy Being Just Girls" and "Getting To Know You." they do a number of Spanish lyrics, even one in Yiddish, They also toss in a few cha-chas and shimmies complete with choreography. Their Spanish "Market Man" gets a sock reception and cle-cr "Sunny Side Lp" is just to the customers' tastes.

Riviera shifted from \$3 to \$1.50

Riviera shifted from \$3 to \$1.50 cover for this one. Biz pace is moderate to good. Trio stays through Nov. 2, then returns to the Stardust, Las Vegas, Quin.

Sheraton-Blackstone,

Chiago, Oct. 23.
Evelyn Knight, Franz Benteler
Orch: \$2 cover weekends, \$1.50
weeknights.

Evelyn Knight follows a series Evelyn Knight follows a series of sophisticated Gallic chanteuves into the Bonaparte Roum and her apple-pie-and-cheese delivery is not only pleasing relief from the rich French pastry diet but is surprisingly effective in its n light in the room's posh atmosphere.

in the room's posh atmosphere.
No tyro on the cafe circuit, Miss
Knight plys her songalog aith
savvy and with a light-wiced
charm. She opens with a beanty
ckw rendition of "There'll Be
Dancing In the Steet," and moves
into a lilting delivery of "Bye Bye
Blackbird." She handles "Who's
Gonna Shoe Your Pretty LittleFeet," a Scottish folk song, with
a delicate air, and renders "Sammertime" in a direct and byrical
manner. manner.

manner.

A less wise choice for her is "St. Louis Blues," which, as a song of Negro melancholy, is completely inappropriate to her genieel Yankee mien. She is ably backed by the Franz Benteler house orch, which also vends a nostalgie set of Alt Wien numbers for listering and plays agreeable dan-apation between shows.

Mies Knight is at the Shereton-Blackstone for three weeks.

orch plays flawlessly the 60-minute orch plays flawlessly the 60-minute show, quite an accomplishment considering fact only about two minutes of layout did not have melody backing. For sometime Ennis needed at least one more horn, but the hotel is stancing pat. Was.

New Acts

COLETTE RENARD Hine

St. Regis Hotel, N. Y.

St. Regis Hotel, N. Y.
Colette Renard, the original
'Itma La Douce' in the basic
French production of that international chek musical, is very evident'iv a seasoned performer. She's
as French in mien, manner and
en the approach to her repertoire
as the Elifel Tower, and the ultrapish even for the Maisonette
cientele premiere turnout "dug"
her in a large manner. Her problem will be with the American
in-patie Francais customers,
which constitute her prime market.
They'll appreciate her artistry.

nm-parie Francais customers, which constitute her prime market. The "I appreciate her artistry. The "I appreciate her artistry. The "I recognize the melodic lift to the two "Irma" excerpts. The "I he even familiar with "Peris Canallle," now part of the international Franco-U. S. hit paralle, but the rest is too indigenously local. And while her artistry interpretations are undeniable, the will have to follow the pattern of the Patachou, Montand ets. school Even Edith Piaf had to create her lyric content. It's all right for the new Cesar Busa ownership and managing director Pierre Bultinck to enlist Arthur Lesser, the American Francoinile to endow the Maisonette with a detinite image as a "Continental" room. They all are on sure ground with Patachou, and will be with the succeeding Vicki Autier. Jean Sablon, Charles Treret Latter, however, know how to blend their Anglais with the Gallie: Miss Renard is just too creum-scribed linguistically. Paradox is that when she attempted a few faltering words in that "femme de chambre" number, she was all right. There would be nothing vicing it she read her little English Intros phonetically. That could help solve the problem, Herindan Jevens, gives her prime assist at the ivories.

Per usual Chauncey Grey and Chaquitos bands dish up the fancy descapation. Rudy Melzer is the Lore headwaiter and, like the justhosting George Scalabrino, I know how to handle the roo with the expertese. Abox. r001.2

SACHA DISTEL

Songs 63 Mins. ABC Theatre, Paris

ABC Theatre, Paris
Sacha Distel was previously
noted as a promising jazz guitarist
and the fiancee of Brigitte Bardot
in her carry days. Then he began
to sing and became a solid record
selert. After three years of preparction he now faces the Paris
yeade public topping his own

Personable, young crooner features gentle, tenuous material and good musicianship, but there is more of the individuality, presence and depth in material and projection to stamp him for impact abroad. In France he can become a good staple but seems lacking in personality to carry him to the

He does a good guitar bit and seems at ease with a pleasing range of songs but without any true personal aspect to stamp him different from other competent singers. He is on Philips disks.

Mosk

DIAN HART Songs 22 Mins.

22 Mins.
Eddys', Kansas City
New singer in these parts is young Dian Hart, doing songs in a reireshing, forthright style. A pert ponytailed blonde, she warbl's from the pop selections, veers to the country & western, switches to a Jolson medley and fills the

to the country & western, switches to a Jolson medley and fills the 22 manutes nicely.

Her list starts with "Looking for a Boy," and includes "Tender Loving Care," "Buttons and Bows" and "Over the Rainbow." "Iso Jolson medley finales with a "Swance" reprise.

a "Swanee" reprise.

Melodic quality of her voice
has a certain clearcut musical
distinction, and she works brightly
throughout. She gets a good deal
of youthful personality into her
turn, and will improve with more
dates to her credit. Miss Hart is
an okay buy now, and will be
better with every date. Quin.

GEULA GILL & ZABAR (3)
Songs. Instrumental 40 Mins. ORANIM

Viennese Lantern, N.Y.

Geula Gill & Oranim Zabar is an Israeli import comprising Miss Gill and two lads who give her vocal and instrumental backing. It's an act that will ultimately play to heavy houses at concert halls. They' have verve, esprit, vocal and performing strength and a surefire knowledge of projection and harmonics. In addition there's a sound of distinction.

Their sound is somewhat reminiscent of the early days of The multilingual deliveries of folk tunes of many countries including their native heath. They also have developed a sense of humor to give them further rapport with their audiences. In their cafe debut at Max Loew's Viennese Lantern, they exhibit a wide range of tunes, some with the subtle

d.but at Max Loew's Viennese Lantern, they exhibit a wide range of tunes, some with the subtle halftones of the Near East, others that bear a faint liturgical quality, also a brace of gypsy tunes and even a Swiss yodel. They have a universal reperiore that should appeal to many levels of audiences. The spark of this group is Geula Gill, a dark Yemenite sprite, who exhibits a delightful personality and a fine singing voice. Her vocal range is best exhibited in the spoof of the Russian singers, in which she ribs virtually every kind of female voice that came over in that noted troupe. In addition, the boys in the group seem to have had their Russian contemporaries down to a turn. It's one of their top tunes in an excellent catalog.

The lads are no small contributors to the ensemble work, although the peg is wisely placed on the femme. In addition to the vocals, one plays the accordion, the other guitar and the Oriental handdrum known as the tarbouki. They should take off to boxoffice heights following this stand.

FSTHER TOHRI

FSTHER TOHBI
Songs
25 Mins.
Sahbra. N.Y.
Billed as the new singing star of Israel. comely Esther Tohbi has the piese and personality to become popular in nightclubs, once site adds more pop material. She was a big fave with the audience here, but one or two songs less would have enhanced her act.

Newcomer to the New York scene is attractively gowned, good to look at, comes across with her vocalizing, especially of "Time To Love" and "Song of Roses." The latter two were done in English. As times goes by, with her dark good looks and, musical ability, Miss Tohbi should be heard from in all usual media. Wear. in all usual media.

FOUR AYALONS Singing Comedy 40 Mins.

40 Mins.
Cafe Sahbra, N.Y.
Quartet of Israeli lads, possessing the talent to go places, obvicusly need some sharp adjusting on routine if they are to measure up as a comedy act, as billed here.
The foursome seems like a football team that's losing on the gridlron useril lets in the fourth quarter. team that's losing on the gridfron until late in the fourth quarter— and then turns around to win hands down. The Ayalons spend nearly 30 of their 40 minutes with topflight warbling, sharp harmo-nizing but with hardly any com-

edy...
While excellent in the first two While excellent in the first two much, it's when the combo comes back near the tag end of the show, and goes into a session of tomfoolery, character comedy and adept clowning, that they have the audience roaring. Then to climax this laugh sequence, the four going into a rock 'n' roll number that's a howl.

The Ayalons, all four handsome youths, have a nice opening with

The Ayalons, all four handsome youths, have a nice opening with "Please Don't Do That." as three of 'hem playing different musical instruments. "Fatima" is a charac'er song which tends to drag but was well liked. They come back dressed as Arabs, for a switch, but with the comedies not getting going far. Their scenes as Israel coulors gives them a fair chance of or some laughs but not enough.

Then Ayalons, all four handsome deals in prospect.

Art Theatre Guild paid Hardy 255,000 for equipment and is on 15-year sublease. Robert B. Little was sent from Sher's Columbus action Sher's Columbus and the same latest acquisition in 19-theatre circuit. Little said "we hope later on to move up and down the coast and to expand... we're actively considered when the quartet really gets down to the real clowning. The Ayalons to the real clowning. The Ayalons films regularly.

here the voices and ability to click as a quartet of singers, but if they're to continue as a comedy act, their turn needs more emphasis on getting laughs and less on the warbling. As is, they're still plenty okay for this room and others in like category. Weer.

ISABELLE AUBRET

ISABELLE AUBRET
Songs
15 Mins.
ABC Theatre, Paris
Isabelle Aubret is a pert blonde
with a pleasing, caressing voice.
She does simple songs of love, both
requited and unrequited, and some
okay torch numbers. But her ease
and gentleness stamp her more a
disk or orchestra singer than star
material in this sphere.
She has an okay stance and mike
presence and is easy on the eyes.
She is on Philips platters. Mosk.

House Review

Apollo, N. Y.

"Jocko's Rocketship Revue," with Tuni Yuro, Shep & the Limelights (3); Tommy Hunt, The Spinners (5); The Marvellettes (5), The Stereos (5), The Orlands (4); Tine G (leffs (5), Reuben Phillips Band (13); "Trapped In Tangiers" (20th)

"Jocko's Rocketship Revue" blasted off for a week at the Apollo last Friday (27) with a lineup of eight rock 'n' roll groups and singles. The highlight of the show caught, however, wasn't the acts but a four-or-so-year-old girl who was hoisted up on the stage from the audience during the band's number in the middle of the show when aud members are invited to show some terp prowess. This little cuties did the twist for the full run of the band's number to the delight of the patrons.

Liberty waxer Timi Yuro, not

the delight of the patrons.

Liberty waxer Timi Yuro, not up to snuff due to ilhess, sings on abbreviated set of three numbers including her chart click, "Hurt." Making a nice appearance, she displays a big voice with lots of sound in the appropriate styling. Also suffering from an ailment was Shep who works with the Limelights. Group shows a quartet of song, among them their disk hit "Daddy's Home" and their most recent release, "Three Steps."

Aside from his cold, Shep didn't project well when caught because of bad mike technique. He should avoid shouting directly into the horn for distortion is the result. But the group, overall, displays well-designed stylings.

Tommy Hunt is a charmer type nock in other water winter.

well-designed stylings.

Tommy Hunt is a charmer type rock 'n roller who talks and winks his way across. He's a crowdpleaser with a well-groomed appearance and pleasant style. His ballad. "Human," draws attention along with his terping on "Feel So Bad." Bad.

au. A flashy, polished group tagged

Bad."

A flashy, polished group tagged the Spinners demonstrate versatility in vecting from the "n" r style somewhat. They offer humor and flexibility into what more resembles an act than most rock "n' rollers display. Their three numbers range from gospel to pop harmony a la the Four Freshmen. Also on the bill are the Marvellettes, where biggest asset seems to be their ability to maneuver their derrieres with energy. They also warble a hit tune, "Please, Mr. Postman." The Stereos are an over-stylized group with too much hand waving and not enough singing. The Orlans, a guy and three gals, show some bouncy terping but nothing special vocally. ing but nothing special vocally.
The G Cleffs are a well-organized

The G Cleffs are a well-organized group who sing acceptably in the appropriate style.

Reuben Phillips and his 13-piece band back the groups effectively and leader does a bright solo turn as well.

Kali.

LOU SHER ADDS PRESIDIO

San Francisco, Oct. 31.

Lou Sher's art theatre circuit is expanding; has just acquired a sublease of Gerald Hardy's 729-seat Presidio in Frisco, with other deals in reconstruction.

sublease of Gerald Hardy's 729-seat Presidio in Frisco, with other deals in prospect.

Art Theatre Guild paid Hardy \$25,000 for equipment and is on 15-year sublease. Robert B. Little was sent from Sher's Columbus headquarters to manage latest ac-quisition in 19-theatre circuit. Little said "we hope later on to move up and down the coast and to expand . . . we're actively looking for other theatres." Presidio was formerly a Frisco

CURRENT BILLS

WEEK OF NOVEMBER 1

NEW YORK CITY

MEW YORK CITY
MUSIC HALL—Mathurins, Istvan Rabovsky, Naval Choir, Everett Morrison, Corps
de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Theil) — Frank Berry Pat Gregory, Jodie Gray, Howard Hardin Joseph Chisolm, Bill Christopher, Harvel Weber, De Jong & Dee, Trapinos, Marie Blanche, Ken Mackey, Adrienne Erdos Lewis Dunn.

Lewis Dinn.

3 Y D N E Y (Tivell) — Don Tannen,
Lucio & Rosita, Four Kovacs, McKay
Bros. & Romayne, Danlels Dorice, Hal
Roach, Yolande Rodrigues, David Fuller
Trio, Leo Arnol, Robin Hardiman.

BRITAIN

BRIGHTON (Hippedrome)—Geo. Mitchell instrels, Toppers, Leslis Crowther, Geo. hisholf & Jazzers, Penny Nicholls, Peter rawford Trio, Two Pirates, Jackpots, itchell Malds.

Mitchell Maids.

GLASGOW (Empire)—Nina & Frederik,
Malcolm Mitchell Trio. Mike & Bernie
Winters, Vic Perry, Salici Puppets, Bryan
Burdon, Three Sonnettes.

LONDON (Palladium)—Harry Secombe,
Roy Castle, Marion Ryan, King Brothers,
Eddie Calvert and the Wiseguys, Audrey
Jeans, Michel & Carol, Grazina Frame,
Wendy Wayne, Helene & Howard, The
Barantons, Ronnie Corbett, Jack Francolo Singers,
Alla Singers,

All Marian State State State State

Marian State State State State

Mitchell & Carol Grazina State

Singers, State State State

Mitchell & Carol Grazina State

Mitche

herd Singers.

MANCHESTER (Palace)—Edmund Hockridge, Kaye Sisters, Tommy Cooper, Jimmy Clitheroe, Clark Brothers, Monarchs,
Harbers & Dale, Debutantes, Debonnaires,

Cabaret Bills

NEW YORK CITY BASIN ST. EAST—Peggy Lee, Quir

Jones. Lee: Quincey
BIRDLAND—Dizzy Gillespie, Olatunji
BLUE ANCEL—Jackie Mason. Travelers
3. Gerard Sety. Jimmy Lyon Trio.
BON SOIR—"Greenwich Village, U.S.A."
Mae Barnes, Jimmie Daniels, Three
Flames.

Tames.

CAMELOT — Bobby Van, Helen Galagher, Marilyn Lovell, Ronni Hall, Karen
horsell, Richard Blair.

CHARDAS—Laureanne LeMay, Tibor Racossy, Dick Marta, Lia Della, Elemar

KOSSY, Dick Marta, Lia Della, Morath.
CHATEAU MADRID — Los Chavales Espana Pupi Campo Orc.
Espana Pupi Campo Orc., Frank
Espana Pupi Campo Orc., Frank

Sepans, Pupl Campo Urc.
COPPACASANA—Nat King Cole, Ford
COPPACASA, Faul Shelley Orc., Frank
Marti Orc.
EMBERS—Jonah Jones.
HOTEL ASTOR—Eddie Lane Orc.
HOTEL LEXINGTON—Vinginia Wing.
LICENSON CONTROL WING.
TONY CABOL Orcenny Regor. Tony Drake,
HOTEL NEW YORKER—Milt Saunders
Orc., Verna Lee, Joe Furc.
HOTEL NEW YORKER—Milt Saunders
Orc., Verna Lee, Joe Furc.
HOTEL PIERRE—Steppin' in Society
Marand. B&M Haggett. Haskell, Patricia
Marand. B&M Haggett.
HOTEL FLAZA—KAYUNA Ranleri, Emil
Coleman Orc., Mark Monte Continentals.
HOTEL TAFT—Vincent Lopez Orc.
HOTEL RATE—STEPPING TOR.
HOTEL ROOSEVELT—SI Zentner Orc.
HOTEL ROOSEVELT—SI Zentner Orc.
HOTEL ROOSEVELT—SI Zentner Orc.
HOTEL SAD HINTEN CONTROL
HOTEL ROOSEVELT—SI Zentner Orc.
HOTEL SAD HINTEN CONTROL
HOTEL ROOSEVELT—SI Zentner Orc.
HOTEL SAD HINTEN CONTROL
HOTEL ROOSEVELT—SI Zentner Orc.
HOTEL ROOSEVELT—SI Control
HOTEL ROOSEVELT—SI rc. LEFT BANK—Cal Bostic, Paul Dooley. I IVING ROOM—Lillian Briggs, Alberto

LIVING ROOM—LIIIIAI Briggs, Alberto lochi, Arti Azenzu NO. 1 FIFTH AVENUE—Susan Bernard, letty June Cooper, Hankinson & Sitver, ROUNDTABLE — Belle Barth, Cootie

ROUNDTABLE — Belle Bartin, Cou-Williams, SAHBRA — Four Ayalons, Rachel & Zillia, Martin Roman, Sara Ayani, Kovesh & Mirrachie, Leo Fald. Buddy Hackett, Jennie Smith, Inga & Rolf, Ned Harvey Orc., Frank Martinez Orc. TWO GUITARS—Alya Uno, Sasha Poli-noff, Iyan Nepa & Sunia, Kostya Polian-sty.

TWO GUITARS—Alva Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Pollansky.

UPSTAIRS & DOWNSTAIRS — Phil
Bruns, Ceil Cabot, Rex Robbins, Stee
Rolunu, Donna Sanders Mary Louise
Wilson Lovelady Powell, Freddie Webber,
Jim Sheridan, Bill McCutchen, Milrad &
Milrad &

im Sheridan, Distriction olston.

VERSAILLES — Blossom Dearle, Andy VERSAILLES — Blossom Dearle, Andy
Rey Sisters.
VIENNESE AANTERN — Lisa DestiOranim Sinese BARN — Dory SinclairRalph Pote, Susan Brady, Joe Shay,
Tommy Zang, Lou Harold Orc.
VILLAGE GATE — Aretha Franklin,
Herbie Mann

CHICAGO

BLUE ANGEL — "Limba Pan Americana." Pablo Candela, Jessica & Irma, Lord Banio, Lord Mike, Raphael Hernan, Sir Slim Henry, Tito Perez Orcarona Property of Joann Henceron Eddy Subway, Orc Joann Hona Bros. Margie Lee, Dru & Landell Lothar Weldemann, Brigitte Volt, Inez & Gordon, Boulevar-Dons (3). Boulevar-Dons (3). Boulevar-Dons (4). Boulevar-Dons (4). Papper Medium Jean Arnold Mimi Kelly, Cy Tonff Trio. DRAKE—Barry Sisters, Jimmy Blade Orc.

Orc.
Orc.
DTGGEWATER BEACH—Martin Denny,
Manna Ton Burker,
Manna M

LOS ANGELES

Blue Revue (20). BEN BLUE BEN ELUE'S — Ben Blue Revue (20), Ivan Lane Orc. COCOANUT GROVE—Sammy Davis Jr., (Will Mastin Trio), Brascia & Tybee, Dick Stabile Orc.

(Will Mastin Line), Stabile Orc.

CRESCENDO — Dick Gregory, Nancy
Wilson, Cannonall Addberty,
DINO'S—Jan Tober, Jack Elton, Steve

DINO'S—Jan Tober, Jack Elton, Steve
La Fever.
La CRAZY HORSE—Le Crazy Horse Revie. 2d Edition. Clare Nevers, Diane
DOULIN GOLG See Happy Jesters.
MOULIN GOLG See Happy Jesters.
MOULIN GOLG See Happy Jesters.
MOULIN GOLG See Happy Jesters.
St.ATE BROS. — Lenny Kent, Betty
Reilly, Herbie Dell Trio.
STATLER HOTEL—"Playmates in Rio,"
SKINDAY Ennis Crc.
Felly Group (4).

LAS VEGAS

LAS VEGAS

DESERT INN—Danny Kuye, Dunhille,
Donn Arden Dancers, Carlton Hayes, Ore,
Lounges, Michael Kent, Dave Anolko, Milt
Herth, Henri Rose, Bobby Stevenson,
DUNES—"Philippine Festival," Bobby
Gonzales, Katy De La Cruz, Pillta Corrales, Shirley Gorospe, Elizabeth Ramsey,
Bill, Reddie Orc., Lounge: Novelites, Bill,
Reddie Orc., Lounge: Novelites, Bill,
Soseph Mack, Four,
EL CORTEZ—Instrumentalists, Conoleys,
Bel-Aires.

vaugnan, Norman Brooks, Pegy Dietrick, Bob Sims.
FREMONT—Joe King Zaniacs, Newton Bros. Make Beleves.
GOLDEN NUGGET—Judy Lynn. Jimmy Wakely. Wanda Jackson. Sneed Family, Joe Wolverton. Annie Maloney.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover-Shore 3.

ienn, Reynotes, Constitute & Models. MINT—Pat Moreno's "Artists & Models.

of 'S!."

NEVADA—"Les Girls De Paris." Jose

Duarte, Moon Puppels, Kay Brown, Vido

Musso, Johny Paul, Sparklers,

NEW FRONTIER Lounge: Ink Spots,

"Hot Lips" Levine, Fred Kushon.

RIVIERA — "Irma La Douce." Juliet

Prowse, Cive Revill. Suart Damon, Jack

Catheart Orc. Lounge: Vagabonds, Arthur

& Bonnie.

"Hot Lips" Levine, Fred Kushon.

RIVIERA — "Irma La Dauce." Juliet
Prowse, Clive Revill. Stuart Damon, Jack
Catheart Orc. Lounge; Vagabonds, Arthur
& Bonnie.

& Bonnie.
& Bonnie.

& Bonnie.

& Bonnie.

& Bonnie.

& Bonnie.

& Bonnie.

& Bonnie.

& Bonnie.

& Bonnie.

Basil Orc.

Barrin.

Korolandis Dancers. Louis Basil Orc.

Barrin.

Sahara — Kay Starr.

Byen Barry Kaye.

Santon.

Burton.

Burton.

Burton.

Borrer King:

Burton.

Barton.

Burton.

Barton.

Burton.

Barton.

Ba

SAN FRANCISCO

BLACKHAWK-Miles Davis (6), BLACKSHEEP-Earl Hines Orc., Fred Vashington Trio. EARTHQUAKE McGOON'S-Turk Mur-EARINGUALE DAY P. Morgan, FAIRMONT HOTEL—Jays P. Morgan, Ernie Heckscher Orc.
GAY 90'S—Ray K. Goman, Bee & Ray

ETRIE HECASALEL

GAY 90'S-Ray K. Goman, Bee & Ray
GAY 10'S-Ray K. Goman, Stan Wilson, Leanin Castro. Olag Sbragla.

JAZZ WORKSHOP — Kenny Dorham,
Jackie McLean Five,
MOULIN ROUGE — Georgia Holden,
Natasa, Donna Kaye. Robin Carroll, Jan
Stan, Borna Kaye. Robin Carroll, Jan
Server Carrol

SUGAR HILL — Barbara Dane, Tampa Red.

RENO-TAHOE
Ashton's Les Girls,

GOLDEN—Barry Ashton's Les Girls, ovelites, John Carleton Orc.
HAROLD'S—Don Cornell, Goofers, Don

MAROLD'S—Don Cornell, Goofers, Don Conn Orc.

HARRAM'S (Reno)—Lancers, Jody & Jesters, John Buzon Trio, Tony Thomas & Tartans, Wilness Trio, Red Cotyshors Room: Ella Fitzeraid, Rowan & Martin, Vic Hyde, Dorothy Dorben Singers and Dancers, Leighton Noble Orc. Lounge: Lancers, George Rock Sextet, Lisa Alonse's Tropicares, Tune Timers, Dave Bermann, Clarkoff Particles, Control of the Control of t

Riverboat (ambless, Interludes, Jimmy Stewart Trio. RIVERSIDE — Minsky's Follies with Mills Bros. Lou Levitt Orc. Lounge: Nelson & Pahmer, Linda Leigh & Her Lads. Gordsmen, Jo Ann Jordan Trio, Paul Schilling Quintet, Pars, & Patti. Bobby Page, Ron Rose, Magic Volins of Mexico.

MIAMI-MIAMI BEACH

MIMINI-MIAMI BEACH

AMERICANA—George, Arnold for Revue, Phil Richards, Shirley Linde, Taylor & Mitchell, Johnny Flanagan, Michael Meehan, Lolo & Lita, Mal Malkin

Cor., Ire Models,
CARILLON—"Cherchez Les Femmes,"
Sue Carson, Tanya & Biagl, Jack &
Sally Jenkins, Jacques Donnet Orc., Lina

100, ACTAMANA

(16).
CASTAWAYS—Preacher Rollo 5; Jerry
Geraldi & Lesley, Raiph Font Orc., Candl
Cortez, Bob Rhodes
DIPLOMAT—Mandy Campo Orc., Van

LONDON HOUSE — Barbara Carroll
Trio, Zeide Higgins Trio, Larry Novak
Trio.
MISTER KELLY'S—Phylis Diller, Johnny
Janis, Marx-Frigo Trio, Marty Ruberas
PALMER HOUSE—Ceneviere with Luc
Poret & Gus Viseur, Reburte Trio, Ben
Arden Orc.
PLAYBOY CLUB — David Allen, Anne
Marie Moss, Dick Weston, Joe & Eddie
Trio, Van Dorn Sisters, Jerry Van Dyke,
Harold Harris Trio, Kirk Stuart Trio,
Larry Sorch, Jonn Brooks Three, Davy
SNERATON BLACKSTONE — Evelyn
Knight, Franz Bentler Orc.

DiPLOMAT—Mandy Campo Orc., Van
DIPLOMAT—Mandy Campo
DIPLOMAT—Mandy Campo Orc., Van
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DIPLOMA

You, Too, Can Produce An Opera

A conventional view of grand opera in the United States would ordinarily mention the Metropolitan, New York City Center, Chicago Lyric, San Francisco and Dallas companies, perhaps remembering to include the two touring companies out of Boston and the Philadelphia and Brooklyn weekend enterprises. Actually some 531 organizations perform opera, True, many of these are at the music faculty level of the more arts-conscious universities.

Whatever the dimensions of the opera market in the U. S. and Canada, a most useful handbook, "Opera Production" has been published at \$6.50 by the U. of Minnesota Press. Compiled by Quaintance Eaton, executive secretary, National Committee For The Musical Arts, the value of the data lies in its professional evaluations of requirements.

Operas are reprised both as to libretto and as to vocal and orchestrat demands. Production problems are flagged, warnings given as to the leading roles or the tax on chorus talent. Facts about orchestration, length of acts, top notes in arias, sources of permissions, scores, scenery, costumes, diagrams and other useful material are painstakingly itemized. The sheer research and editorial competence is most impressive, the anthologist giving much credit to Opera News for source material.

Land.

Says Arrangers Rate Royalties

Hershy Kay Argues That Orchestrating in Modern Sense Is Comparatively New Profession

Theatre at Iowa State

Skeds 2 Original Plays

Two undesignated original plays will be among the productions scheduled for presentation this season by the University Theatre at the State Univ. of Iowa. Iowa City. The season, the 41st for the theatre.

an original paraction.

The University Theatre is a branch of the Dept. of Speech & Dramatic Art, of which H. Clay Harshbarger is chairman.

Perks in Aussie

Sydney, Oct 31.

small seaters

Strawhat Trade

miniature

puzzling to roperators here.

BY ROBERT J. LANDRY

Arrangers and orchestrators in the legitimate theatre will one day receive royalties, too. That is the opinion of Hershy Kay, whose latest credit (with Eddie Sauter) is the Broadway musical, "Milk and Honey."

the Broadway musical, "Milk and the Broadway musical, "Milk and thoney."

Orchestrating is a special and necessary theatrical skill practiced by comparatively few. While arrangers of jazz and pop disks are more numerous, and certain veterans like Harry Sosnik survive in the music-neglecting medium of television, there are a bare dozen orchestrators working the legit musical vein.

Present economics pay them by the page, there being American Federation of Musicians minima.

Federation of Musicians minima.

Federation of Musicians minima.

Convists, who do the tone of the tone

musical vein.

Present economics pay them by the page, there being American Federation of Musicians minima. In turn, copyists, who do the manual work, are also covered by AFM minima, also computed by the page.

the page.

Kay has orchestrated on Broadway for such composers as Leonard Bernstein t"On the Town," "Peter Pan" and "Candide", Mary Rodgers ("Once Upon a Mattress") Marc Blitzstein ("Juno") and Jacques Offenbach, the fertile 19th century Parisian ("Happiest Girl in the World"). He points out that the orchestrator on Broadway often works under strange and varied conditions. In some cases the original composer can neither read nor nal composer can neither read nor write music, nor even finger out the tune on the piano. The or-chestrator must catch and magnify everything into a workable score.

The miniature small seaters, under solo sponsorship, are pulling sizable biz this summer with the b.o. upward trend expected to continue until next March.
Converted barns, old warehouses and boatsheds are the locale for the current crop of strawhat shows, with plenty of plush carriage trade going for this type of legit trade. Most shows carry homebrew casts on a twice-weekly setup.
Odd angle is that local stageshow addicts don't mind paying \$3 to sit on hard seats in dingy playhouses to view so-called off-the-mainstem fare. It's all rather puzzling to regular legit show operators here. Although it's a relatively new profession, as now practiced, orchestrating implies various relationships to creators—all the way from the whistling, musically-untrained composer, to the highly-gifted, but too-busy personage, per a Leonard Bernstein. It follows that in modernizing Offenbach for the Broadway stage nutting John the Broadway stage, putting John Phillip Sousa's "Stars and Stripes" to work for a George Balanchine ballet, and scoring the late Robert

Duzzing to regular legit show ballet, and scoring the late Robert Kurka's modern opera, "Good Soldier Schweik," that Kay was, in a very practical sense, anticipating or projecting the intentions of a deceased composer.

Kay ressurected music of Louis Moreau Gottschalk for the ballet "Cakewalk," How much was Gottschalk," How much was Gottschalk and how much was Kay? The arranger thinks these distinctions sometimes get lost. His point that orchestrating is often as fully "creative" as any other function in the theatre refers again to his expectation that his brood will ultimately rate royalty recognition bewind the property of the source of the composition of the same of the composition of the same of the composition of the com

the theatre refers again to his expectation that his brood will ultimately rate royalty recognition beyond actual working fees, as now. Gottschalk music also served Ray for "Grand Tarantella" which Eugene List has played on the concert platform. Kay did his research in two curious places, the British Museum and Hobo News.

Kay attended the Curtis Institute of Music in his native Philadelphia but, he points out, that was a would-be cellist. Both composition and orchestration were omitted from his studies and he later had to teach himself, meanwhile abandoning the cello altogether. He got his initial break in 1940, when soprano Elsie Houston who was to appear at the Rainbow Room atop Radio City developed a sudden desperate need for some Brazillan songs and Kay came up with the arrangements.

Robert Rounseville to Do Straight Part in Stock

Detroit, Oct. 21.

Singer-actor Robert Rounseville will make his straight play debut in "Royal Gambit," a drama by Hermann Gressieher about Henry VIII and his six wives. The play opens Nov. 17 at the Variauard Playhouse here, and will run through Dec. 9.

Rounseville will join with the resident Vanguard company in the presentation.

Deficit on Taste Down to \$27.438

The deficit on "Taste of Honey" was reduced to \$27,438 at the conclusion of the play's recent fortight stand at the National Theatre, Washington. The Shelagh Department of the property of th laney play earned an operating profit of \$20,140 on the Washington pront of \$20,140 on the washington engagement, which marked the start of its current post-Broadway tour. The gross for the two weeks, with Theatre Guild - American Theatre. Society subscription was \$74,327.

\$74,327.

The production, which David Merrick is presenting by arrangement with Donald Albery and Oscar Lewenstein Ltd., had a deficit of \$45,629 on its \$66,000 investment when it ended a 49-week Broadway run last Sept. 9. The deficit was hiked to \$47,578 at the start of the Washington stand by the cost of taking the show out of New York and other preliminary expenses connected with the tour.

An audit of the wedgeties.

An audit of the production, as of Sept. 23, covering the last 39 weeks of its New York run and the fortnight in Washington was sent to the show's backers in October, the delay being explained by an accounting question involving a tentative waiver of royalties. The production, in which Hermione Baddeley and Frances Cuka costar in the respective roles originally played on Eroadway by Angela Lansbury and Joan Plowright, is now at the Royal Alexandra Theatre, Toronto.

Highlights of the latest accounting and earlier audits are as follows:

lows:
Investment, \$66,000
Production cost, \$71,385.
Four-week tryout loss, \$15,969.
Cost to open on Broadway,
\$87,354.

Top weekly gross on Broadway, \$29,828, for a \$5,874 operating

profit.

Lowest weekly gross on Broadway, \$10,301, for a \$2.503 operating loss.

way, \$10,301, 10r a second ing loss.

Recouped on investment as of the audit, \$38,562 (includes \$11,200, representing the production's share of income from the sale of the films rights by the management of the original British presentation of the play).

Repaid on investment, \$24,000.

Balance available, \$14,562.

Holbrook's 'Mark Twain' Among Atlanta Dates

Atlanta, Oct. 31.

Atlanta, Oct. 31.

Flamenco guitarist. Carlos Montoya opened Famous Artists' Popular Series last week with a concert at 1,750-seat Tower Theatre. Same outfit's Theatre Series started last Wednesday (25) with two performances at Tower of Sir Tyrone Guthrie's production of Gilbert & Sullivan's "The Pirates of Penzance." This show arrived here directly from its seven-week run at New York Phoenix Theatre. Second show in Popular Series will be plano duo. Ferrante & Teicher, Sunday, Nov. 12. another Sabbath date with showtime at 3 p.m. to avoid conflict with church services.

Planist Roger Williams will be No. 3 in this service Second Some in Theatre Series will come Hal Holbrook in "Mark Twain Tonight" at Tower Jan. 27 followed by Cleveland Playhouse's production of Henrik Ibsen's "Hedda Gabler" Feb. 17. Closer will be "A Soiree With Carol Channing" March 17.

Ginger Rogers is scheduled to star in Anthony Parella's projected Broadway production of Jack Perry's "Indoor Sport."

'Fiorello' Ended Run on B'way With **Over \$371,661 Profit on 300G Ante**

\$15 Preem for 'Kean'

"Kean" is going after the big spenders for its opening performance tomorrow night (Thurs, at the Broadway The-atre, N. Y. The musical, in which Alfred Drake stars, has scaled the preem to a \$15 top, which is higher than usually charged nowadays for a Broad-

way opening.

The regular scale for the Robert Lantz production runs to a fairly standard musical top of \$8.05 weeknights and \$9.40 weekend eves.

28 Legit Houses **In Buenos Aires**

Buenos Aires, Oct. 31.

Now that the monumental General San Martin Theatre is practically finished, and at least in operation, there are no less than 28 legit theatres operating herein addition to another 16 Little Theatres. It is significant that 13 of the professional productions are plays translated from English, French or Italian.

plays translated from English, French or Italian.

Small wonder that local playwrights complain they can never get a hearing. Argentores, the Authors' Rights Society, is endeavoring to overcome this with the help of the National Art Fund. The latter administrates the funds collected through a tax on all performances of works in the public domain. domain.

The Argentine Actors' Assn. has thanked Mayor Hernan Giralt, for his prompt action in accelerating completion of the Municipal-owned San Martin Theatre, after the Cervantes fire. Giralt has been most helpful to the profession at all times. The Argentine Actors' Assn.

A German Company, Die Deusschen Kammerspiele, was here for a short season from Sept. 11-17 at

a short season from Sept. 11-17 at the Coliseo, presenting Schiller's "The Bandits," among other plays. Three musical shows are today's best grossers in local legit. These are Sergio Kohon's production of "My Fair Lady" at El Nacional. the year's big news and "Stars of the Avenida" at the Avenida, produced by Cicilio Madanes with Tango warblers Tita Merello, Hugo del Carril, and comedian Tato Bores, Maria Antinea, Mario Fortuna and the Jazz Singers. It may set a new landmark in local legit set a new landmark in local legit. Third hit is "Irma la Douce" at Artur Kuscher's Embassy Theatre-Night Club, with Nuria Torray as Irma, also rated successful.

Univ. of Michigan Plans A Professional Theatre

A riolessional ineaire

Ann Arbor, Oct. 31.

Robert C. Schnitzer, new head of the Univ. of Michigan's drama program, says the college will soon set up a resident professional theatre company. He explains the move as part of a program to revitalize the American stage and make Ann Arbor one of the top theatrical cities in the nation.

Though long-range plans call for building a new theatre within five years, the existing two houses will be used for the present. "We will offer opportunities for professional directors, actors, and playwrights in a year-round season," Schnitzer asserts.

Set Actor Fellowships In Chas. Coburn's Honor

Indianapolis, Oct. 31. The Avondale Playhouse man-agement has set up two study grants as a memorial to legit-film star Charles Coburn, who died restar Charles Coburn, who died re-cently after his last appearance in "You Can't Take It With You" at the local strawhat. The grants, to be made annually for at least five years, will send two Avondale ap-prentices who are students at Indiana colleges or universities for ex-pense-paid, two-week study courses at the Stratford (Ont.) Shake-spearean Festival.

The first winners will be selected by director William Tregoe and staff from the 23 apprentices on the 1961 playhouse roster.

"Fiorello," which ended a 100-week Broadway run last Saturday (28), had netted \$371,661 on its \$300,000 investment as of a Sept. 20 audit. The profit is figured to have increased somewhat since have increased somewhat since then, reflecting mostly the New York production's share of income from the C. Edwin Knill-Martin Take touring edition, current at the Bushnell Auditorium, Hart-

ford.

As of the Sept. 20 accounting, the profit divvy on the musical, co-produced by the late Robert E. Griffith and Harold S. Prince, was \$330.000. That amount, split equally between the management and the backers, gives the latter a 55°C return on their investment. When it moved last summe from the Broadhurst Theatre, N.Y.

from the Broadhurst Theatre, N.Y., to the Broadway Theatre, the musical reduced its admission prices and, on top of that, subsequently circulated discount exchange tickets. The tuner has a book by Jerome Weidman and George Abbott, music by Jerry Bock and lyrics by Sheldon Harnick.

SIGN RON MOODY FOR 'ALL AMERICAN' TUNER

London, Oct. 31.

London, Oct. 31.

Ron Moody, who relinguished the role of Fagin in "Oliver" after a year in London and also turned down the chance of playing the role in New York, has apparently wrofited by the decision, as he has been signed by Josh Logan and Edward Padula for "All American," a musical due to open on Broadway in February. The deal could bring the actor around \$250,000, which isn't pocket money considering that eight years ago he was getting only \$22 a week in an offbeat theatre club revue.

Moody is still playing it canny. The \$250,000 project depends on him appearing in "All American" for a year, with another year's optimized the still playing it canny. The \$250,000 project depends on him appearing in "All American" for a year, with another year's optimized the still playing it canny. The \$250,000 project depends on him appearing in "All American" for a year, with another year's optimized the still playing it canny. The \$250,000 project depends on him appearing in "All American" for a year, with another year's optimized the still playing it canny. The \$250,000 project depends on him appearing in "All American" for a year, with another year's optimized the still playing it canny. The \$250,000 project depends on him appearing in "All American" for a year, with another year's optimized the still playing it canny.

'Marriage-Go-Round' A New U.S. Hit in Paris

Paris, Oct. 31.

Paris has another transplanted Broadway hit, the Leslie Stevens comedy, "The Marriage-Go-Round," as translated by Pierre Barillet and Jean-Piere Gredy and titled "Adieu Prudence," The show opened Oct. 18 at the Gymnase Theatre to a warm response, with major critical praise for Sophie Desmarets in the femme lead played originally on Broadway by Claudette Colbert.

Jean Chevrier costars as male lead, originally done in New York by Charles Boyer, and Veronique Vendell, making her local stage debut as the Scandanavian siren and impressing with sexy looks that can hardly miss getting film

debut as the Scandanavian siren and impressing with sexy looks that can hardly miss getting film offers: Jacques Mauclair staged the production.

Other U.S. plays current here are "The Miracle Worker." "The Caine Mutiny Court Martial." "Requiem for a Nun" and "Dear Liar," with "Sweet Bird of Youth" due son!

Dallas Forum Schedules 6 Subscrpition Events Dallas. Oct. 31.

The Friday Forum, a local sub-scription group in its fourth season, will offer six programs, all on Fridays at the Fine Arts Theatre.

The shows include Reginald Gar-The shows include Reginald Gardiner narrating "Tales of Withy and Wise," Nov. 3; Texas Boys Choir, directed by George Bragg, Dec. 1; George W. Healy Jr., v.p.-editor of the New Orleans Timespicayune, discussing "Fast Impressions of a Global Flight," Jan '9; Philip Cummings, economist, taking on the Cuban situation with "Fingers in the Sugar Bowl," Feb. 16; Emily Kimbrough, talk on "Listen While You Look," March 23, and the Nelle Fisher Dance Carnival, April 6.

Larry Farrell is company man-ager and Edward Howe is advance pressagent for the touring "World of Suzie Wong."

Ottawa. Oct. 31.
Gratien Gelinas, French Canadian actor-author and director of La Comedie Canadienne, Montreal, will present his play, "Bousille and the Just," at the Dublin Inter-

Shows on Broadway

Write Me a Murder
tomus Preductions presentation of content three acts time seemed, by George three Montand.

Norman Granz, in association with acquest content section section. Wirren Clower, costs, North Labor, Start James Dondton, and Jacques Canetti & Alexander H. Cohen, Norman Granz, in association with acquest section of the content of the content of the content of the content of the plants Health and Saturday Most Trautman, trombine: Charles Persip, drams: All Hall, bass: Jim Hall.

140 the Radensham of the Radensham of the Radensham of the Startnek of the Startnek of the Radensham of the

The decline of suspense mellers a legit staple is explained by "Write Me a Murder," which opened last week at the Belasco The the Unless a play is exceptional, films and increasingly teletroad, firms and increasingly tenty vision can do it more easily and economically, which is to say more practically. The new piece by Frederick Knott is just passable, which means not good enough for B. see vay, although it should make a tily picture and is a natural for stock and the amateur market.

stick and the amateur market.
Kreat, who hit the jackpot about
a leaste ago with "Dial M for Murder" has not written a whodunit
it this case at least not in a literal
sense, since the audience is in on
the skullduggery from the start.
Suspense is the intention here but,
as the old wheeze has it, the best
lad plans off go haywire. That goes
for the chief culprit in the piece,
and somewhat less spectacularly somewhat less spectacularly the plackright himself.

for the plackright chimself.

The locale of the sinister machinations is a 500-year-old English 1900 house whose titled owner dies soon after the curtain rises, and the principal characters are les two sons, the family's old lady drytor, a boorish parvenu who buys the estate and the new owner's sense; it is turns out, susceptible wife.

This bulletin will not rights the

This bulletin will not violate the theirtonal taboo against tipping of: suspense plots, but it may be abouted that it takes the author the whole first act to hook audicine interest, and he never succeeds to making it matter much visit lappens to anyone. Unlike "Dia! M for Murder," which caused act of delt of finereral! Amaring a consideration of the consideration of the suspense a. M for Murder, which caused field deal of fingernail gnawing its day, you can take "Write a Murder" or leave it.

hi a Murder" or leave it.

It's aivers a weakness in a play it he addiner cast respect a leading character's common sense, and the culprit in "Write Me a Murder" for feits that asset by plytting a crime which, even if successful, probably wouldn't get him either of the two things he wants. Moreover, by repeating the precise plan, he makes doubly sure he'll fail. The fact that a number of small stuy details don't hold water probably is inconsequentional, but mendy an added minor drawback.

Geogra Scheefer who directs the

George Schaefer, who directs the Hallmark television shows, is presenting this new Knott opus under his Compass Productions banner, and has staged it at what seems a leisurely tempo. What drama enthusiasts call a distinguished company gives it a taut, professional performance. performance.

Like the others, James Donald gives a carefully modulated, subtly glawering portrayul of the younger son who doesn't get the inheritance. He's supposed to be a detective story writer and, as the

tective story writer and, as the yarn works out, perhaps Knott is oftering a warning to authors who repeat the use of a plot formula. The older brother, a carefree peer who sells his birthright for a brief matrimonial fling with a Texas siren, is suavely played by Deuholm Elliott, and Kim Hunter is decorative and just a little breathless as a would-be fiction writer with unfortunate taste in husbands.

Ethel Griffies, an 80-year-old

Etnel Griffies, an 80-year-old Ethel Griffies, an 80-year-old veteran of Broadway, London and Hollywood, has been entired from retirement on the Isle of Man to give a salty performance of the aged docton who doesn't appear to be the tick, pubes, to right under he no-se. Torin Thatcher is properly overbearing as the vulgar purchaser who didn't want to live in the old manor house anyway.

On Chimer has designed an

. in Clymer has designed an com and Noel Taylor has supplied and word taylor has supplied appropriately tweedy clothes. But although "Write Me a Murder" is makerately entertaining and has a clever twist ending, it's hardly a sensational case for banner head-lines.

Montand
Norman Ganza. In association with
Jacques Canetti & Alexander H. Ohenprints Yves Montand; orchestra, directed
by panst Bob Castella, includes Bob
Creash, accordion: Edmund Hall, clarinet,
Motty Trattman, trombine: Charles Persip, drums: Al Hall, bass: Jim Hall,
guitar Opened Oct. 24, '61, at the John
Golden Theatre, N.Y.: 86,80 top week
nights, 27 50 Friday and Salurday nights.

Mort Sahl for an indefinite engage-ment at the house beginning Dec. 26 Since Montand presumably has other commitments, it's unlikely that he'll be transferred to another New York theatre when this sched-uled stay is completed.

uled stay is completed.

The present program is the same sort of show the singer-actor did before, but with mostly different numbers. He remains a standout talent, a warm, relaxed, seemingly effortless performer with a considerable range of style and mood, and a winning stage personality. Although he's acquired what he casually says is a working knowledge of English, his maximum appeal is still for audiences familiar with French.

Wearing he's familiar dark brown

with French.

Wearing his familiar dark brown slacks, open-at-the neck shirt and suede shoes, the Italian-born but emphytically French star walks briskly to the mike, bows slightly, smiles and, with brief explanatory introductions in mildly fractured finglish, sings, acts and occasionally talks his distinctive numbers, withtell, all capacital metains! virtually all special material,

any takes his distinctive numbers, virtually all special material. With only a tew such props as a hat, a cane or a conductor's baton, he uses considerable pantomime and suzgestions of hoofing.

Some of the songs were greeted as old tavorites by the first-nighters, some of whom undoubtedly included fans from Montand's previous Broadway appearance and others probably having heard the numbers on his numerous records. Even the new items were warmly received, and the star was given prolonged applause at the end, though he didn't respond with encores.

The admirable accompaniment is by a seven-piece combo behind a scrim, upstage, Outstanding in the group are Bob Castella, leaderpianist; Bob Creash, accordion, and Jim Hall, guitat. The outfit also provides an infectious swing version of Cole Porter's "I Love Paris." from "Can-Can," as the prelude to the second half.

For this engagement, Montand The admirable accompaniment

rais. from "Can-Can," as the prelude to the second half.

For this engagement, Montand performs "Je Suis Venu a Pieds" words and music, Francis Lemarque, "Battling Joe" (words, Jean Guigo; music, Louis Gastel, "La Tete a I. 'Ombre" (words and music, Paul Misraki), "Une Demoiselle sur une Balancoire" (words, Jean Nohain; music, Mireillel, "Gilet Raye" (words, Henri Contet; music, Louiguy, "Sous le Clel de Paris" (words, Jean Drejac; music Hubert Giraud), "La Carrosse" (words, Henri Contet; music Mireille), "Les Grands Boulevards" (music, Jacques Plante; music, Norbert Glaraberg), and "Un Garcon Dansalt" (words, Jacques Mareuil; music, Georges Liferman),

In the second half his numbers

Georges Liferman).

In the second half his numbers are "Mais Qu'est-ce Que J'ai?" (words, Edith Piat; music. Henri Betti), "Dis-Moi Jo" (words, Jean Cosmos; music, Henri Crolla), "La Marie Vison" (words, Roger Varnay; music. Marc Heyral), "Planter Cafe" (words, Eddy Marnay; music. Foul Stern) "La Chef nay; music, Marc Heyral, "Planter Cafe" (words, Eddy Marnay; music, Emil Stern), "Le Chef d'Orchestre Est Amoureux" (words Jacques Mareuil; music, Georges Liferman), "C'Est a l'Aube" (words, Flavien Monod; music, Philippe Gerard), and a reading of a poem, "Barbara." by Jacques Prevert.

Prevert.

An innovation this time is the addition of two pops from Broadway shows, "Just in Time," from "Bells Are Ringing," and "Tve Grown Accustomed to Her Face," from "My Fair Lady." Although neither is likely to erase the memory of the original-cast album performance, they are the only numbers in English and therefore welcome items for a square whose

linguistic lore is limited to not much more than "oui" and "merci." Although as a film actor Montand is well regarded, as a solo performer he's probably better suited to cabarets than the legit stage. For anyone who doesn't comprenez Francais, two hours tends to become pretty long. But for a limited engagement, the star is obviously a solid hit for his special following, particularly including les femmes, Hobe.

Look: We've Come Through

and two years ago and with the added buildup of several major film appearances. Yves Montand is a cinch success in this scheduled nine-week engagement at the John Golden Theatre, where he opened last week with his accurately titled "An Evening with Yves Montand." He might be good for an extended run, except that producer Alexander H. Cohen, who's presenting him in association with Norman Granz and Jacques Canetti, has already booked comedian Mort Sahf for an indefinite engagement at the house beginning Dec. 26 Since Montand presumably that the commitment of their commitment of the commitment of the results of the commitment of the com

Hugh Wheeler, who attracted critical attention last season with a confusing but interesting play called "B.r Fish, Little Fish." has written a technically better, but commonplace and rather tasteless one in "Look: We've Come Through." which opened last week at the Hud-on Theatre.

at the Hud on Theatre.

An ex-novelist and mystery writer. Wheeler reveals anew his sense of individual character and gift for comedy dialog. In the matter of story and theme, however, his instinct seems to be toward banality and a preoecupation with abnormal sex. Both of his plays have had amusing, If not very prepossessing, secondary characters who have funny lines to say, and both use perversion as a key plot element. element.

element.

The action of "Look: We've Come Through" takes place in the living room of a modest apartment in the Chelsea district of Manhatan, covering a period of about three weeks. The fundamentally familiar story involves a plain Jane from the sticks who has come to

three weeks. The fundamentally familiar story involves a plain Jane from the slicks who has come to New York, works in a bookstore, and dotes on culture in the form of D. H. Lawrence, Dylan Thomas and 13th century music.

She wants to be a career girl, makes, an elaborate point of being tolerant and absolutely honest with herself and everyone else, and more than anything else craves romance. The play's title, Incidentally, is from a Lawrence poem about the for of finding and fulfilling oneself.

The Samuel French catalog probably lists hundreds of plays with incidentally around their performance by PTA drama groups must be a major American industry. Wheeler, however, varies the formula by having the hero a confused illiterate who's hundred with a degenerate and is

where the street of the sever, varies the formula by having the hero a confused illiterate who's involved with a degenerate and is convinced he's not masculine. Although it's become an accepted theatrical subject, sex perversion is a questionable ingredient in box-office terms, or at least, it may have lost its shock value and have diminishing boxoffice returns herafter. It obviously has identifiable appeal for only a limited public. In the case of "Look: We've Come Through," the young hero's attempt to rationalize his affair with the young heroine's expressed tolerance of the idea also seems synthetic.

tic.
Since the heroine (she's near-Since the heroine (she's nearsighted and at first wears a frowzy
hair-do and dowdy clothes, natch)
is a warm. impulsive and generoushearted girl and her unlikely beau
is essentially decent and fairly
likable. 'Look: We've Come
Through' may be said to have a
positive theme. But just as in "Big
Fish, Little Fish," the author has
drawn a group of subordinate characters who are mean spirited and
in at least one case stupid and
vicious.

in at least one case stupid and vicious.

The story moves smoothly, holds reasonable interest and has numerous amusing lines, but never engages audience emotions or gives a sense of revelation. Unlike "Big Fish, Little Fish." in which the playwright had the benefit of a cast of high-voltage actors, the present company seems competent (in one or two cases emphatically so) and without the semblance of boxoffice draw.

Under Jose Quintero's somewhat routine but well-controlled direc-

Under Jose Quintero's somewhat routine but well-controlled direction, a virtual newcomer to Broadway who appeared several years ago in one flicker-of-the-eyelash flop. Collin Wilcox gives a skillful, varied performance as the nice (Continued on page 81)

Inside Stuff—Legit

The principal conventions, expositions and meetings scheduled for New York during November, with the expected, estimated attendance of each, as listed by the N.Y. Convetion & Visitors Bureau, are as follows: Shoe Show of America (7,000, Nov. 5-9; Assn. of Evangelists (1,000, Nov. 5-12); Women's International Exposition of Arts & Industries (140,000, Nov. 6-12; Atlantic Cat Club (1,000), Nov. 10-11; Family Service Assn. of America (1,500), Nov. 12-15; Production Materials Show (3,000), Nov. 13-15; Society of Naval Architects & Marine Engineers (1,000), Nov. 15-18; Scouting Exposition (60,000), Nov. 17-19; National Postage Stamp Show (45,000, Nov. 17-19; N.Y. State Teachers Assn. (1,200, Nov. 17-21; American Society of Mechanical Engineers (3,000), Nov. 26-Dec. 1; Exposition of Chemical Industries (20,000), Nov. 27-Dec. 1; National Winter Sports Show (50,000), Nov. 29-Dec. 3.

Edward Albee, in Berlin for the European preem of his "American Dream," revealed that his next stage work, "Who's Afraid of Virginia Wolf?," will be "the longest play ever written by a human being." Albee ("I rather write than talk about my plays") disclosed that it's about beings who live together but haven't much in common anymore. They're bored with each other, it's the old subject of lost communication. Incidentally, Albee began his career in Berlin two years ago, then with his one-acter, "The Zoo Story," Albee's "Death of Bessie Smith" was added to the repertory of Schlosspark Theatre last year.

Off-Broadway Reviews

Blackstone Boulevard	Alvin Ailey
Deaf Boy	Scott Moore Jr.
Fancy Dan	Aaron Banks
Maggie	Kathleen McNeil
Policeman	Michael Dunn
ACROSS THE BOARD	ON TOMORROW
MORNI	
	Milt Kamen
John Callaghan	Sam Wraccan
Hat-Check Girl	. Cynthia Harris
	. Camina marris
Harry Mallory	. James Broderick
Peggy	Peggy Pope
Man from Wall St	Roy Monsell
Kitchen Helpers	Cal Bellini.
	Robert Anzell
Sammy	Aaron Binks
Doorman	Gene Ramen
Young Mother	Kathleen McNeil
Cab Driver	
Callaghan Mallory	James Catusi

Much of the essence of William Saroyan's philosophy and writing skill have been distilled into "2 by Saroyan" at the East End Theatre. The night-ap of the twin-bill, "Across the Board on Tomorrow Morning" brings into particularly sharp focus the offbeat talents of the friendly fellow from Fresno.

The action of a Saroyan play

The action of a Saroyan play takes place in the author's ever-levin' mind and it requires perceptively skilled performance to do the plays justice. Under Arthur Storch's evocative direction, '22 by Saroyan' emerges as warm, pensive conveniently server the treet. van' emerges as warm, pen-occasionally savage theatre.

sive, occasionally savage theatre.

"Across the Board" is redolent
of the playwright's "The Time of
Your Life." The locale is a restaurant, one of Saroyan's microscope worlds, where various characters find their lives, thoughts
and beliefs transiently, yet in a
way permanently, intertwined.

There is a waiter who sneaks

There is a waiter who speaks in himself, Saroyan and the

wishes to sing and dance for them.

A truculent young man who enters to order food and drink, stays to serve. A pregnant woman arrives in a cab and her son is delivered by the Puerto Rican busboy, a lad of fierce nationalistic conviction yet a nurse's tenderness. Through these and others, Saroyan seems to say that since all men are together on a brief journey to an unknown destination, it would behoove them to love one another as they go.

it would behoove them to love one another as they go.

Milt Kamen, as the waiter, informs the play with gentle wisdom and non-saccharine kindliness. Nicholas Colasanto, as the cabbie, has fine feeling for the meaning of survival. Sam Kressen is amusingly round-eyed and eager as the restauranteur, and Cal Bellini, as the knife-waving kitchen helper, has fine vigor.

"Talking to You" opens the program. Saroyan is this time asking what's the matter with everybody and everything. Why has the world run amuck?

and everything. Why has the world run amuck?

His thesis is developed through a Negro prizefighter who loves the good in his opponent too much to win, a blind manager-philosopher, the latter's gangster brother, a deaf boy, a guitar player, a soft girl and a policeman. "Talking to You" has more violence than the customary Saroyan effort, although it is offset by the cloying love of the deaf child by the fighter.

As the pug. Alvin Alley is alternately gentle or vehement, giving a deeply searching performance, that could nonetheless afford to

2 by Saroyan

Shelly Gordon and Barry Gordon reShelly Gordon and Barry Gordon reStroyan Stroyan Staged by Arthur Storch settines, Merrill Studer; Incidental mustBillof Kaplan, Opened Oct. 22, 61, at the East End Thatting To YOU Call Religious as conTALKING TO YOU Call Religious as conTALKING TO YOU Call Religious as conTALKING TO YOU Call Religious as con-TALKING TO YOU

The Crow Cal Bellini as a COp.
The Tiger
Blackstone Boulevard Alvin Alley

Alvin Alley

Alvin Alley

Alvin Alley

Alvin Alley

TALKING TO YOU

Mentaler Built is coluly menacing account.

posed of translucent plastic in wooden frames, backed by vividly-colored free-form designs, converts with remarkable adeptness from a with remarkable anepunes.
San Francisco puglistic gym to
52d St. restaurant in New Yor
Geor.

Love's Old Sweet Song

Equity Library Theatre revived of con-experience of the control of the con-stance of the control of the con-cept of the control of the con-cept of the control of the con-cept of the control of the con-trol of by contribution. Mary Ann Lower the contribution. Mary Ann Lower the contribution. Ton Lo Representation of the contribution o Fiora
trios Americanos
Yearling
a Yearling
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Yearling
A Yearling
Rearling s Xander Chello
Bill Hunt
Georgia Heaslig
Robert Trenoue
Rebects Thomps in
Donald Calfa
Calvin Waters
Lovd Lemish
Debbie Scutt
Karen Waters
Dennie Jarrett
Fhilip Vico
Jennie Jarrett
Philip Vico
Jennie Rider
Jennie Rider
Jennie Rider
Jennie Rider
Jennie Sallery
Waters
Jennie Scutt
Jennie Schot
Jennie Schot
Jennie Schot
Jennie Sallery
Waters
Stanley Saver
John Gartand
Maik Rhudy sa, ande arry Yes, lao Yeyrling yilbur Yesrling yilbur Yesrling dichard Oliver Elsi Wax David Windmore siel Hough David F Win David F Win Daniel Hough Mr. Sp. 1 Mr. Harris Sheriff Ja William Stank John G Mark h

As William Saroyan's plays dwell As william Saroyan's plays dwelted on the edge of sweetness, care must be taken in their production not to add more sugar. The Equify Library Theatre revival of "Love's "Old Sweet Song" barely manages to resist the temptation.

for himself, Saroyan and the world, and who makes the audience part of the restaurant's life. The proprietor, touched at the presence of so many people, gratefully wishes to sing and dance for them. A truculent young man who enters to order food and drink, slays to serve. A pregnant woman arrives in a cab and her son is delivered by the Puerto Rican bus.

Symptomatic of Saroyan's playsymptomatic of Saroyan's play-writing, however, is the introduc-tion into this touching tale of a baker's dozen of titnerants once known as Okies. The cavortings of this clan dominates the second act so that the ELT revival depends for strength on story unity in the first and last acts.

As the lady of, as the French say, "a certain age." Mary Ann. Lowe's charming fragility is particularly winning. William Martel is successively vigorous, perplexed and moving as the drummer whose affections transform from masquerade to reality.

rade to reality.

Tony Lo Blanco has brightly wide-eyed charm as a telegraph boy whose middle name might be Cupid. Mark Rhudy is vastly amusing as the lad's father, while Art Vasil has beguiling senility as a doddering grandfather.

Asides and Ad Libs

Dozens of scrapbooks, spanning the career of Charles Coburn, who was selling programs at the old Savannah Theatre 14 years after his birth at Macon, Ga., in 1877, will be presented to the Univ. of Georgia W. P. Kellam, director of university's libraries, says the scrapbooks are the most valuable of the numerous items Coburn willed it. Memorabilia will be loaned to Drama Department on a longterm basis. Prof. Leighton Ballew expects to put them in a seminar room to be named the Charles Coburn Memorial Room.

In a bid to find new legit talent the Theatre Workshop's new East Fifteen School of Acting in London is to award scholarships worth \$840 apiece to the four most promising young actors and actresses in the East End of London. Auditions for the scholarships, which will be for two years training, have begun this week. Margaret Bury, a director of the school is hoping to persuade local businesses and organizations to augment these scholarships and the local education authorities are to re ommend grants.

to augment these scholarships and the local education authorities are to re ommend grants.

More and more German opens singers are giving notice to the East Berlin State Opera. Among the latest is Margarete Klose, one of this country's top alto singers. She was last seen in "Electra" there . Also giving notice: Guenther Treplow, Julius Katona, Sigrid Ekkehard, Elisabeth Aldor and Kay Willumsen. One of the few top singers who stay is Erich Witte who's also staging opera productions in E-Germany.

who stay is Erich Witte who's also staging opera productions in E-Germany.

Rudy Vallee, whose original trademark back in 1930s was a megaphone, uses an invisible one in the form of electronic amplification via shortwave pickup in his current legit appearance in "How to Succeed in Business," at the 46th Street Theatre, N.Y. . . . Jack Morrison, of the theatre arts department of the Univ. of California at Los Angeles in sitting in on rehearsals the upcoming tryout tour of "Take Her, She's Mine," under a Ford Foundation-New Dramatists Committee fellowship setup. He's observing directorial methods as used by George Abbott, who's staging the Phoebe and Henry Ephron comedy. Alice and John Griffin have a new legit comment show 7:30-8 p.m. Tuesdays and Thursdays on WNCA-TV, sponsored by Hammacher Schlemmer Maybe they get permission from Howard Dietz and Arthur Schwartz to use their "Hammacher Schlemmer I Love You" number, from the first "Little Show," of 1928-29 as a theme.

The Samuel French play agency has just published paperback acting editions of "The Miracle Worker," by William Gibson, "Pools Paradise," by Philip King; "Another Spring," by Rodolfo Usigli, translated by Wayne Wolfe, and "Good Night Ladies," the Cyrus Wood adaptation of "Ladies Night," by Avery Hopwood and Charlton Andrews. Richard Kiley, while waiting for the start of rehearsals of the Richard Rodgers and Samuel Taylor musical, "No Strings," has written a play of undisclosed subject and title.

During one of those long luncheon confabs last week at the Lobster Redaurant. N. Y., one of . ne 2-s. mbled backseat urivers wondered why schilled by Marray Schisgal. Brinders, Schowards and Schoward Redaurant. N. Y., one of . ne 2-s. mbled backseat urivers wondered why schilled by Marray Schisgal. Brinders, Schowards and Schoward Redaurant. N. Y., one of . ne 2-s. mbled backseat urivers wondered why schilled by Marray Schisgal. Brinders, Schoward Redaurant. N. Y., one of . ne 2-s. mbled backseat urivers wondered why schilled by the school of the school of

the donor's lifetime.

U. S. author-critic Mary McCarthy, writing for the London Observer, gave a stinging pan to "Curtains," the recent book of theatrical essays and opinions by Kenneth Tynan, the paper's drama critic. Key comments included, "Like most humorists who have written about the theatre, Tynan is less a critic than a performer and mime in his own right; his reviews are exciting performances," and, "The worst I can say of Tynan is that I thought better of him when I began this book than when I finished it."

According to an editorial note, the Observer sent a copy of "Curtains" to Miss McCarthy for review. The editors were evidently surprised at her unfavorable reaction, however, and not only labeled it a "hostile" review, but published immediately beneath it a rebuttal, titled; "Contrary Mary," by Alan Pryce-Jones, who subbed as critic for the Observer during Tynan's absence to serve as guest critic for the New Yorker.

Opera Review

With a Negro soprano, Leontyne Price, starring opening night in "Girl of the Golden West" and a Negro tenor, George Shirley, one of the lovers in the second night presentation of Mozart's "Cosi Fan Tutte," it would appear that Negro talent "has it made" in substantial measure at the Metropolitan Opera. The two casting facts and managing director Rudolph Bing's flat refusal last spring to tolerate further segregated audiences when the Met plays Atlanta, Birmington the Met plays Atlanta, Birmington and Dallas will surely form a sig-nificant paragraph in the final ac-count, when written, of the Bing

gime. The return of "Cosi" to the Met The return of "Cosi" to the Met repertory after some years occurred Tuesday (24), the same work being offered the next night (25) at the N. Y. City Opera. The Met's production is musically and theatrically charming, thanks to a felicitous combination of the English text by Ruth and Thomas P. Martin, (associate chorus master). Carl Ebert's staging after the original by Alfred Lunt, the gay sets and costumes of Rolf Gerard and the rapport between singers and musicians, under Joseph Rosenstock.

stock.
Shirley handled himself with grace, the peer of his competent associates. Of these Roberta Peters, repeating from some years ago, was pert and delightful as the worldly-wise maid who counsels her mistresses to follow Eve's example and eat the apple of sex. The brittle, farcical romp floated like the featherweight it is. Therein lay its attraction.

An American with nine years in Vienna and Europe was making

An American with imperson years in Vienna and Europe was making her debut as Fiodiligi. Authority and experience showed in Teresa Stich-Randall's performance. Hers is a pleasant voice, though hardly after five performances.)

Amother Negro At Met as sensational as a cluster of "friends" among the standees tried to advertise by their "bravo" clamor.

clamor.

As for her sister sung by the Lebanese soprano. Rosalind Elias, there was no intimation that the audience was disconcerted from her voice by the piquant news report of a fortnight before that she has had her social security number tattooed on her torso as a gesture of defiance to the Sowiet Union.

Frank Guarrera did a debonair job of acting as the cynical old bachelor whose wager triggers the plot.

Land.

Shows on B'way

Continued from page 80

Look: We've Come Through

girl heroine who can hardly wait to be seduced and fears she'll never make it. There is a credible portrayal by Ralph Williams in the complex role of her mixed-up friend who discovers that he goes for girls after all.

Zohra Lampert scores neatly inthe rewarding part of a sardoni-

for girls after all.

Zohra Lampert scores neatly in the rewarding part of a sardonically humorous; unscrupulous young actress-wife on the make, Clinton Kimbrough is believable as her handsome but dense actorhusband, Zack Matalon offers a diverting portrait of a scabrous talent agent and Burt Reynolds is acceptable in the small role of a brutish sailor.

David Hays has designed a non-descript looking apartment setting and Ann Roth provided the costumes. But essentially, "Look: We've Come Through" is old hat romantic comedy with a homosexual twist.

(Closed last Saturday night (28)

Open Cabaret-Theatre

Toronto, Oct. 31.

Toronto will get its first cabaretheatre within the next few weeks with the opening of a converted room in the Old Angelo's downtown restaurant. The room is being turned into a 125-seater with chairs on three sides of a stage. It will be the first local theatre with a liquor license. The refusal of such a permit last year caused Mark Furness to close another spot despite a 10-week run of "Boy Friend."

Vet actor Robert Christie is staging the opening show, an hour-

Vet actor Robert Christie is staging the opening show, an hourlong revue written and to be performed by Dave Broadfoot and
wife Jean Templeton, both former
stars of Mavor Moore's 14-year-old
annual "Spring Thaw." Some of
the material has been rejected by
CBC:TV as "too controversial."
John Belli, owner of Old Angelo's,
is listed as producer. Two shows
a night, Monday to Saturday, are
planned, with either a cover or a
minimum.

The show reportedly will come under American Guild of Variety Artists jurisdiction, including pian-

Show Abroad

Duck And Lovers

London, Oct. 20.

Campbell Williams (in acsociation with Michael Cordon & David Hall) presentation of a two-act flour scenes comedy; by Murray Schigel, Staged by Philip Son Murray Schigel, Staged by Philip Son Murray Schigel, Staged by Philip Schigal Curron, James Brian Curron, James Brian Curron, Magnetic Campbell, Schiger Charles and Campbell, Schiger Campbell, Schige

Yana Latore	Ellen Pollock i
Mr. Beaumont	. John Warwick
Robert Lajore	Michael Medwin
Lenya Latore	Madge Brindley i
Rosa Latore	Rafi Serafina
Mana Latore	. Agnes Bernelle
Tonya	Nadia Regin l
Theo Latore	Roy Godfrey
Silvero Latore	Morgan Sheppard I
(armine Latore	Romeo Berti l
Alphonse Latore	Frank Seton
June Rogers N	vree Dawn Porter
Mrs. Rogers	Vivienne Burgess
.ir. Rogers	Kevin Brennan
Philip Merrick	Graham Crowden
Philip Merrick Mrs. Beaumont	. Audrey Noble
Wallie	Royston Hodges

Mirray Schisgal is a young American writer living in London and this is his first full-length legit play. It shows touches of a lively imagination, both in situation and dialog, often with surrealistic wit. But there is a clash of styles, especially in the second segment, and in its present form the play seems an unlikely candidate for a wider audience than that offered by a club theatre in London or an off-Broadway house. The comedy is based on a funny idea. A young gypsy has broken

The comedy is based on a funny idea. A young gypsy has broken away from tradition to become an up-and-coming junior executive in advertising. But when the Ramany queen dies, leaving him as the new head of the gypsies, he is torn between the two ways of life. On this slender story framework the author fits such fanciful irrelevancies as the hero's mother being convinced that her dead husband has returned in the form of a duck, a golf lesson against a

a duck, a golf lesson against a background of a recorded perform-ance of "King Lear." the young man's nubile fiancee doing a casual striptease while pouring out her-innermost thoughts about love, an advertising conference to work out a singing commercial for a candy bar, a workman swinging on a broken chandelier and refusing aid-because it would mean using a non-union furniture mover, and a Mayfair bridge party in which the host and hostess swap spouses with

Mayfair bridge party, in which the host and hostess swap spouses with the guests.

The effect of all this is uneven and sometimes Philip Saville's direction sags. There are many inliaricus passages, however, although the symbolism and satire is sometimes confused. The author is served well by the cast. Michael Medwin, with his hair dyed black suggests the advertising man better than the gypsy, but still brings the right air of baffled perplexity to his dilemma.

The gypsy family, headed by Ellen Pollock, Madge Brindley, Nadja Regin and Rov Goddard, look plausibly raffish. Nyree Dawn Porter, an attractive blonde fugitive from intimate revues, is excellent as the bourgoise fiancee, and Graham Crowden is amusing as an intense junior executive who suspects the less are manier.

Legit Followups

Camelot (Majestic Theatre, N.Y.)

What age does to good wine, time is doing for "Camelot." There is now a flavor to the Lerner-Lowe musical that smacks of pleasant mellowing, and there's no evident reason why it can't be savored for a considerable time to

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This might be partly

atributable to a zealous orchestra

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Another critical replacement has been John Cullum for Roddy Mr. Dowell as the bastard brother. Cullum is gloatingly evil, handler "The Seven Deadly Virtues" with sinful rlee, and is apparently in no way shaded by his predecessor. What "Camelot" might be without its sprightly costar, Julie Andrews, happily doesn't have to be thought about yet. Miss Andrews gives a gossamer-like performance that would take considerable matching. able matching.

able matching.

Once it was considered questionable judoment to suggest that Rodgers & Hammerstein's "Caronsel" was 'the measure of their earlier "Oklahoma." but time wrought a balance. Lerner, Loewe and Hart were in a similar fix when they brought in "Camelot" as their first collaboration after the phenomenal "My Fair Lady." and many reviews suggested that it could never be as good. But heretical as it may be, who knows?

Do Re Mi (St. James Theatre, N.Y.)

Geor.

(ST. JAMES THEATRE, N.Y.)
Without redoubtable performances by the principals. "Do Re Mi" wouldn't still stack up as much. Due to its humor, zing and performance quality, it's a good expense-account show, but can no longer be considered sturdy competition for such Broadway staples as "Carnival," "Camelot" and their its

The Unsinkable Molly Brown

WINTER GARDEN THEATRE, N. Y.)

There's no reason to expect "The Unsinkable Molly Brown" to be anything but buoyant for awhile yet. The Meredith Willson-Richa'd Morris musical, currently in its 53d week, is still lusty hell-for-leather fun and a "family show" to boot.

The featured and supporting cast are excellent, but it's Tammy

and Graham Crowden is amusing
as an intense junior executive who are excellent, but it's Tammy
suspects he is a sex-maniac.

James Goddard has devised a riches girl, who keeps the show
simple, open decor which serves headed into the wind. Miss G imes
all four scenes.

Rich. I seemingly accepts the responsibility by Martin Tahse.

ties of stardom with the suave zeal that helped get her there.

As leading man, Haive Presnell is an excellent foll, as he woos, wins and carries to riches the shack-born gal. As a monsier or with a realistic eye for worldly necessities, Jack Ha rold gives staum h support, Mitchell Greegs is appropriately svelle as an impoverished prince whom Molly overwhelms, and Cameron Prud'homme. as Molly's father, has gaelie aplomb for poverty or palace.

Intermission chatter at the per-

dertiti aliveness in the playing last Friday (27) and no personality hanky-panky at all. For all his reputation as a podium tyrant Herbert yon Karajan projected a calm which was the antithesis of temperament and handled his men with a kind of democracy not associated with the old Prussian "image."

ated with the old Prussian "image."
Each of the three works were warmly satisfying experiences. First came a rare indeed orchestral suite of Bach with Karl-Heina Zoller as flute soloist. Chamber music with Karajan playing the harpsichord, this was musteally a delight. Stravinsky's C Symphony followed, rich in color and almost spendthrift in virtuosity. Here the orchestra's blend of delicacy and force was evident, a foreshadowing of the superb reading to be given Beethoven's Third.

The audience came slowly per-

The audience came slowly per-haps but implacably under the be-witchment of a fine orchestra and a stunningly brilliant conductor.

Jorge Bolei (CARNEGIE HALL, N.Y.)

much. Due to its humor, zing and performance quality, it's a good expense-account show, but can no longer be considered sturdy competition for such Broadway staples as "Carnival," "Camelot" and their Done Nancy Walker has had herr post-intermission bedroom fling. "Adventure," the 10-month old musical goes into a precipious glide-path. There's no denying, however, that Phil Silvers and Miss Walker are a formidable team on any stage. It's remarkable in this contrived story of the jukebox trade, how much dimension, these stars give the characters they play. The little bundle of ingenue. Nancy Dussault, is definitely a gal with that extra something. As singer and actress she is a joyous performer who does much for and with "Do Re Mi." John Reardon, in both appearance and voice, is a handsome young leading man, and a good foll for Miss Dussault. With due respect for such jukebox stalwarts as David Burns and Bern Hoffman, and Chad Block, as a proper Bostonian with oriental talents, "Do Re Mi" functions at what in business circles would be referred to as the executive level. It's that kind of show and requires that kind of performance. Fortunately, it still has it. Geor.

The Umsinkable Molly

But finally came Liszt—a salute to the composer's 150th birthday—and with it Bolet's triumph.

Kean

Ready 'Chin-Chin' for N.Y.

Hollywood, Oct. 31.

Playwright Sidney Michaels has been inked by Warner LeRoy to adapt "Chin-Chin," which recently ran in Paris and London, for off-Broadway presentation. LeRoy is mulling Joan Greenwood to star.

Legit Bits ·

Richard Barr and Clinton Wilder tage" and the new Van Dam Theatre, present their revival of tre, N. Y.

"Sing Muse," a musical by Joe Studio Theatre, Buffelded by producer Reposa and Erich Segal, has been the beginning next scheduled by producer Reposa and Erich Segal, has been the studio Theatre, Buffelded by producer Robert D. Feldstein for a Dec. 6 opening at Hugh Maclowe and K. T. Stevens the Hugh Maclowe and K. T. Stevens the studio Theatre, N. Y., formerly the site of the Hugh Maclowe and K. T. Stevens the furon Democratic Club.

Theatre, Seattle, under the produce for the Hugh Maclowe and K. T. Stevens the furon Democratic Club.

Bruce Becker, operator of the upcoming off-Broadway revival of "Red Roses For Me."

Topan Seattle under the produce for the upcoming off-Broadway revival of "Red Roses For Me."

"Faster, Faster," by William Marchand, will be tested next summer at the Westport (Conn.) Play-N 1, is alterney for the upcoming TV series, "Secret Storm." is aphonuse by Lawrence Henry Co.

Fair" at the Theatre-in-the-Mall, Paramus, N. J.

New York legit producer Caroline Swann and her husband, adexec Ed Swann, took in the opening last Monday night (30) of the new Arena Theatre, Washington.

Daniel P. Hannafin, has succeeded James J. Fox in "Camelot."

The staff for the uncoming of the producing of the staff for the uncoming the staff for the uncoming of the staff for the uncoming the staff for the uncoming of the staff for the uncoming of the staff for the uncoming the uncoming the staff for the uncoming the uncoming the uncoming the staff for the uncoming the Frederick Dvonch, musical director of the Broadway production of Sound of Music," will hold two lecture-discussion sessions on practical aspects of musical careers in America at the N. Y. College of Music the mornings of next Saturday (4) and the following Saturday (11).

Lee Venora, femme lead in the incoming "Kean," presumably has a leave-of-absence clause in her a leave-of-absence clause in her contract for her scheduled appearance Jan. 17 and 19 in "Madame Butterfly" for the Fort Worth Opera Asso, Metopera basso Jerome Hines will sing the title role in the association's Nov. 15 and 17 presentation of "Boris Godunov."

Canadian actress Frances Hy-land will star in a production of "The Lark" at Goodman Theatre in Chicago in December. It will

in Chicago in December, It will be staged by Bella Itkin.

Julia Meade will play the lead femme role in "Bells Are Ringing," which will be presented at the Meadowbrook Dinner Theatre, Cedar Grove, N. J., for three weeks starting Nov. 7 by Sawyer-Scenga-McHugh Productions.

An extra weekly Monday night performance of the Edward Albee's twin-bill, "American Dream" and "Death of Bessle Smith" has been added to the prior four weekend showings at the Cherry Lane Theatre, N.Y.

Touring Shows

(Figures cover Oct. 29-Nov. 12)
Advise and Consent—Ford's Balto
(30-0): Nixon. Pitt. (6-11).
Best Man—Blackstone. Chi (30-11).
By Bye Birdie (N.Y. Co.)—Shubert.
Boston (30-4): Her Majesty's. Montreal

Boston (30-4); Her Majessy (6-11).
Bys Bye Birdie (2d Co.)—Erlanger, Chi
(30-11).
Vines (tryout)—Cur-

(6-11).

Sy, Bye Birdie (2d Co.)—Erlanger, Chi (32).

Sy, Garbains and the Kings (tryout)—Curato. S.F. (30-11).

Daughter of Silence (tryout)—Erlanger, Philly (30-1).

Floreilo — Auditorium. Hershey, Pa. (30-31). Bushnell. Hartford (1-i; Shubert, Berti Love (tryout)—Shubert. New Haven (8-11).

Gay Life (tryout)—O'Keefe. Toronto (30-11).

Gleen (tryout)—Locust. Philly (30-4. more) (o. N.Y.).

Osy Life (tryout)—Locust, Philly (30-4, Osy) (1982)

Gypsy (dd Co.)—Shubert. New Haven (304:) Playhouse, Wilminston (6-11). La Plume de Ma Tante-Fisher, Det. (30-11). Horne Show (tryout)—Colonial. Boston (30-11). Man for All Seasons (tryout)—Walnut, Philly (6-11). Mar for All Seasons (tryout)—Walnut, Philly (6-11). Miscons (10-6); Musice Hall. (30-11). Music Man—Hanna, Cleve (30-11). Music Man—Hanna, Cleve (30-11). Music Man—Hanna, Cleve (30-11). Musice Man—Hunna, Cleve (30-11). Musice Man (bus-and-truck)—Ohio Theatre, Linna (30); Palace, Youngstown (31-tre, Linna (30); Palace, Youngstown (31-tre, Linna (30); Low's Victory, Evansville (9), Indiana U., Bloomington (7); Purdue U., Lafayette, Ind. (8-9); Morris, South My Fair Lady (2d Co.)—Shubert. Chi (30-11). National Repertory Co. (Mary Stuart.

My Fair Lady tza Co.—Subscriber (30-11).
National Reperfory Co. (Mary Stuart, Elizabeth the Queen.—National, Wash, 30-4): Ford's, Balto (6-11).
Night of the Iguana (tryout)—Auditorium, Rochester (2-4): Shubert, Det.

torium, Rochester (2-4); Shubers, 27-11,
Rhinoceros—Hartford, L.A. (30-11)
Sound of Music (2d Co.)—American,
St. L. (30-11)
Subways Are for Sleeping (tryout—
Shubert, Philly (6-11).
Sunday in New York (tryout)—Playbouse. Wilmington (1-4); National, Wash.
A-11).
Royal Alexandra, To

Sunday in New York (tryout)—Play-house, Wilmington (1-4); National, Nash, (6-11). Tasts of Honey—Royal Alexandra, To-ronto (30-4); Bushnell, Hartford (6-7); Mineola (L.1) Theatre, (6-10). Tenth Man—Wilbur, Boson (30-4); Royal Alexandra, Toronto (6-11). Thurber Carnival—Her Majesty's, Mon-treal (29-4); Wilbur, Boston (6-11) (30-11). World of Sorie Wost—Civic, Knoxville (31-1); Temple, Birmingham (2-4); Civic, New Orleans (6-12).

Off-Broadway Shows

Off-Broadway Shows
(Figures denote opening dates)
American Savoyards, Jan Hus (10-28-61).
Balcony (Rep.). Circle in Square (3-3-60)
Blacks, St. Marks (5-4-61).
Buskers. Cricket (10-30-61).
Buskers. Cricket (10-30-61).
Different, Mermaid (10-17-61).
Parama & Besslet. Cherry Lane (3-1-61).
Fantastickts. Sullivan St. (3-3-60).
Go Show Me Dragon, Midway (10-27-61).
Harpy Spones. Gramery (10-21-61).
Mary Sunshine, Players (11-18-39).
Mary Sunshine, Players (11-18-39).
Mary Mermaid (11-22-60).
Mary Mermaid (11-22-60).
Fremise, Premise (11-22-60).
Fremise, Premise (11-22-60).
Sap of Life, 1 Sher. Sq. (10-2-61).
Threegonny Opera, de 19x (9-20-55).
2 by SCHEDULED GLENIEG.

Threspenny Opera, de Lys (9-20-53), 2 by Saroyan. Zast End (10-22-61).

Sy Saroyan. Zast End (10-22-61).

SCHEDULED OPENINGS

Go Fight City Hall, Maylar (11-2-61).

Time, Genflemen, Strollers (11-4-61).

All in Love, Martinique (11-6-61).

Sharon's Grave, Midman (11-6-61).

Sharon's Grave, Midman (11-6-61).

Androcles-Falls, St. Midman (11-20-61).

Tolinette, Theatre Marquee (11-20-61).

Tolinette, Theatre Marquee (11-20-61).

Apple, Living Theatre (11-28-61).

Apple, Living Theatre (11-28-61).

Sing Muse, Van Dam (21-46-61).

Hertuns, Provincetown (12-14-61).

Med-while Esting, Mad. Ave. (12-19-61).

Madame Aphrodite, Orpheum (12-27-61).

CLOSED

Harry Steones, Gramercy (10-21-61); dosed Oct. 21 after one performance.

Road and Local Shows

Road and Local Shows

Indianapolis, Oct. 31.

Intro Productions, Inc., recently formed here to present a series of touring and local off Broadway type shows at the remodelled Zaring Theatre, opened last Saturday-Sunday (28-29) with Paul Gregory's "That Fabulous Redhead," starring Agnes Moorehead, and "A Phoenix Too Frequent."

The first local production will be "Champagne Complex" for two weeks beginning Nov. 7. George Womack, production stage manager of the Avondale Playhousa a local strawhat, has been named Intro director. Trav Selmier is producer.

Intro di producer The st

producer.

The stage at the Zaring, former de luxe neighborhood film house built in 1926, has been rebuilt and extended partly over the orchestra pit, giving it depth of 24 feet. The auditorium has been painted and the seats have been repaired. The capacity of the house for Intro will be 1,034. Organ lofts on both sides of the stage are being converted into dressing rooms.

London Shows

London Shows

(Figures denote opening dates)

Afsir, Strand (9.21-61).

Anorous Frawn. Piccaduly (12.9-59).

Androices & Pesnet, Mermaid (10.3-61).

Billy Liar, Cambridge (9.13-60).

Billy Liar, Cambridge (9.13-60).

Billy Liar, Cambridge (9.13-60).

Bird of Time, Savoy (5.31-61).

Byone Fringe, Fortune (5.10-61).

De Re Mil. Prince Wales (10.12-61).

De Re Mil. Prince Wales (10.12-61).

Draum & Bessle, Royal Ct. (10-24-61).

Duck and Lovers, Arts (10-18-61).

Prince Wales (10-12-61).

Prince Wales (10-12-61).

Prince Wales (10-12-61).

Let Yourself Go. Palladdum (5-19-61).

Lord Chamberlain, Saville (8-23-61).

Luther, Phoenix (7-27-61).

Mousterap, Ambassador (18-61).

My Fair Lady, Drury Lane (4-30-58).

One Day of Year, One (10-26-61).

Polity New (5-30-60).

Repertary, Aldywich (12-15-60).

Sound of Music, Palace (5-18-61).

Sound of Music, Palace (5-18-61).

Sound of Music, Palace (5-18-61).

Wresth Udomo, Lyric Hamith (11-2-61).

Long Sunset, McLOED

Miracle Worker, Wyndham's (13-9-61); closed

SCHEDILED Offennaes.

SCHEDULED B'WAY PREEMS

SCHEDULED S WAT YREMS
Complaisant Lover, Barrymore (11-161),
Kean, Broadway (11-261).
Gideon, Plymouth (11-261).
Gay Life, Shubert (11-18-61).
Man for All Seasons, ANYA. (11-22-61).
Sunday In N.Y., Cort (11-28-61).
Daughler Stence, Music Box (11-30-61),
Take Her, Bilmore (12-21-02-61).
Take Her, Bilmore (12-21-02-61).
Hight of Jeuna, Rovale (12-28-61).
New Faces of '42, Alvin (2-1-22).
No Strings, Hellinger (22-26-62).
Funny Thing Happened, Alvin (5-3-82).

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tory to solid for most road shows week, 5 scription.

The National Repertory Co., alternating "Elizabeth the Queen" and "Mary Stuart," opened its tour mildly in Washington.

Miracle

Estimates for Last Week

Parenthetic designations for out-Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows in-clude 10% Federal Tax and local fax, if any, but as on Broadway grosses are net: i.e., exclusive of laxes. Engagements are for single weak unless alternies unted week unless otherwise noted.

BALTIMORE Gypsy (2d Co.) Forest Co.), Ford's (MC-RS) 19: \$56,032) (Mitzi ypsy (2d Co.), Ford's (MC-RS) 1,819; \$56,032) (Mitzi en). Previous week, \$33,937 Theatre Guild-American The-Society subscription, Shubert,

Last week, \$32,085.

BOSTON

BOSTON
Bye Bye Birdie (N. Y. Co.), Shubert (MC-RS) (3d wk) (\$6.50-\$7.50;
1.717; \$65.000. Previous week,
\$64.745 with TG-ATS subscription,
Last week, \$62.544 with Show
of the Month Club patronage.

Complaisant Lover, Colonial (C-T) (2d wk) (\$4.95-\$5.50; 1.685; (U-I) (2d wk) (\$4.90-\$5.50), 1.685; \$47,000) Michael Redgrave, Googie Withers, Richard Johnson). Previ-ous week, \$28,464 with TG-ATS subscription. ast week, \$34,106 with TG-ATS subscription.

Tenth Man, Wilbur (D-RS) (1st. wk) (\$4.95-\$5.50; 1,241; \$36.610). Previous week, \$21.583, Shubert, New Haven.

New Haven.

ast week \$30.201 with TG-ATS
aubscription after opening here
Oct. 23 to four favorable notices
(Durgin, Globe; Hughes, Herald;
Maloney, Traveler; Norton, Record) and one qualified approval
(Maddocks, Monitor).

CHICAGO

CHICAGO

Best Man, Blackstone (D-RS)
(5th wkl (\$5.50-\$5.95; 1,447; \$45,000) (Melvyn Douglas, Frank Lovejoy, James Westerfield). Previous
week, \$30,910 with TG-ATS subscription.

Last week, \$29,410.

Bye Bye Birdle, Erlanger (MC-S) (8th wk) (\$6.\$7; 1.380; \$50,-)0). Previous week, \$49.929. Last week, \$47,632.

My Fair Lady, Shubert (MC-RS) (6th wk) (\$5.50-\$6.60; 2,100; \$71,500) (Ronald Drake, Caroline Dixon). Previous week, \$54,547.
Last week, \$54,098.

CLEVELAND

CLEVELAND

Advise and Consent, Hanna (D-RS) (\$6; 1.515; \$51,000) (Farley Granger, Chester Morris). Previous week, \$36.224, seven-performance split.

Last week, \$25,068 after opening here Oct. 23 to unanimously faorable notices.

DETROIT

La Plume de Ma Tante, Fisher
(R-RS (1st wk) (\$5.95; 2,081; \$72,000). Previous week, about \$29,000, eight-performance split.

Last week, \$54.206 with Fisher
Playgoer subscription.

Guys and Dolls, Philharmonic (MC-RS) (6th wk) (\$5.90-\$6.75; 2-670; \$83,400) (Dan Dailey, Shelley Berman, Pamela Britton, Con-stance Towers). Previous week, about \$79,300 with Civic Light Op-

era Ass., subscription.

Last week, about \$79,300 with CLO subscription.

Gypsy (N. Y. Co.), Biltmore (MC-RS) (4th wk) \$6.75; 1,636; \$65,000) (Ethel Merman). Previous week, \$66,126.

Last week, \$66,739.

Rhinoceres, Hartford (CD-RS) (1st wk) (\$4.95-\$6; 1,032; \$29,400) (Zero Mostel, Alfred Ryder). Pre-vious week, about \$24,800 with TG-ATS subscription. Last week, \$25,558 with TG-ATS subscription.

Business ranged from satisfac wk) (\$6-\$6.50; 1.623). Previous ry to solid for most road shows week, \$51.043 with TG-ATS sub-

Last week, \$58.157.

MINNEAPOLIS

MINNEAPOLIS

Miracle Worker, Orpheum (D-RS) 484.85-85.20; 2.800; \$80.000.
Previous week, \$23,605, Hanna, Cleveland.
Last week, \$40.253 with Orpheum series subscription.

MONTREAL

MONTREAD
Lena Horne Show, Her Majesty's
(R.T). Previous week, \$72,668,
O'Keefe, Toronto.
Last week, \$22,940.

NEW HAVEN
Fierelle, Shubert (MC-RS) \$6;
(C-RS) 1.650; \$54.000. Previous week,
(Mitzi \$41.314 with TG-ATS subscrip33.937, tion, Nixon, Pittsburgh,
Last week, \$29.837.

PHILADELPHIA

Garden of Sweets, Walnut (D-T) (2d wk) (\$4.80-\$5.40; 1.349; \$36,000) (Katina Paxinou). Previous week, \$8.412 for five performances. Last week, \$7,468.

Gideon, Locust D-T1 2d wk) \$4,80-\$5,40; 1,580; \$48,000 (Fredric March, Douglas Campbell). Previous week, \$27,389 with TG-ATS subscription.

Last week, \$28.531 with TG-ATS subscription.

Kean, Shubert (MC-T) (3d w (\$6-\$7.50; 1.876; \$72.264) (Alfred Drake). Previous week, \$72.438.

Last week, \$71.204.

Toys in the Attic. Forrest (D-RS)

1st wk) (\$4.50-\$5.40; 1.760; \$50,726) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week \$38.524 with TG-ATS subscription, National, Washington. Washington.

Washington
Last week \$24.512 with TG-ATS
subscription after opening here to
one endorsement 'Murdock Inquirer' and two qualified approvals 'Gaghan, News; Schier, Bulle-

ST. LOUIS
Sound of Music, American (MC-RS) (1st wk) : \$4.50-\$6.50: 1.863;
\$47,500) (Florence Henderson).
Previous week. \$137.286 for 10 performances, State Fair Music Hall,

Dallas.

Last week, \$45.717 for six performances in St. Louis: plus \$30.
936 for two performances Oct. 22

in Dallas for an eight-performance
total of \$76,653.

TORONTO

Gay Life, O'Keefe MC-T) (1st wk) (\$6.50; 3,200; \$84.750) (Walter Chiari, Barbara Cook, Jules Mun-shin). Previous week, \$74.160 with TG-ATS subscription. Fisher, De-troit

Last week \$66.355 for seven performances with O'Keefe-TG-ATS subscription after opening here Oct. 24 to one rave (Evans, Telegram), one qualified approval (Whittaker, Globe and Mail) and one pan (Cohen, Daily Star).

Taste of Honey, Royal Alexandra (D-RS) (3d wk) (\$5.50; 1.525; \$38,103 (Hermione Baddeley, Frances Cuka). Previous week, \$26,888 with TG-ATS subscription.

Last week, \$23,283 with TG-ATS subscription.

WASHINGTON
National Repertory Co., National
(Rep-RS) (1st wk) (\$4.95-\$5.95;
\$1.683; \$41.335) (Eva Le Gallienne,
Faye Emerson).

Faye Emerson).
Last week, \$26,594 with TG-ATS
subscription after opening tour
here Oct. 24 with "Elizabeth the
Queen," which drew two endorsements (Carmody, Stan: Coe. Post)
and one pan (Donnelly, News).
"Mary Stuart," which is to run in
repertory with "Elizabeth," was
presented last Sunday (29) for one
performance and will be repeated
here for another performance tomorrow (Thurs.).

Ist wk) (\$4.95-86; 1,032; \$29,400)
Zero Mostel, Alfred Ryder). Preprious week, about \$24,800 with
FG-ATS subscription.

SPLIT WEEKS

SPLIT WEEKS

Robert Dow. of Canadian Broadcasting Corp. staging department,
was premiered last Wednesday

Last week, \$25,558 with TG-ATS
subscription.

MILWAUKEE

Music Man, Pabst (MC-RS). (2d

Rivoli, Toledo, Tuesday-Wednesagency here.

Thurber Carnival (R-RS) (Imegene Coca, Arthur Treacher, King Donovan). Previous week, \$15,546, Ford's, Baltimore.

Ford's, Baltimore.

Last week, about \$26,927 for seven performances: Veterans Memorial, Providence, R. I., Monday (23), one, around \$5,000; Palace, Danhury, Tuesday (24) one, about \$5,000; Capitol, Binehamton, Wednesday (25), one, around \$5,000; Auditorium, Rochester, Thursday-Saturday (26-28), four, \$11,927.

GREAT AMERICAN PLAYS DIGEST OK REFERENCE

John Lovell Jr., professor of English at Howard Univ., has an excellent reference book in his new "Digest of Great American Plays"
(Crowell, \$5:95). The volume rates
a place with the Burns Mantle,
John Chapman, Louis Kronenberger, and kindred source material.
It includes not only summaries of
100 plays from pre-Revolutionary
and Civil War sources. "A Americana up until the present, but includes casts of characters, interpretations of the significance of the
work at its time; historical notes,
and an act-by-act retelling of the
play plots. It is thus not merely a
capsule digest of the plays, but an
analysis of each act. Digest of Great American Plays' analysis of each act.

It is thoroughly cross-indexed as authors, some miths, outstanding roles, casts, locales, regional ori-gins, lengths of runs, Pulitzer (and gins, lengths of runs, Pulitzer (and kindred) prizes, premiere dates, etc. Withal, it is highly informa-tive as well as good reading for the legit buff. It's a natural for amateur, stock, strawhat, campus and kindred producers. Abel.

Ind'p'ls Musicals Season Drew 72 200 Lost \$21,971

. Indiananolis. Oct. 31. Though a total of 72.809 persons saw six shows last summer in the Brown Theatron at Butler Univ., Starlight Musicals ended the summer season with a \$21.971 loss. The 367 guarantors who pledged \$54.830 will be asked to pay 30% of their guarantee to meet \$16.000 of the deficit, while the rest will be absorbed by Starlight.

absorbed by Starlight.

The most popular offering of the season was "Showboat," attended by 17,332 persons who paid \$38,009. The 1960 season attendance for seven shows was 71.527.

NETC Awards to Norton, Also Lindsay & Crouse

Also Lindsay & Crouse
Boston. Oct. 31.
Elliot Norton. drama critic of
the combined Record American,
was given a spec al citation by the
New England Treatre Conference
at its recent annual meeting. The
award called the vet reviewer,
"First president of the NETC and
outstanding drama critic; for his
vision in recognizing the need for
a New England Theatre. Conference and for his brilliant leadership, consistent devotion and respected guidance; above all, for his
creative criticism, which has won the admiration and respect of his fellow professionals and devoted readers."

The regular NETC annual award went to co-authors Howard Lind-say and Russel Crouse, "whose many collaborations have given to many collaborations have given to audiences contemporary comic classic and have filled theatres throughout the world with the sound of pleesant laughter." Other special citations went to Dr. Edwin Burr Pettel, of Brandeis Univ.; the Boston Children's Theatre; Mrs. Howard J. Children, of Winchester; the Grove Press; the National Thesp an Society, and the Boston Arts Festival

Offer 'Jacques and Jill,' Local Tuner, in Toronto

Toronto, Oct. 31.
"Jacques and Jill." a musical by
Robert Dow, of Canadian Broad-casting Corp. staging department,
was premiered last Wednesday
125) at Centre Stage here.

day (24-25), two, around \$13,500; Civie, Grand Rapids, Thursday-Friday (26-27), two, about \$18,000; Scottish Rite, Ft. Wayne, Saturday (28), two, \$11,250. Short \$22,625 Mandar \$23,561 (6), Scottish Rite, Ft. Wayne, Saturday (28), two, \$11,250. 'Shot' \$32,685, 'Murder' \$24,443 (6); 'Kwamina' \$30,532, 'General' \$13,567

Business on Broadway was generally down last week. Receipts were healthy for about 60-65% of the shows on tap. Boxoffice was slack for the remaining entries, of which there were three casualties last Saturday night '28.

The sellouts were "Camelot," "Carnival." "How to Succeed in Business Without Really Trying," "Mary, Mary," "Milk and Honey," "Sail Away" and "An Evening with Yves Montand." "Come Blow Your Horn" did it again last week

with Yves Montand." "Come Blow Your Horn" did it again last week by climbing to another new high gross for its run at the Atkinson Theatre. "Shot in the Dark" was also a sellout. Grosses below have been re-duced by commissions where the atre parties are mentioned.

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy)-Danna), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operation of the control of th

*Blood, Sweat and Stanley Poole, Morosco (C) '4th wk; 28 p) '\$6.90-\$7.50; 999; \$41,960) 'Darren Me-Gavin). Previous week, \$14.201. Last week. \$14.288.

Camelot, Majestic (MC) (47th wk; 377 p) (59.40; 1.626; \$84,000) (Julie Andrews, William Squire). Previous week, \$84,022. Heleas Scott is subbing for Miss Andrews,

who began a two-week vacation last Thursday (26). Last week, \$83,962.

Caretaker, Lyceum (CD) (4th wk; 29 p) (\$6.90-\$7.50; 955; \$32.582) (Donald Pleasance, Robert Shaw, Alan Bates). Previous week, \$24,453. Alex Davion succeeded Bates last Monday (30).

Last week, \$27.358.

Carnival, Imperial (MC) (29th wk; 228 p) (\$8.60; 1.428; \$68,299) (Anna Maria Aberghetti). Previ-ous week, \$68.375. Last week. \$68.428.

Come Blow Your Horn, Atkinson (2) (36th wk; 285 p) (\$6.90-\$7.50; 090; \$43.522). Previous week, 1,090; \$29,615. Last week. \$30,163.

Cook for Mr. General, Playhouse (C) 12d wk: 12 pl :86.90-\$7.50; 994; \$37,000 (Bill Travers). Previous week, \$14.263 for four performances and two previews.

Last week, \$13.567.

De Re Mi, St. James (MC) (40th wk: 320 p) (\$8.60-\$9.50; 1.615; \$69.500) (Phil Silvers). Previous week, \$64.712. Last week. \$55.749.

Last week. \$55.749.

Evening With Yves Mentand,
Golden (Solo) (St wk; 6 p) (\$6.90\$7.50; 773; \$27.500).

Opened Oct. 24 to five endorsements (Crist, Herald Tribune; Gilbert, Mirror; McClain, JournalAmerican: Taubman. Times; Watts,
Post), one qualified approval
(Peper, World-Telegram) and one
thumb-down (Watt. News).

Last week. \$23.561 for six performances.

*Far Country, Music Box (D) (30th wk; 239 p) (*6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill-Ludwig Donath). Previous week.

week, \$19433. Exits Nov.

From the Second City, Royale (R) (5th wk; 39 p) \$6.90-\$7.50; 999; \$41,158). Previous week. \$17,594. Last week. \$13.444.

How to Succeed in Business Without Really Trying, 46th St. (MC) (2d wk; 17 p) (\$9.60; 1.342; \$66,615). Previous week, \$63,371 with parties.

Last week, \$65,086 with parties.

*Irma La Pruce. Plymouth (MC) (57th wk; 452 pt (\$8.60: 999; \$48.-250 (Elizabeth Seal, Denis Quilley).

Previous week, \$40,980. Moved last Monday (30) to the Alvin.

Last week, \$38,698.

Kwamina, 54th St. MD) 1st wk; 8 p) 18.60; 1,434; \$60.000. Opened Oct. 23 to two favorable notices (Chapman, News; Taubman, Times) and five unfavorable 'Kerr, Herald Tribune; McClain, Journal American; Nadel. Wor gram; Slocum, Mirror; World-Tele-

Last week \$30.532 with parties

Let It Ride, O'Neill 'MCD '3d wk; 20 p) (\$9.60; 1.050; \$54.508) George Gobel, Sam Levene. Pre-vious week, \$45.539 with parties. Last week, \$37.237 with parties.

Mary Mary, Hayes (C) 34th wk; 268 p) 186.90-\$7.50; 1,139; \$43.380) (Barbara Bel Geddes, Barry Nelson, Michael Wilding). Previous week, \$43,444.

Last week, \$43,432.

Milk and Heney, Beck 3d wk; 23 p (\$8.60-\$9.60; 1.280; \$63.400) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, \$61,-327 with parties. Last week. \$61.328 with parties.

(293d wk; 2,334 p) \$8.05; 1,551; \$69,500 (Michael Allinson, Margot Moser). Previous week, \$51,463 with Rosemary Rainer pinchhiting for Miss Moser, who returned from a two-week vacation last Monday (30). Last week *My Fair Lady, Hellinger (MC) 93d wk; 2,334 p) \$8.05; 1,551;

Purlie Victorious, Cort ·C) ·5th wk; 36 p) ·\$6.90-\$7.50; 1,155; \$41,-000). Previous week, \$18.863. Last week, \$18.553. Moves Nov. 20 to the Longacre.

Sall Away, Broadhurst (MC) (4th wk; 31 p) (\$8.60-\$9.40; 1.214; \$58,-136). Previous week, \$58.011 with theatre parties.

Last week. \$58,161 with parties.

Shot in the Dark, Booth (C) 2d wk; 13 p) (\$6.90-\$7.50; 807; \$33,000) (Julie Harris). Previous week, \$22,-730 for five performances and one

Last week. \$32.685 with parties, believed to be a house record. seume of Music, Lunt-Fontanne (MD) 196th wk; 764 p) 189.60; 1,407; \$75,000 Martha Wright). Previous week, \$75,095. Last week, \$72,644.

Unsinkable Molly Brown, Water Garden (MC) 52d wk; 412 p) \$8.60-\$9.40; 1.404; \$88.000 Tam-my Grimes). Previous week, \$64,-792.

Last week \$62,278

Last week. \$62.278.

Write Me a Murder, Belasco D)
(1st wk; 4 p. \$6.90-\$7.50; 967;
\$38,500) James Donald, Kim
Hunter, Denholm Elliott, Torin
Thatcher, Ethel Griffies).
Opened last Thursday night
(25) to five favorable reviews
(Chapman, News; Kerr, Herald
Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times) and two unfavorable
(Coleman, Mirror; Watts, Post).
Last week, \$24,443 with parties
for four performances and two
previews.

Clesed Last Week
De Yeu Knew the Milky Way?
Rose (D) (2d wk; 16 p) (\$6.90\$7.50; 1,162; \$46,045) (Hal Holbrook, George Voskovec). Previ-\$7.00; 1,102; \$45,045) (Hal Hol-hrook, George Voskovec). Previ-ous week, \$9,104. Closed last Sat-urday (28) at an estimated loss of its entire \$60,000 investment. Last week, \$7.015.

Everybody Leves Opal, Longacre (C) (3d wk; 21 p) (\$6.90-\$7.50; 1,101; \$40,019). Previous week, \$10,319. Closed last Saturday 22) at an estimated loss of its entire \$100,000 investment. Last week, \$7,319.

*Fiorelle, Broadway (MC) 100th wk; 795 pl (\$5-\$7.50: 1,900: \$59,-000). Previous week, \$42,643. Closed last Saturday (28) at an estimated profit of over \$371.661 on its \$300,000 investment.

Last week, \$50.425.

Look: We've Come Through.
Hudson 'C' '1st wk: 5p' '\$6.90\$7.50; 1.065; \$40.000.
Closed last Saturday '28' at an estimated loss of its entire \$100,000 investment after opening the previous Wednesday night '25' to three favorable not' 'es' ! evinson,
(Continued on page 84)

CASTING NEWS

Fig. 123 are available parts in upcoming Broadway, off-Broadway, off-Bro

On the available parts listed, the tabulation includes properly in the available parts listed, the tabulation includes properly in the part this season, but, for which, the manager as an area't holding open carsing calls. Parenthetical designation of the property of the

Legit

PROBLEM

PRO

Thank you EVERYONE...

for your warm reception to my portrayal of "RUTHANNE" in

"THE SAP OF LIFE"

tenor, 30-40, skinny, poetic; man, 38, singer-dancer, squat, swarthy, cruel; man, 35, non-singing, tall, straight, reserved; boy, 10, act, sing and play bugle; boy, 12, angelic choir voice; femme, 14, fibroad mid tela old peavant man and an old aristopeen return and and the system of the system

Stated, the tabulation includes prosensing but, for which, the manage-cassing calls. Parenthetical designa. (Di Drama, (MC) Musical Comedy, (Rep) Repertory, (DR) Dramatic parts femme, 20. small, lyric soprano; femme, 20. small, lyric soprano; femme, 50's, strong persor call, above information.

So They Say

"I'm afraid the cast finds me dreary after Richard. He kept open house in this room every night, you know—not only for the company. Friends from bars around would say, 'Let's drop over at Richard's tonight."

Richard's tonight."
"Well that's all stopped now. I have to keep my door closed.
It isn't only that I need energies for this role. But I get only a
fraction of what he did. I can't keep the bar in this room filled.
—William Squire, who recently succeeded Richard Burton as
costar of "Camelot," as quoted by Frances Herridge in the N.Y.
Poet

"At the beginning, I got 50c a night for performing, I used to say to my mother that it didn't pay to cry that much for 50c. In those days, you see, every Yiddish play had an orphan, and I was usually it."—Molly Picon, costar of "Milk and Honey," as quoted by Joseph Morgenstern in the N.Y. Herald Tribune.

ducer, Lance Barklie (53 E. 65th St., N.Y.). Available parts: lead femme, 45, strong legit voice; lead man, 20's; femme comedy lead, 30's, scrawny; ingenue; man, 40's, likeable villain; boy, 12, wild, precocious. All parts are Negro. Mail photos and resumes c o Glasser, above address.

"Story of Mary Surratt" (D). Pro "Story of Mary Surratt" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y., PL 7-1710). All parts available. Auditions today, (Wed.), 10 a.m. 4:30 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N. Y.). Script available at the Drama Book Shop (51 W. 52d St., N.Y.). Some non-Equity people may be used in smaller parts and all Equity members should bring their membership cards.

cards.

"Iwo By Sareyan" (D. Producers, Shelly & Barry Gordon (20 E. 53d St., N.Y.; PL 2-1360). Available parts for future possible replacements: character man, 20-55; two Puerto Rican-looking young men who play the guitar and sing; two Negro young men, strong, muscular; boy, 8; nale midget; three temmes, 18-25, pretty. Mail photos and resumes 6.0 James Hay (East End Theatre, 85 E. 4th St., N.Y.).

"Whom the Gods Love" (D)

"Whom the Gods Love" (D).
Producer, D'Arey Productions (66
W. 46th St., N.Y.; JU 2-4860, Ext.
63. Part available for young, Latin
type femme for lead. Apply
through agents only, c/o Scotti
D'Arcy, above number.

TOURING
"Carnival" (MC) "Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for two male fire jugglers, a dwarf who sings well and a tall man plays the trumpet well and sings. Contact Peggy Shields, above number.

"Genevieve With Love" (R. Producer, Herb Rogers Mayflower Hotel 61st St. and C.P.W., N.Y.; CO 5-0060). Spots available for musical combos that also do comedy routines and other vaude acts for this musical revue. Mail photos and resumes c/o above address

"World of Suzie Wong" (D. Producer, David Kitchen (118 W. 79th St. N. Y.; TR 4-7760. Replacement parts available for a young attractive Oriental femme and several American blonde sailor types, 21-25, for a 20-week bus and truck company which opens Oct. 28. Call Ed Douglass, above number, 11 a.m.-3 p.m., Monday-Friday.

Television

"Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions 410 S. Michigan Ave., Chicago; WA 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area. in Chi area.

"Naked City" (dramatic series) "Naked City" (dramatic series).
Producer, Herbert, B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

Films

"Acquaintance" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: femme, 20's, attractive; man, 25-30, tall, attractive; man, 40's, continental type. Mail photos and resumes c/o above

B'way Grosses

Continued from page 83

World-Telegram; McClain, Jour-nal-American; Watts, Post) and four unfavorable (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times). Last week, \$9.420 for five per-formances.

formances.

Opening This Week

Garden of Sweets, ANTA (D) 6.90; 1,185; \$47,000) (Katina Paxinou).

Payinou).

Ben Frye and Irving Squires presentation of play by Waldemar Hansen. Capitalized at \$150,000, opened last night (Tues.) at a cost of approximately \$150,000 and can be considered to the construction of the constructi break even at around \$20,000.

break even at around \$20,000.

Complaisant Lover, Barrymore 1C1 (\$6.90-\$7.50; 1,067; \$42,000)

Michael Redgrave, Googie Withers, Richard Johnson.

Irene Mayer Sclanick, in association with H. M. Tennent Ltd., Donald Albery and F. E. S. Plays Ltd., presentation of play by Graham Greene. Capitalized at \$125,000, opens tonight (Wed.) at a cost of approximately \$100,000 and can break even at around \$25,000.

Kean, Broadway (MC) (\$8.05-9.40; 1,900; \$79,700) (Alfred

\$9.40; 1,900; \$79,700) (Alfred Drake).

Robert Lantz presentation of musical with lyrics and music by Robert Wright and George Forrest and book by Peter Stone, based on Jean-Paul Sartre's adaptation of Alexandre Dumas' play. Capitalized at \$400,000, opens tomorrow night (Thurs.) at a cost of approximately \$400,000 and can break even at around \$46,000.

ROSEMARY PRINZ

Who Appears Daily as PENNY on CBS-TV's "AS THE WORLD TURNS"



Broke the Box Office Record For Five Years When She Appeared as

JENNIFER IN "PAINT YOUR WAGON" this past summer at Guy S. Little, Ir's. SUMMER OF MUSICALS at the Jrs. SUMMER OF MUSICALS at the Grand Theatre in Sullivan, Illinois. The entire eight performances of PAINT YOUR WAGON were com-pletely sold-out before the produc-tion opened. Miss Prinz has just com-pleted a return engagement to Illinois appearing as

GITTEL IN "TWO FOR THE SEESAW" in a split-week four produced by Guy S. Liftle, Jr. Again, Miss Prinz won the praise of critics and audiences and played to capacity business.

Currently at ONE SHERIDAN SQUARE, New York "Patricia Bruder is especially winning.

Pretty, piquant and with a lovely voice, she is an actress of sureness and charm."

VARIETY

"Patricia Bruder has her chance to evoke a girl as real as sunlight-and as warming. She is a singer of merit.

NORMAN NADEL New York World Telegram & Sun

"Patricia Bruder is charming as a young realist." HOWARD TAUBMAN

"Patricia Bruder portrays true love with nice sincerity."

New York Times

RICHARD WATTS, JR. New York Post

PATRICIA BRUDER

Also Appearing as "ELLEN" in

"AS THE WORLD TURNS" CBS-TV

Representation: TED MEYER, 200 West 57 St., New York 19, N. Y. JUdson 6-7255

Literati

Girodias' New \$1 Mag
Next month Maurice Girodias, head of the Olympia Press in paris, will launch his Olympia Monthly Review, to be printed in Paris. London and New York and sell for \$1. Girodias will use it to fight against the movement in Paris to try to close down his Olympia Press, noted for its erotica output as well as the dedication of banned names which later became important worldwide literary figures, among them Henry Miller, Vladimir Nabokov, J. P. Donleavy, Lawrence Durrell, Samul Portage and Samula Mildellice Service and Samula

rait Disney, and Disney and Disney as the present national wildlife Week to be observed March 18-24.

In 1934 Darling was named chief of the U.S. Biological Survey, fore-runner of the present Fish & Wildlife Federation in 1936 and Wildlife Survey, fore-runner of the Present Fish & Wildlife Federation in 1936 and Wildlife Federation in

should have freedom to do as it likes.

There also might be a bit of provocation in this since his erotic material flourishes when for bidden in the U. S. and Britain o even in France. He has admitted he prints a lot of tripe as well as good books, but that this is part of his business. He just wants to fight any suppression which could then lead to greater losses in expression and publishing.

Curtis Sees OK Last Quarter to Write a Good Advertisement IA Curtis Publishing Co. expects Short Course in Copy Writing?" fourth quarter revenues to addynce "markedly." from the level of the first three periods this year. Curtis revenues and carnings for the first nine months of 1961 were water N. Rowan, as treasurer: and first nine months of 1961 were and Arthur W. Littlefield as president.

quarter predictions on advance orders for space in the Curtis string of magazines to be published in the next few months and de-cared the recovery will continue into next year and result in im-proved revenues during 1962.

story was reportedly distributed five days later.

The UPI maintains an office in Montpelier, Vt., and Federal courts have jurisdiction in every state, it was pointed out. Lawyers often prefer to have cases tried in district areas for various reasons.

Admen-Authors
In January and February Harper & Bros. will bring out two books by competitive ad execs.
First due is McCann-Erickson
International veepee Thomas Ait-

International veepee Thomas Ait-ken 'Jr.'s "A Foreign Policy for American Business." Prof. R. W. Austen of the Harvard Business School wrote a foreword. The next month will bring "How

of the first three periods this year.
Curtis revenues and carnings for in the nine months of 1961 were off from a year ago.

In the nine months ended Sept.
30. Curtis earned \$116,790 which publishing house bearing, their was not enough to cover preferred in the dividends, president Robert E. Books tradename. Littlefield as presidividends, president Robert E. Books tradename. Littlefield was MacNeal reported. "The fourth cuarter can't pick up the first nine months revenues and earnings this year will be lower than in 1960." Paterson, N. J. Both have back-grounds with other publishing and bookprinting houses.

MacNeal based his upbeat fourth quarter predictions on advance orders for space in the Curtis string of magazines to be published in the next few months and de-

in the next few months and decared the recovery will continue into next year and result in improved revenues during 1962.

\$52.280.000 Libel Suit

A \$52.280.000 libel action resulting from a 1958 United Press International story on the bombing of a Jewish temple in Atlanta, Ga. has been filed in U. S. District Court in Burlington, Vt.

It seemed to be a mystery why Vermont was singled out for trials of what is believed to be the largest suit for damages ever sought in a court in that state. The huge action was brought by Harded Noel Arrowsmith Jr. of Baltimore, who claims the UPI sory implicated him as a financer of the temple bombing. He says the story was submitted by UPI from Atlanta to New York and then on to approximately 5,628 news 1.edia clients.

The bombing occurred on Oct. 12, 1958, and the disputed UPI story was reportedly distributed five days later.

The UPI maintains an office in Office in the International Properties of England Technical Technical Technical England Technic

william Cole, author of Double-day's just published "Folk Songs of England, Ireland, Scotland and Wales." was until recently p.r. of

The UPI maintains an office in Montpelier, Vt. and Federal courts have jurisdiction in every state, it was pointed out. Lawyers often prefer to have cases tried in district areas for various reasons.

Chi Battle of the 4-H's

Chi Battle of the 4-H's

The battle for circulation between the 4-H boys (Hugh Hefner) Cancer" has achieved what is usual take plenty of expansion to go beyond.

The opening showed both hits all.

The off-and-on banning of Henry divisions, also published this fall.

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The off-and-on banning of Henry divisions, and divisions are succeed at the first have pressed for "vol- under the succeed with a first succeed with a first succeed after in individual acts of some of the performent, and the book became somewhat confusion to the book became somewhat confusion the hook became somewhat confusion the took of subsidiary richts of Faw-the central area of Chicago several diverse cities and towns.

Hefner's biweekly, Show Business Illustrated has been reversed after without a division of the first sale.

Hefner's biweekly, Show Business Illustrated has been reversed after without a division of the sale weeks from the took of subsidiary richts of Faw-the division of the sale weeks from the second issue. No statistics yet without the sale weeks from the second issue. No statistics yet without the sale weeks from the second issue. No statistics yet without the sale weeks from the second issue. No statistics yet without the sale weeks from the second issue. No statistics yet without the sale weeks from the second issue. No s

Kirov Leningrad Scale Draws Montreal Beefs

Mortreal, Oct. 31.
Some grumbling was audible locally about the high scale of tickets (up to \$10) for the Kirov Leningrad Ballet which Canadian

tickets (up to \$10) for the Kirov Leningrad Ballet which Canadian Concerts. & Artists presented via Manhattan. Appearing in the Forum, a hockey rink, the environment was hardly cozy and the expanse of empties considerable. Critical comment favored the Kirov group on elegance and style but found some warmth lacking and show-stopping individual virtuosics of the kind Boishoi offered. Young balletomanes apparently could not, or would not pony up the price to sit "outfield" at the hall here. While there was some tendency to attribute the scale to the Hurok office alone, knowledgeable showmen pointed out that the Russians are exceedingly "capitalistic" in demanding guarantees.

Substitutions in cast made with-out notice to audience also was rapped here.

Toast to Melba Biog

"Red Plush and Black Velvet' by Joseph Wechsberg (Little Brown; \$6.50) is a new bio of the Australian opera star, Nellie Melba (1861-1931), together with general recap of the era in which she sang and the musical history of her times.

ow, times,

'A Perhaps more than any singer

'A' I Perhaps more than any singer

'Brice Jenny Lind, Melba fired pubof lic imagination. Peche Melba and
Melba toast were named for her,
as well as drinks, beauty preparations and tobacco products. Chiler: dren are still given her name,
sistitough some contemporary parents
ok are unaware of the identity of the
eir joriginal Melba.

and In text and pictures. Wechsberg

original Melba.

In text and pictures, Wechsberg faithfully serves the artist and her epoch. Author's youthful experiences in music in Vicnna doubtless come to his aid in writing with authority on this subject. Tome is tonis and in writing with ad-thority on this subject. Tome is above usual standard of stage por-traiture, and likely will stand for some time to come as definitive work on Melba, It is a pity the bok lacks an index.

Show Out of Town

Point of View Los Angeles, Oct. 20.

Hal Borne & Paul Schrebmen presentation of revue in two acts (27 numbered with music by Hal Borne, lyrics by Paul Paul Borne, lyrics by Paul Borne, lyrics by Paul Borne, lyrics Martin, Staged by harles Martin, choreography, Roland Borne, lyrich Martin, Staged by Halley, Contact Paul Borne, Stars Jeannine Burnier, Steve Franken, John Gabriel, cheek Lee, Leafures Don McArt, Harold Gabriel, Leafure Low McArt, Harold Lender, Lyrich Baine Joyce, Alan Sues, Lyric Lyrich, Lyrich Landers, Opened Ct. 19, '61, at the Vine Street Theatre, follywood; \$5.40, top.

"Point of View" is a collection of pleasant; frequently ordinary songs and sketches enhanced by good production values and an excellent cast that puts it into the excellent cast that puts it into the entertainment class. Producers Hal Borne and Paul Schreibman appear to have a successful show for local audiences, though it would take plenty of expansion to go

Miss Burnier's Tacile comic talent, show, with imaginative sets back-Borne's music is pleasing, but ing each number for solid impact, tending to lack variation, and Don Roberts designed, with Conminus pop potential. "Give Me a rad Penrod's adept lighting an Guy," "You Asked Me-Do I Love asset and the Campbell costumes You?" and "Willow, Will He?" are rich and exciting, melodic, all'sung hand "rely by The standout number is a light, Michele Lee, who improces greatly frothy and colorful concocition with each local appearance.

"I'm Only Suprad to Love John Gabriel to advent e, while You? is a cute set change bit done "Effice's Night," a takcoff on "This

N. Y. Shows and Pressagents

Listed below are the current upcoming Broadway and off-Broadway shows, with their respective theatres and pressagents, plus the addresses and telephone numbers of the latter. This is published as a service to drama critics and editors and other newspaper people planning theatregoing visits to New York. Willard Keefe. of the League of N. Y. Theatres, 137 W. 48th St. (JU 2-4455) is available as a clearing centre for visiting scribes in obtaining tickets for Broadway shows. There is no such centre for off-Broadway.

BRQADWAY

Blood, Sweat & Stanley Poole (Morosco): Arthur Canter, 134 W. 44th t. (LO 3-4370).

Camelot (Majestic): Richard Maney, 137 W. 48th St. (CI 7-4646). Caretaker (Lyceum): Harvey Sabinson, 321 W. 44th St. (JU 2-4747). Carnival (Imperial): Harvey Sabinson, 321 W. 44th St. (JU 2-4647). Come Blow Your Horn (Atkinson): Seymour Krawitz & Merle Debuskey, 137 W. 48th St. (CI 7-7507).

Complaisant Lover (Barrymore): Arthur Cantor, 234 W. 44th St. (LO 3-4370). Cook for Mr. General (Playhouse): Abner Kipstein, 156 W. 44th St. (CI 5-6644).

Do Re Mi (St. James): Bill Doll, 1700 Broadway JU 6-8894). Evening With Yves Montand (Golden): (Richard Maney, 137 W. 48th St. (JU 7-4646).

Far Country (Music Box): Seymour Krawitz & Merle Debuskey, 137 J. 48th St. (CI 7-7507). From the Second City (Royale): Frank Goodman & Ben Washer, 165 7. 46th St. (CI 6-4180).

Garden of Sweets (ANTA): Harvey Sabinson, 321 W. 44th St. (JU

How to Succeed in Business, etc. (46th St.): Seymour Krawitz & Merle Debuskey, 137 W. 48th St. (CI 7-7507).

Irma La Douce (Plymouth): Frank Goodman & Ben Washer, 165 W. 46th St. (CI 6-4180). Kean (Broadway): Harvey Sabinson, 321 W. 44th St. (JU 2-4747). Kwamina (54th St.): Frank Goodman & Ben Washer, 165 W. 46th

St. (CI 6-4180).

St. (CI 6-4180).

Let It. Ride (O'Neill): David Lipsky, 230 W. 41st St. (CI 6-7180).

Mary, Mary (Hayes:: Seymour Krawitz & Merle Debuskey, 137 W. 48th St. (CI 7-7507).

Milk and Honey (Beck): Dick Weaver, 137 W. 48th St. (CI 7-0030).

My Fair Lady (Hellinger): Richard Maney, 137 W. 48th St. (CI 7-4646).

Purlie Victorious (Cort): James Proctor, 545 Fifth Ave. MU 7-5684).

Sail Away (Broadhurst): Frank Goodman & Ben Washer, 165 W. 46th St. (CI 6-4180)

St. (Cl 6-4180).

Shot in the Dark (Booth): Frank Goodman & Ben Washer, 154 W.
46th St. (Cl 6-4180).

Sound of Music (Lunt-Fontanne): Frank Goodman & Ben Washer,
165 W. 46th St. (Cl 6-4180).

Unsinkable Molly Brown (Winter Garden): Nat Dorfman, 1501 Broad-

way (LO 3-0858).

Write Me a Murder (Belasco): Sol Jacobson & Lewis Harmon, 229
W. 42d St. (CH 4-1482).

OFF-BROADWAY

American Dream and Death of Bessie Smith-Happy Days (repertory) (Cherry Lane: Howard Atlee, 200 W. 57th St. (CI 5-9125).
American Savoyards (Jan. Hus): David Lipsky, 230 W. 41st St. (CI 6-7180).

Balcony (Circle in Square): Max Gendel, 10 E. 39th St. MU 3-9752).
Blacks (St. Marks): Max Eisen, 234 W. 44th St. (OX 5-1864).
Buskers (Cricke): Arthur Cantor, 234 W. 44th St. (LO 3-4370).
Clandestine on the Morning Line (Actors): Max Eisen, 234 W. 44th

(OX 5-1864)

Connection (Living: James Spicer, 530 Sixth Ave. CVI 3-7569: Diffrent (Mermaid): Max Eisen, 234 W. 44th St. (OX 5-1864). Fantasticks (Sullivan St.): Harvey Sabinson, 321 W. 44th St. (JU 4747).

Ghosts (4th St.): Howard Atlee, 200 W. 57th St. (CI 5-9125).
Go Show Me a Dragon (Midway): Len Traube, 156 W. 48th St. (CI 5-7355).

Little Mary Sunshine (Players): Bob Ullman, 1545 Broadway (JU 6-0740).

Misalliance (Sheridan Sq.): Marian Graham. 341 Madison Ave.
(MU 4-3314).

O Marry Me (Gate): Bernard-Simon, 247 W. 46th St. CO 5-4168), Premise (Premise): Arthur Cantor, 234 W. 44th St. (LO 3-4370). Red Eye of Love (Provincetown): Bob Ullman. 1545 Broadway (JU 6-0740).

Sap of Life (1 Sheridan Sq.): Howard Atlee, 200 W. 57th St. (CI 5-9125).

Threepenny Opera (de Lys): Samuel Friedman, 1681 Broadway (CI

Time, Gentlemen Strollers:) Philip Bloom, 331 Madison Ave. 4YU 6-1340).

Two by Saroyan (East End): George Ross, 440 Riverside Dr. (MO 6-1953).

SCHEDULED OPENINGS

Gideon, Nov. 9 (Plymouth): Arthur Cantor, 234 W. 44th St. (LO 3-

4370).

Gay Life, Nov. 18 (Shubert): Dick Weaver, 137 W. 48th St. (CI 7-0030).

Man for All Seasons, Nov. 22 (ANTA): Barry Hyams, 1545 Broadway
(CO 5-4784).

Sunday in New York, Nov. 29 (Cort): Harvey Sabinson, 321 W. 44th
St. (JU 2-4747).

St.: JU 2-4747).

Daughter of Silence, Nov. 30 (Music Box): Frank Goodman & Ben Washer. 165 W. 46th St. (CI 6-4180).

Take Her, She's Mine, Dec. 21 (Biltmore): Sol Jacobson & Lewis Harmon, 229 W. 42d St. (CII 4-1482).

Mort Sahl, Dec. 26 Golden): Richard Maney, 137 W. 48th St. (CI 7-4848).

(CI 7-4646).

Night of the Ignana, Dec. 28 (Royale): Frank Goodman & Ben Washer, 165 W. 46th St. (CI 6-4180).

by cast duos throughout the show. is Your Life" is the brightest comThe Paul Francis Webster and edy hit. Miss Burnier again scores Ray Gilhert lyrics are fine.

The mainstay of the revue is its handsome physical production. A cleverly lighted curtain opens the show, with imaginative sets backnow, each number for solid impact. Don Roberts designed, with Conrad Penrod's adept lighting an asset and the Campbell costumes rich and exciting.

The standout number is a light. The standout number is a light. Phil Laughin's denoing a notefrothy and colorful concoction with the personality concedy, while worthy

Martin staged ith martinent co-operation with Roland Dupree's choreography.

Dale.

Broadway

MCA a rest Mind Weber

consist 2%, will consymptous to 2 and Nations

act Cry.
Catta of set
Malta: BarCanto tr Isopera 2004. moest 231 m 2) in the Walson's
2) in the Walson's
30 Petities expenses
4 to London age of
31 Ben. Korn4 sorie at the
Nat. 25 for his Nat. 23 for bis 8 arts 16th buthday

« Paralas, socialité légit of the post control spokes-ent for post control ties, into

Right Caras assistant to Columbic Privates you Paul N. Lazarus Jr. 1980 to the Amarctic as an ob-section, the Naty's Deep Freeze

Red notice long with the Hite St Rogis, now running the Massacite succeeding George Section in who has retired to his

September who has retired to his Step. Is and home Vegro buses buritone William Wattor his a new accompaniest. While I Stranger for his 45-concert for a U S via Columbia Management Same shop handles Wettablets now celebrated spouse. Long the Price Geton, Be'l makes an unactorlike project to Vaniety he is 85, now 33, as recently stated in an item describing his session in the hospital He has now recuperated and has resumed his routines at Wootstock, NY.

and ass resumed his routines at Worlstock, NY
Hills bod lawyer Albert Spar, who represents the John van Druten estate. In New York on business is connection with the playwing 18 properties and also to seout plays and talent for the Pasadena Physicouse.

M. Gure Sisters, at the Talk of the Token, does lated for the Communit Performance next Monday in London, with Jack Benny, George Burns et al. They just did an ATV spectacular, "Sunday at the Paliadium".

And Spectacular, Sanday at the Paliadium."

Andre Mortens of Columbia has see David Bar-Ilian to piano-solo with Amsterdam's Concertgebeouw Nw 4-5 It's a replacement for Swiet's Emil Gilels whose government cancelled him in aftermath to Dutch airport incident.

Walter W Naumberg Foundation's new president is Leopold. Matthes of the College of Muste bearing his name. He succeeds william Schuman of Juilliard School who moves Jan 1 to Lincoln Center of the Performing Arts as

Center of the Performing Arts as

Center of the Performing Arts as its president Monique Van Vooren, "queen" of the Artists & Models ball to be held at the Biltmore Dec. I, will preside over a pageant based on 8) years of Kit Kat Club Costume balls, to be called "Kit Kat Cavalcade" devised and produced by Hans Holzer.

Sommelier Society of America dies about 400 not difficult tasters for its French Champagn convocation last Thursday 126° at the Sherry-Netherland, Large numbers of familiar faces seen out of tweedo proved to be Manhattan

of twedo proved to be Manhattan maitres on a busman's holiday. Warren Harris, heretofore Paramount's tradepress contact, has an enhunced role in the publicity department, that of manager of ctestice services. Has to do with creating photographic and printed material and being liaison with consumer mags and paperback publishers.

somehow now it is missing. A new plaque will be donated. Nelson Vermette shifted by Hil-ton Hotels from the Queen Elizaon Hotels from the Queen Eliza-beth, Montreal, where he is resi-dent manager to succeed Gene Vot was become g.m. of the new NY Hilton, now under construc-tion in Rockefeller Coper. Vern-cte, long with Canadian National Ruleway, has been resident man-ager on the QE, a Canadian Na-ton... hate operated by Hilton far-ernational

Minneapolis

By Bob Rees 4000 Xeraes Arc. So., WA 6 6955

Acidemy Theatre presms "King Kings" (M-G) Nov. 8, or Kmas'

Pee Wee King and Wanda Jack-son are underlined at Loon nitery. Actor John Gavin here last week ugging current film, "Back

Pianist Lilian Kallir will be oloist with Minneapolis Symphony 'riday '3'

Harry Blons' Dixieland band pened second year in Hotel St. aul's Gopher Grill recently.

Old Log Theatre, Equity straw-hatter, brought back "All for Mary" which enjoyed successful run there three years ago.

Crowd of 42,000, including 2,000 standees, for Minnesota Vikings-Green Bay Packers pro-football game here was local club's first game sellout

Mantovani's one-nighter Mantovants one-nighter two weeks ago continued batoner's perfect record at University of Minnesota. Popular conductor racked up fifth sellout in five appearances in 3,600-seat Northrop auditorium.

Paris

By Gene Moskowitz (66 Ave Breteuil; SUF 5920)

New pop dance, the Twist sweep-ing niteries and danseries.

Charles Trenet in a oneman show at the Etoile and in for good

Oldtime film star Albert Prejean

nto Eddie Constantine's new pic, Gun Powder and Bullets."

Classic pianist Samson Francois readying a fling in films as a producer-director in France next season.

Jean Gabin, still one of the top pic stars in France at 57 with 70 films behind him, now refuses to make any with a doubtful morality. Melina Mercouri to star in "The Well Being," of M. Bruzetti adapted from the Italian by Michel Arnaud. Play starts at the Varietes in No-vember. Jules Dassin stages.

Sophia Loren set to star opposite
Tony Perkins in Anatole Litvak's
"Third Dimension" (UA) which
he begins nere next month. Miss

Loren just wound a role in Italo
"Boccaccio 70." Warren Trabant, longtime Yank

Warren Trabant, longtime Yank resident, now working on special news report program for NBC, with Victor Vicas, as well as string-ing for the new glossy mag Show Business Illustrated.

Eichmann TV

Continued from page 1

Continued from page 1 Continued from page 1 Continued and being liaison with consumer mays and paperback publishers.
Claude C Phillipe had moved his personal offices as g.m. and exer veepee of Loew Hotels to a new 31 Ave building, to be near the Summit Hotel and also the Warkort-Astoria, where he was long associated. It's no secret that Driguone is pitching for much of the Warkort-Astoria, where he was long associated. It's no secret that Priguone is pitching for much of the Warkort-Astoria, where he was long associated. It's no secret that I stell, now under construction. Loss of the Eugene O'Neill Bid-que from the Broadway and 43d Strometer, on the site of the Times Sq. building in which the plays we give was born, is a whodunit. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born, is a whodunit. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born, is a whodunit. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born, is a whodunit. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born, is a whodunit. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born, is a whodunit. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born, is a whodunit. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born in a play and the plays was born in a play and the plays was born in the store of the Supreme Court. It is a papealed to the Supreme Court. It was fixed to a pillar of the London shoestore, on Oct. 61, 1937, the annucleus and the plays was born in the store of the Supreme Court. It is a papealed to the Supreme Court

London

(HYde Park 4561/2/3)

Nicholas Parsons current topper the Society Restaurant.

Film producer Emeric Press-burger authored his first book. Associated British opened Its fourth Tenpin Bowling Centre in

Munchester last week.
Macgregor Scott, managing diroctor of Associated British-Pathe,
planing out to N.Y. Nov. 5.
Lord Archibaid, chairman of the
Federation of British Film Makers.

Federation of British Film Makers, plans to wed Mrs. Catherine Col-well Morton Gang hopped over from the Continent to see Bob Hope and returned to his Hollywood base

last weekend.

More than 100 stars attended the gala performance of Billy Smart's Circus in Shepherds Bush, sponsored by the Variety Club.

All persons with the surname Mills were invited to a sherry party and special screening of "Parent Trap" (BV) at Odeon. Peterborough.

Actor Peter Seliers reinquisness his interest in Ralph Coope Ltd., but the company is continuing, and Cooper will freelance in public relations, and writing fields.

Lion International's "Saturday Morning."

hatter, brought back "All for Mary Which enjoyed successful run there three years ago.

University of Minnesota Theatre opens its season Thursday '2' which collared four awards at the start of this season Thursday '2' which grant of the Acawith George Bernard Shaw's "Captain Brassbound's Conversion."

Earl Wrightson opens fortnight stay Thursday '2' at Hotel Radisson Flame Room, city's brightest of which are being devoted to Nov. 29.

Cound of 42 000 including 2 000 Fund. Fund.

Chicago

CDELaware 7-4984)

Don Graham, flack for Gaslight Clubs International, off to Europe to open Parisian edition.
George Jessel in town for a series of club dates and autographing parties for his new book, "Elegy in Manhattan."

Jane Russell made has Child Jestel.

Jane Russell made her initial Chi legit appearance last night (Tues., opening a month's engagement in "Skylark" at Drury Lane Theatre

Theatre.

Bill Alton, Del Close, Bob Camp,

Toan Rivers and Anthony Holland, Joan Rivers and Avery Schreiber opened in Second City's new satirical revue, "Alar-ums & Excursions," last night Tues.

Company of the Four will precompany of the rour will pre-sent Lillian Hellman's "Little Foxes" for two short weeks, Wednesday through Saturday (8-11 and Nov: 15-18 at John Wool-man Hall.

Chet Roble and Hots Michaels, keyboard fixtures at Sherman Hotel's Well of the Sea for more than a decade, departed in a man-

than a decade, departed in a man-agement revamp of hotelry's en-tertainment policy. Roble moved over to Diamond Jim's Steakery. Ami. Silvestri. Grace Collette, David Crane, Dick Balduzzi and Jim Demarcst open the new revue, 'Fantabulous Flickers," tonight at Sabre Room in suburban Palos Park. Second City will present Ed-ward Vbee's "Zoo Story" early in December.

Rome

By Robert F. Hawkins

Blackburn Twins in city for Italo

tele series.

Mel Ferrer here to shoot "The Black Lancers" for Royal Films.

Abbe Lane to Yugoslavia for "Julius Caesar and Pirates" (Ca-

Anthony Quinn to U.S. after winding "Barabbas" (DeLauren-

tils).

KMPC's Lloyd Perrin here for interviews with the Hollydoow-on-Tiber tribe.

Giorgio Papi to Paris for biz talks anent his Jolly and Unidis Companies.

talks anent his Jolly and Unidis Companies.
Sheilah Graham and Art Buchwald here for local o.o. and visits to "Cleopatra" sets.
Rosanna Podesta to Cairo for location work with Tab Hunter on "The Golden Arrow."
David Niven being dickered by Maxima Film for its upcoming "Captice City," from script by Guy Elmes.

Van Wood; and the new Flora Hotel snackery. K. S. Gininger of Hawthorn Books presented specially-bound K. S. Gininger of Hawthorn Books presented specially-bound copy of "This Is the Rosary," only tome of kind to bear intro by a Pontiff, to Pope John XXIII at private audience.

Hamburg

By Peter Morgan

"Ben-llur" in its 11th monthevidences no waning to interest, a record run for this city. Manager reports there are still cases of members of the audience fainting during the realistic sea-battle scenes and the now almost legendary during the realistic sea-

scenes and the now almost legend-ary chariot race.

Morris Ostir, Frank Sinatra's Reprise label lawyer, has been in Hamburg conducting negotiations for Regrise's distribution in Ger-many. Nothing definite set but reported that Ariola, a young firm situated in Gutersloh, may be situated in Gutersloh, may be Reprise's future German represen-

Reprise's future German Littles.

On Oct. 23 Bert ("Wonderland by Night") Kaempfert; returned from a flying, five-day trip to New York where he had talks with Decca toppers regarding future recordings. He also played them his newest album made for the company of the company o

Decca toppers regarding future recordings. He also played them his newest album made for Deutsch Grammophon in Hamburg which, Decca will release Jan. 15.

Filming has started of the glant to spectacular scheduled to be telecast from Hamburg New Year's Eve. One of the most ambitious projects ever undertaken, by the tv here, this show will contain only top names in a setting of big production numbers, and will have the formidable length of four hours.

The new director of the Hamburg Operetta House, top impresario Kurt Collien, is importing, the Marquis de Cuevas' Ballet for the gala reopening of the theatre. Nov. 2, The company will perform Tchaikovsky's "Sleeping Beauty" ballet with which it scored such a big hit in Paris a few months ago immediately before the death of the Marquis.

A new deal has just been set for the distribution of Bernie

immediately before the death of the Marquis.

A new deal has just been set for the distribution of Bernie Low's Cameo-Parkway labels by Ariola Schallplatten of Guterslohi. The negotation was carried out by Harry Walters, Cameo-Parkway's new land first! European manager. Former EMI executive, Walters has the test of evanading the labels. the task of expanding the labels activities in Europe. Two of their biggest names at present are Chubby Checker and Bobby Rydell.

Palm Springs By A. P. Scully (Tel. FA 4-1828)

Alan Ladd in to look over his

Martha Tilton and Curt Massey

Martha Tilton and Curt Massey at Palm Desert.

Mickey Mantle and Whitey Ford at Desi Arnaz's Indian Wells.
Ginny Simms hosting at North Shore Yacht Club, Salton Sea.

Shore Yacht Club, Salton Sea.
Village council sore at Bill Stout
of KTLA for featuring beef of
Negro leaders over their treatment
in Section 14.
Della Reese followed in Buddy
Lester as Chi Chi topper. Lester,
Dian Hart and Kavanaugh Twins

Dian Hart and Kavanaugh Twins were in for a week.
Darren McGavin's lawn is burned dry, while he is sweating through "Blood. Sweat and Stanley Poole" on Broadway.
Bob Lippert says he is going to build a Drive-In and he may beat Earl Strebe to it, though Strebe las a big sign showing where he is going to build one.

Casals in D.C. Continued from page 1

cellist was made public by White House Press Secretary Pierre Sal inger

In inviting Casals, the President wrote: "Your performance as one of the world's greatest artists would lend distinction to the entertainment of our invited guests."

In accepting, Casals said, in part:
"I know that your aim is to work
for peace based on justice, understanding and freedom of all
mankind. These ideals have always been my ideals and have
determined the most important
decisions—and the most painful
renunclations—of my life...
"Mar the music that I will play

Elmes.

"Yanco" and "Animas Trujano,"
Mexican pix shown in Venice, get
the gala treatment here via special
screenings set up by Mexican Embassy and Unitalia Film.

New on the Via Veneto: the
Sans Souci. a bustling beer and
goulash spot: The Angolo di Roma,
dine and drink dancery, featuring

Hollywood

Max Youngstein arrived for UA talks.

Laurence Harvey back from

Laurence Harvey
Europe,
Joseph R, Vogel in for twoweek
studio sesh.
Mike Connors left for Caracas'
nitery stand.
Bill Woods joined Louis Prima's

Keclou Corp. as a promotion di-

Sol Lesser kudosed by Advertis-ing Assn. of West for distinguished

of sked.

Gary Crosby adopted son.
Steven, of his wife by a previous

marriage.

Deborah Walley's minor contract

Deborah Walley's minor contract with Walt Disney Productions court-approved.

Abe Schneider and Leo Jaffe here for two weeks of Columbia Pix production talks.

Jerry Lewis and staff skied to Las Vegas for two sneak previews of "The Errand Boy."

Lee Sabinson appointed exect assistant to "Bus Stop" producer Robert Blees at 20th-Fox.

American International Pictures moved to Sunset Strip headquarters from Red Skelton Studios.

Seymour Mayer left for Tokyo on first leg of sevenweek world tour to set Christians preems of "King of Kings."

Michael "Mickey" Zide upped from print control manager to as-

from print control manager to assistant to AIP distribution veepee Leon P. Blender.

Jerry Giesler, now 74, described

in "serious" condition at Mount Sinal Hospital here from a heart ailment. Famed attorney suffered a series of heart attacks in 1959

Santiago

By Hans Ehrmann

Actress Mares Gonzales re-

Actress Mares Gonzales returned from France
Recital by Mexican pianist Jose
Kain at Club de la Union.
Goyesca night club transformed
into beer and sandwich eatery.
Pinter's "The Caretaker" transferred from Talia to Petit Rex.
Argentine Revue Co. from
Teatro Maipo, headed by comic
Tito Lusiardo, at the opera.
Conductor Victor Tevah to Israel
to be member of the Pablo Casals
International Cello Competition
jury.

Jury. Italian Opera Co. headed by Lucia Cappollino, Rona Canachl and Umberto Borghi at Teatro Municipal.

The Duvauchelle Brothers Co. The Duvauchelle Brothers Co. touring northern provinces in "Marriage-go-Round" and "Look Back in Anger." Susana Bouquet af Teatro Maru in Leslie Storm's "Black Chiffon";

another legit opening was Asun-cion Requena's "Tiger Skin" at

another legit opening was Asun-cion. Requena's "Tiger Skin" at Petit Rex. Kammerspiele, the Santiago based German Rep. Co. directed by Rein-hold Olszewski, began a 13 coun-try Latin-American tour. Co's stars are Ulrich Haupt and Joachim Teege.

Australia

By Eric Gorrick (Film House, Sydney) West Australia abolished cinema

admission tax.

Molly Bee here on second visit for nightclub and ty dates.

Molly Bee here on second visit for nightcub and ty dales.
Old Vic troupe scoring at Rayal, Sydney, for J. C. Williamson Ltd.
"Come Blow Your Horn" away to solid start at Palace, Sydney, for Garnet Carroll.
"Spartacus" (U) winding a 45-week run at Forum, Sydney, for Greater Union Theatres.
Peter Graves here to star in "Sound of Music" at Princess, Melburne, for Garnet Carroll.
Peter Dawson, onetime famed Aussie singer, died here after a lengthy illness, at the age of 79.
"My Fair Lady" goes out on the road the middle of this month following 18-month run at Her Majesty's, Sydney, for J. C. Williamson Ltd.

following 18-month run at ner Majesty's, Sydney, for J. C. Wil-liamson Ltd.
Columbia will blanket release
"Pepe" next month following an 18-week run at Lyceum, Sydney, for Greater Union Theatres. Robert Kapferer, foreign pie distributor, refused to have censor-ship cuts made in French pie "Breathless." Pie will be returned to the producers.

to the producers.

Greater Union Theatres will bring in "Black Tights" (BEF) for a Yuletide run bid at Forum, Sydney, GU also setting plans for Aussie preem of "El Cid."

OBITUARIES

IN MEMORY OF MY BELOVED BROTHER

Harry Revel

Died November 3rd, 1958

Who Gave So Much, and Left So Much for the World to Enjoy

You Can Never Be Forgotten

which McClintic directed, won the of a beginning stage career. He Pulitzer Prize for the 1934-35 seather. The following season "Winterest," which he also staged, then spent some time in Sietly copped the New York Diama & Hersell of the Sietly of the Siet

GUTHRIE McCLINTIC

ters." Zoe Akins' "The Old Maid."

and "Foolish Notion," which he

GUTHRIE McCLINTIC

Guthrie McClintic, 68, Broadway producer and director, died of cancer Oct. 29 in his home at Sneden's Landing, N. Y. During the den's Landing, N. Y. During the Lady's Not for Burning." His latest Broadway venture was "Garcourse of his 40-year legit career, he staged 94 productions, 31 of which starred his wife, actress Katherine Cornell. He had been all since last April.

His directorial credits include "Romeo and Judict." "Hamlet." "Anthony and Cleopatra," "The Doctor's Dilemma." "Indica" "Mande," "Indica" "Saint Joan," "The Three Sisters Wason and "Foolish Notion," which he coproduced of Lady's Not for Burning." His directorial credits include "Conn.) Country Playhouse.

Originally headed for a Wall St. cris insistence that he become a "Mande," "Indica" "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the Conn. "Winterset." "Him Tor." "Vale U., where his appetite for the connection of the Woolley, Thornton in 1922, he was settled on scripts instead of bonds.

Some of his postgraduate years hevel and "Vale U., where his appetite for the connection of the Woolley had been and the post of the Woolley had been and the connection of the Woolley had been and the post of the Woolley had been and the post

however, were spent selling securi-ties to fill the unemployment gaps

Reni, Al and Billy

ception of a rational universe. ception of a rational universe."
Surviving are his wife, Mrs. Jessie Danz, two sons, William and Frederic, both of Seattle; a daughter, Mrs. Dorothy Forman of Beverly Hills, nine grandchildren and three great grandchildren; a brother, Si Danz and two sisters, Mrs. Sarah Carrol. and Mrs. Lily Winslow, all of Seattle.

SENATOR' FRANCIS MURPHY
Francis Murphy, 73, known in
vaudeville as "Senator" Murphy
died in Los Angeles Oct. 26. Born
Samiel Lettravnik in Russia, "Senstor" was one of a series of vaudeville staples in the heyday of
Keith-Albee and kindred circuits
who satirized politics. It was yesteryear's parallel to today's Mort
Sahl and the cranial comics.

"Senator" Ed Ford, creator of
"Can You Top This?" was of the
same genre. So were Harry Green
and Walter C. Kelly who, however, hore down on then-permissible Negro dialectic stonies; Kelly
was an uncle of Primers Grace
Kelly Rainier of Monaco. Henry
"Squidgulum" Lewis was another
practitioner of the currently topireal cuin practitioner of the currently topi-

"Senator Murphy leaves two brothers and two sisters.

ALMA HARDING DEAN

ALMA HARDING DEAN
Alma Harding Dean, age unreported, died Oct. 17 at Woodstock,
N.Y., where she had lived for
some 30 years. Her theatrical background including vaudeville and
silent films and she is supposed
to have been with the Zeigfeld
Follies as Fanny Simpson. She did
a song and dance turn with her
late husband, Earl Dean.
Surviyors include three nephews.

Survivors include three nephews, believed non-pro: Richard Lee of Miami, James M. Cox Jr. of Dayton and John W. Cox of Baltimore.

NORMAN HARRIS

Norman Harris, 52. secretary-treasurer of the Toronto Musi-cians Assn. (AFM), died Oct. 21 in Toronto. Prior to taking the ad-

WE NEVER FORGET YOU

William Morris

KARL TAUSIG BOB

ministrative post with Toronto Local 149, he formed the Red Jackets, Four years later, he became chief arranger for Luigi Romanelli, conductor of the King Edward Sheraton Hotel. After Romanelli's death, Harris led the Toronto hotel's orch for several

Survived by wife and two sons

PERRY ASKAM

PERKY ASKAM

Perry Askam, onetime light opera leading man, died Oct. 22 in San Francisco. A native of Seattle, he went into legit after World War I. His baritone voice took him into lead roles in several Sigmund Romberg operettas, the best known being "The Desert Song."

Later he turned to grand operations.

Later he turned to grand opera in San Francisco, singing in such operas as "Pelleas and Melissande" and "Faust." He retired two decades ago.
His wife survives.

ALEXANDER CHERTOV

ALEXANDER CHERTOV
Alexander Chertov, 79, a retired
scenic artist, who had designed numerous settings for the Yiddish
Art Theatre, died Oct. 22 in Hollywood. He had done the sets for
"The Dybbuk." "Yoshe Kalb."
"The Brothers Ashkemazi" and
"Salvation" among others.
Two sons. daughter. brother and
sister survive

sister survive.

JOSEPH MACKEY
Joseph Mackey, 47, author and publicity writer, died at his nome in the Bronx. N. Y., Oct. 29.

He was a member of the publicity department at Warners at the time of his death, and previous to this was associated with American Broadcasting, the N. Y. World Telegram-Sun and the N. Y. Sun, His books were "The Froth Estate" and "Cruel City."

num & Bailey Circus for 25 years, died Oct. 20 in Bradenton, Fla. He retired from the circus in 1954. He joined Ringling Bros. in 1934. In joined Ringling Bros. in 1923 as contracting pressagent. In 192 he became general press rep. His wife and daughter survive.

Martin Charles Goldman, Martin Charles Goldman, 67, husband of Greta Rausch. concert publicist now with the Alix Williamson office, died Oct. 25 in New York, He also was stepfather of singer Lawrence Shadur who's in the Alfred Drake starrer, "Kean." Originally a lawyer in Berlin. Goldman won a case for some Swedes who sued the German government. This put him on the early Hitler verbaten list and he left Germany in 1933.

Wife, 65, of Cliftord Sifton, owner of dailies, radio and to stations in Canada, died Oct. 21 in Toronto. Husband owns The Regina Leader-Post and The Saskatoon Star-Phoenix: also has interests in several radio stations.

Leslie Stanton, 65, radio actor. died. Oct. 22 in Barnes. Fing. The original "Uncle Jeff" in the early radio children's program, he later became the first BBC musical director.

Rita Landrigan, of the Allied Artists contract department, died Oct. 25 in New York. She worked for Allied for the 15 15 years, and before that was at RKO.

William De Forest Manice, lawyer and a Metropolitan Opera Assn. director, died Oct. 26 in New York. His wife, two sons and daughter survive.

Peter Wilde, 42, radio actor, died Oct. 18 in Eastbourne, Eng. He was a regular cast member of radio's "The Archers" series.

Buchanan. James Buchanan, 23, nitery comic, dead of diabetes Oct. 24 in Hollywood. His mother survives

Widow of vet film writer Walde-mar Young died Oct. 20 in Holly-wood after a long illness.

Harold Woodall, pianist and vo-cal coach, died recently at his home in Richmond, Va,

Widow, 76. of painter Walt Kuhn, died Oct. 22 in New York after a long illness.

Mother, of Barna Ostertag, artists representative, died Oct. 18 in Piqua, Ohio.

Youngstein-AA

Continued from page 1

ized to finance Youngstein in his establishment of a production-distribution setup, and preliminary distribution setup, and preliminary talks already have been held by Hirsch & Co., and Boor. Steams & Co. of N.Y. in behalf of the syndicate with Broidy and other company officers.

pany officers.

Broidy, just returned from NY.
acknowledged Monday 36 that
"there have been telks." but insisted "no specific proposels" had
been advanced. He acknowledged
that the syndicate backing Youngstein may have serious intentions,
but insisted if such were the case
the intentions had not been clearly
communicated to him.

Youngstein, who left Monday
afternoon for NY. after a week
here on UA business, said it was
his understanding that terms of the
proposed buyout of AA had been
explained in detail to George D.
Burrows, exec v.p. and treasurer,
as well as to Broidy and Sam Wolf,
AA secretary, who accompanied
Broidy to Gotham last wock.

as well as to Broidy and Sam Wolf, AA secretary, who accompanied Broidy to Gotham last week. One report that Claude Giroux, who had bought Allied Stock held by Albert Zugsmith, was a member of the syndicate supporting pro-posed buyout was disputed by Broidy. He said, "I have Giroux's proxy."

Broidy. He said. "I have Groom's proxy."

Giroux is understood to hold 106,000 shares of A'lied Stock purchased at \$5.6212 per share. The amount, it's further reported, gives him a hold on close to 10 percent of the AA shares.

Syndicate backing Youngstein reportedly proposes acquiring AA stock at \$8 per share. It closed vesterday on the American Stock Exchange at \$6.50 per share. In its 39-week report, shud last May, Allied recorded 899.723 shares of common stock outstanding as of last April 1. This would put the proposed buyout size at a little more than \$7,000,000.

MARRIAGES

Ann Broesche to Rom McLeod, Houston, recently. He's a disk jockey on KILT in that city. Carol Ann Calife to Jessie Lee Turner in Newgulf, Tex., Oct. 5, He's a singer-songwriter. Marion Ferguson to Jimmy Jeter, Houston, recently. He's an actor

actor.

Cherie Ross to Sidney Bicese
Chicago, Oct. 20. Eride's an actiess
and agent with Talent Inc.: he's
a resident actor with Prory Lone

Theatre.
Gayla Graves to Jay Finger,
Dallas, Oct. 21. Pride's an actress;

he's an agent.

Ilse Seig to Ceell Barra, d. Woolwich, Eng., Oct. 23. He is a plan-

Harriet Stix to Phil Beanstein, Cincinnati, Oct. 27. Bride is N. Y. Herald Tribune's wearans page feature writer; in Sesistant director of press into mation for ABC.

Rosemary Stadart to Charles F. Simonelli, Oct. 27. New York, He is executive assistant to Philversal Pictures prexy Milton it Rackmil.

Gloria Lesser to Al Rabenstein, New York, Oct. 28. Bride is manager of contracts for CBS Films.

Paula Prentiss to Endand Benderianin, New York, Oct. 28. Bride is manager of contracts for CBS Films.

Madeline McLin to William Grady, New York, Oct. 26. Bride's an actress; he's a state director.

Madeline McLin to William Grady, New York, Oct. 28. Beth are with Gener' Art is Corp.

BIRTHS

Mr. and Mrs. L. in Shefrin. son, New York, Oct. 24 Father is tv news writer-producer with CBS News.

Mr. and Mrs. Larry Hooper, daughter. North Hollywood, Oct. 21. Father is singer on Lawrence

daughter. North Hollywood, Oct. 21. Father is singer on Lawrence Welk show.

Mr. and Mrs. Valentin de Vargas, daughter. Hollywood, Oct. 19. Mother is actress Arlene McQuade; father's an ertor.

Mr. and Mrs. Herbert Donald Jr., son, Aberdeen, Stotland, Oct. 20. Mother is a former stage and ty dancer; father is a member of Aberdeen theatre-owning family.

Mr. and Mrs. Bine Crosby, son, Oct. 29. Los Ance.es. It's the third child to actres enother Kathy Grant and the croncr.

Mr. and Mrs. Wilton Goldstein, daughter, Oct. 26. New York, Father is foreign sales manager of Bronston Distributions.

Murrow in R'wood

Continued from page 1

House lunch given by President Kennedy. Although the Hair was Actingly, Attitudes the Francisco very congenial, the webs reportedly were not too optimistic about their ability to do a great deal in the way of supplying unused documentary film footace because decommercial distribution rights tiefung their bands. ing their hands.

ing their hands.

Informed USIA'sources said that prime purpose was to seek films for packaging by USIA's Motion Picture and Television Services, which in turn distribute them to theatres and tv stations abroad. It's stressed that Warrow will give assurances that distribution will be made of any such donted product only in those lands where commercial rights aren't affected.

According to USIA officials, Murow has no intention of lecturing industryites on how they should improve their product so as to enhance America's image overseas.

verseas.
The Hollywood trip is a followup of Murrow's conversations last month with the heads of the three networks at a special White House luncheon hosted by President Kennedy. The networks reportedly were concerned at that itime about their ability to break the commercial distribution bonds tying up much of the current documentary footage on hand in web

'Easy to Do Biz With' Continued fr. n page 2 d

alleged travel restrictions in the States which prevented a Soviet Book Exhibit from shoring in New York, Clevel and and Benver, This retercine is set touerstood here in N.Y. chare a display of Russian books was port of the Soriet Echibrium at the Column, Allusion to Cleveland a d Denver also lacks U.S. or Souther,—Ed) Article ends cheenly with conviction that morning can stop the worldwide exchange of culture among nations.

copped the New York Drama Cities Circle Award or the 1936-37 seaton was won by "ligh Tor," a ain with McClintic directing. His last Broadway project was as co-producer in 1960 with Sol Hurok of 'Dear Liar," which co-starred Miss Cornell. Although his father envisioned a law career for him and offered stiff opposition to his leuit leannins. McClintick was determined and came to New York, where he entered the American Academy of Diamatic Arts. His early desire to act did not prove fruitful and he later went to work for producer Winthrop Ames for whom he eventually became casting director. In this capacity he "discovered" Miss Cornell, who was appearing with the Washington Square Players at the time. They were married four years later in 1921. In the same year he presented his first Broadway production, "The Dover Road," which he also staged. It clicked for a year and a half run. McClintic directed Miss Cornell McClintic directed Miss Cornell McClintic Award to the 1936-37 seaton was won by "ligh Tor," a ain to tvisit backstage with Noel Coward who was prepping "The sein to visit backstage with Noel Coward who was prepping "The sein to visit backstage with Noel Coward who was prepping "The coward who was prepping "The coward who was prepping "The selve In 1960 overtee." primarily to get his investment account. Hie subsegoard when the show opend and for some time account. He subseloward who was prepping "The short in the visit lean to tvisit backstage with Noel Coward who was prepping "The short in the visit lean to tvisit backstage with Noel was prepping "The short in the visit lean to tvisit backstage with Noel Coward who was prepping "The short in the visit lean to tvisit backstage with Noel was prepping "The coward who was prepping "The short in to visit backstage with Noel was preping "The short in the visit lean to William Morris

for the first time in 1925 in "The Green Hat." He also staged "The Ests centered on Oct. 26. He was Barretts of Wimpole St.cct." in which she is credited with having given one of her most memorable performances. She had suggested the script to him with no idea of appearing in it herself.

Miss Cornell is his only immediate survivor.

JOHN C. WILSON

JOHN C. WILSON

John C. Wilson. 62, legit producer and director, was found dead Oct. 29 in his New York apartment. He had been in ill health for some time, having sufficiently appearance of the some time to the parameters of the paloniar, for each performance the paloniar, for advanced the paloniar for advanced the paloniar for advanced the paloniar, for advanced the paloniar, for

JOHN C. WILSON

John C. Wilson. 62, legit producer and director, was found dead Oct. 29 in his New York apartment. He had been in ill health for some time, having suffered a heart attack previously. His Broadway, career spanned many years. Most of the time he was an associate of Noel Coward as business manager, stager and or producer of his efforts.

Among productions Wilson was

ducer of his efforts:

Among productions Wilson was associated with were "Gentlemen Prefer Blondes" and "Kiss Me Kate," which he staged: "Private well as his interest in the youth Lives," "Tonight at 8:30" and "The and lived to his self-styled human-Winslow Boy." which he produced: and "Billine Spirit' and "Bloomer Girl," which he both staged and produced. Also among his creed to the gave \$330,000 to the University of Washington for "John Danz are "Present Laughter" and "The lectures," specified to mean eminate "Present Laughter" and "The lectures," specified to mean eminate "Present Laughter" and "The lectures," specified to mean eminate and directed; and "A Content of the stage of the specified to mean eminate of the stage of the stag

In Memoriam Of My Beloved Brother HARRY REVEL

Nov. 3, 1958

COLUMBIA RECORDS

the first name in Original Broadway Cast Albums welcomes

TOMORROW'S HIT-

reuniting the dynamic star of "Kismet"

ALFRED DRAKE

with the lyricist-composer team of

ROBERT WRIGHT and GEORGE FORREST





"KISMET" still a hit on .!

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80 PAGES

KE ME TO YOUR ME

Bon Arrivee (Not Voyage) 'Be My Guest' Gimmick: Reverse Credit Card

By ROBERT F. HAWKINS

By ROBERT F. HAWKINS

Rome, Nov. 7.

The 1962 travelers to Europe will have an added fillip to look forward to for enjoyment of the Continent, if a scheme devised by broadcasting executive Stanley Joseloff takes hold. Gimmick would replace burdensome and stereotyped bon voyage gifts, such as flowers, fruit, and the rest with "Bon Arrivee" presents, enjoyed by the voyager on arrival in Europe or any other area covered by the new service called "Be My Guest."

the new service called "Be My Guest"
Beginning early next year, friends at home can shower the American vacationer with anything from a \$5 perfume in Paris to a complete boar hunt in Morocco; from a dinner in a famed Rome restaurant to a personally conducted tour of voodoo haunts in Haiti; not forgetting such gag offerings as an elaborately wrapped "revival kit," complete with Bromo tablets and dark glasses, for the morning-after a night before in Paris.

Idea came to the well-travelled Joseloff during a previous visit to Rome when a friend at home, after considerable correspondence and difficulty, managed to arrange for him a swank dinner at the Eternal City's plush Hostaria dell'
(Continued on page 78)

The Union Status Of The Performing Trumans; Harry Heckled by Maggie

Washington, Nov. 7.
Former President Harry S. Truman returned to his old plano at
the White House last week and
was instantly met with a rebuke
from another musician in the
audience

the White House last week and was instantly met with a rebuke from another musician in the audience. "But Daddy," said you-know-who, "you don't belong to Equity," I he next day Truman was called on at the National Press Club to clarify the cryptic remark. "As a lifetime member of the musicians union, why didn't you explain to your legit performer daughter that you don't have to be a member, of Actors Equity to play the piano?"

Truman replied something to the effect that there was little he could explain to Margaret.

Truman and a group of Fair Deal friends were hosted by President and Mrs. Kennedy at a special White House banquet. The external and Mrs. Kennedy at a special White House banquet. The external played Paderewski's "Minuet in G" after the razzing from his daughter. A preceding musical program featured pianist Eugene List who played Truman's favorite Chopin numbers. List has played for Truman through the years, beginning at the 1945 Potsdam conference when he performed for Stalin, Churchill and Truman as an Army enlisted man.

Fallout Shelter Fun

Dept. of the Bitter End: Veteran publicist-distrib Noel Meadow has formed Survival Films to distribute 16m and 8m pix for use in fallout shel-

Claustrophobia being the ciaustrophoba being the principal consideration, the pictures will be comprised of outdoor subjects and travelogs, in addition to inspirational messages by world leaders." Like Khruishchev?

A Mother's Grief Called 'Obscene

Kansas City, Nov. 7.

Kansas State Board of Review is being challenged in its censorship of the film, "Two Women," by Embassy Pictures, New York, distributor. Board on Aug. 29 refused to grant a certificate of approval for the film, citting an episode in the film as "obscene."

Scene in question is one showing the mental and physical reactions of a mother who has just minutes before witnessed the killing of her baby by a soldier, according to the petition filed in Wyandotte County District Court, Kansas City, Kans. The petition calms the scene is not obscene or immoral in context.

As an alternate to the granting of a certificate of approval, the distributor asks the court to declare unconstitutional the law under which the board censors motion pictures. The petition declares that the law requiring the plaintiff to obtain approval before showing the film denies the distributor the right and privilege to speak freely and to publish its sentiments and beliefs. The censorship law imposes an invalid prior restraint upon for Embassy are Harold H. Harding and Charles W. Lowder, Kansas City, Kans., who filed the suit Oct. 26.

Suit is one more in a long series by distributors which have looked

INDIA'S CHIEF KEEN FOR SEEING

By ABEL GREEN

India's Prime Minister Jawa-harlal Nehru, now in the U.S. on a state visit, is pointedly interested in the widest exposure to press, radio, tv, motion pictures for him-self and, more than coincidentally, wants to make the widest study of U.S. communications and entertain-ment. He has so expressed himself, to the State Dept. The result is that Nehru, unlike

to the State Dept.

The result is that Nehru, unlike Khrushchev, will see Disneyland. In fact he'll see Disneyland, at his own request, before he sees his Beverly Hilton Hotel suite next Sunday (12), when he and his party go directly from the airport to the Anaheim, Cal., outdoor playground. ground.

ground.

Chief of Protocol Angier Biddle
Duke and his chief aide, Jay
Rutherford, who have charge of all
visiting dignitaries, are impressed
with Nehru's pitch for the greatest
press and communications coverage. Also the Indian leader's interest in communications which
will include an official motion picture dinner hosted by Eric Johnston at the BevHilton Hotel the
same Sunday (12) night. Next day
(Monday) the Nehru party will be
feted on the Paramount lot; the
(Continued on page 78) (Continued on page 78)

French Authors' 'Moral' Control **Over Filmings**

Paris, Nov. 7.

Murrow Dubs U.S. Film Product 'Funhouse Mirrors' as Seen O'Seas

Ladies Will Please-'

In the yesteryear flickers it used to be "ladies will please remove their hats" but what to do with those new Eiffel Tower, Brigitte Bardot-style coiffeurs.

coiffeurs.

They're the new legit menace because that's where the high-styled theatregoers congregate, especially at the openings, and even Gargantua can't see over some of those statuesque coifs. It's as bad as sitting behind a pole.

World Rebuke To Soviet 'Testing'?

Mexico City, Nov. 7. A minute of coordinated silence on the entire "civilized world's" radio and tv facilities is proposed by Rodolfo Landa, head of the National Assn. of Actors, as a rebuke to the Russians' "irrespon-sible atomic bomb biasts."

sible atomic bomb biasts."

Landa will sound out all the international federations of actors and allied talent fields, particularly attuned to propaganda purposes, to project this vivid albeit "passive resistance measure." He claims that untold millions are loyal to their local and global talent favorites and such personalities can do more to drive home to the Russians that the world's millions upon millions of human beings "may now live in dread of a new catastrophe" because of the Soviet governmen's actions "even while the wounds of the last war are still latent."

U.S. Western Film Underway in Spain

Underway in Spain

Madrid, Nov. 7.

The first full-length western to be filmed in Spain, "Brutal Land." is in production in the southeastern province of Almeria. Project is a three-way coproduction involving Hammer Films of London, Tecisa of Madrid and a Yank syndicate recently formed in New York. Executive producer Michael Carrieras is also director. James Sangster shares working producer credit with Jose Maeso.

Package involves a sizeable advance from Metro which will distribute throughout the world, except for Spain and Portugal (Mercurio distributes in these territories). Based on an original screen play by Edmund Morris, "Brutal Land" includes Richard Basehart, Alex Nichol, Paquita Rico and Don Taylor, with Jose Nieto, Fernando Rey and Manolita Barroso costarring.

Word from Hollywood at VARIETY presstime Tuesday was that film folk wished to cooperate but did not wholly accept the validity of Murrow's data. Eric Johnston's own survey established different impressions; that 85% of U.S. films were liked around globe. Producer George Sidney said Murrow was speaking to the "wrong people"; he ought to address the film presdents and bankers.

Recently Newton Minow, the chairman of the Federal Communications Commission, lambasted broadcasters for perpetrating a "wasteland," culturally, in the domestic market, Now the director of the U. S. Information Agency, Edward R. Murrow, charges that Hollywood film studies are spreading a bleak, exaggerated and undesirable image of American culture to the world at large.

Talking turkey, Murrow told the top tier of Hollywood filmdom assembled that foreigners see America through "funhouse mirrors" as result of the films they ship overseas.

Said Murrow: "Let me be blunt (Continued on page 78)

Russia and Satellites Outshone Free World At Frankfurt's Book Fair

Fraukfurt, Nov. 7.

This year's International Book Fair in Frankfurt ranked as the biggest in the world, with an over-powering 80,000 books from 1,832 publishers, and reps of every major American and British publishery on hand. Book fair catalog alone weighs a hefty six pounds. pounds.

Best-organized and most impos-Best-organized and most imposing stalls came from the Redlands, particularly Russia, and also East Germany, Hungary and Czechuslovakia. So well-coordinated were the Reds in their massive efforts to sell their books across the Iron Curtain that they delivered personal letters to the hotels of some of the top U.S. publishers at hand, urging sales of particularly "outstanding" books by up-and-coming-young party writers.

According to Ken Glniger, chief (Continued on page 78)

(Continued on page 78)

Dear Jack:
WITH ZOOMAR
I can get closer to our stars
than Gagarin did with his
rocket—and its safer! (Costs
less, too!)

Charles Vanda J. WALTER THOMPSON COMPANY JAPAN

West Germans Irked by Episodes In Forthcoming Italo War Film

MISCRITANY

By HAZEL GUILD

Frankfurt, Oct. 31.

The West Germans are mightly concerned about a forthcoming. Italian film that allegedly presents the Germans during the last World War in an unfriendly light; as acainst the trend of today's international pix in which "the good German" has been everging.

Germans claim the upcoming. Polaris Production. "Direi Italiani per at Italian tenerus a war episode in 1842 during the German occupation of Italian the German occupation of Italian the German occupation of Italian the German occupation of March 1842 during the German occupation of the Italian occupation of the Italian occupation of the Italian of the German occupation in Rome But the question is whether, at a time in which the Furopean nations shall be throught closer together, such themes should be brought on the circum.

This adds to the current sentiment "We was wronged." which the Germans are crying about the Venice Film Fest. There are still many since comments in the pressibler that it was a deliberate slight not to mife a single German film to that con petition last August.

Moreover, according to the refets now turrent in the German press, the portrayal of the Germans, particularly the Teutonic suddies in the last World War, in international films is now becomvenituded on page 78)

LOUIS NIZER'S 'LIFE IN COURT' OK FOR PIX

"My Life in Court" by Louis Nizer Doubleday: \$5.95) is six-chapter, 524-pase recap of some of the celebrated trial lawyer's most fascinating cases. Presented in a style that must be as penetralni a style that must be as penetraine as some of the analyses pre-pared by Nizer in professional pur-suits, nook will have special appeal for show biz readers because of treatment accorded the libel case of Quentin Reynolds vs. Westbrook Decker for a report on the Billy of Quentin Reynolds vs. Westbrook Pegler: for a report on the Billy Rese Eleaner Holm divorce case; the account of Morey Amsterdam's difficulties when accused of pagia-tizing the "Rum and Coca-Cola" seng, and a review of Louis B. Mayer's fight to gain control of Lecu's Inc.

Neatest trick effected by author Nizer is ability to remain factual and reasonably unemotional about cases in which he was an embattled cases in which he was an embattled partisan, while managing to convey a vast amount of his own colorful potsonality to his pages. In addition to involving important clients, some of Nizer's cases have had considerable influence on inspiral circle, and, as in the instance of the Reynolds-Pegier imbreglio, a (Continued on page 78). Reeperbahn Rebellion

Reeperbahn Rebellion

Hamburg, Nov. 7.

There is a rebellion abrewing on the Reeperbahn, the famed seaport "Montmartre" which draws slummers and locals alike, since the Hamburg cay fathers ordained no 100° of the pipping, either for the bareboomed lady wrestlers or epidermis displayers.

The peclers must at least retain a G-string and they, and the salors and tourists alike, don't like it.

Greshler Hits Gotham With Foreign Press Assn. Awards as TV Package

The Golden Globe Awards given by the Foreign Press Assn., are being packaged for video presentation by agent Abner J. Greshler, who was in New York last week pitching the show to advertising agencies and networks. The awards dinner is presently slated for March from the Cocoanut Grove, of the Ambassador Hotel. Los Angeles, according to Greshler.

Greshler.

Winners in most categories will be selected by the readers represented by the members of the foreign press corps, and others will be made by the correspondents based on letters from readers. Greshler points out that there are 158 members of the organization, which will meet shortly to form a Buddy Adler Award, honoring the late head of the 20th-Fox studio, to be awarded the outstanding film personality.

Robt. Stolz-Walt Reisch (34 Time) Together Again

Vienna, Nov. 4. collaboration that dates back



DARRYL F. ZANUCK

FAMOUS PRODUCER OF OUT-FAMOUS PRODUCER OF OUT-FANDING PICTURES currently shooting "The Longest Day" says: "PAUL ANKA is an excellent comedian with a photogenique per-sonality and I am making arrange-ments to use him as Private Bink in two additional sequences in 'THE LONGEST DAY."

Benny & Burns Hit of Command Show; 85G Net

London, Nov. 7.

London, Nov. 7.

The Royal Command Variety
Performance last night (Mon.) at
the Prince of Wales Theatre here
netted \$85.000 to the Variety Artists' Benevolent Fund, a sum which
included sale to Associated Television as a spectacular. The major
comedy hit in a bill which included
some of the top talents in the
world was the bit in which George
Burns worked with Jack Benny impersonating Gracie Allen. Another
standout was Sammy Davis, Jr.'s
song and dance work with Lionel
Blair, while Benny's relaxed sole
spot in the first half evoked a sock
ovation.

Maurice Chevalier was, perhaps.

Maurice Chevaller was, perhaps

A collaboration that dates back to 1930 when composer Robert Stolz and librettist Walter Reischiffst coauthored "Two Hearts In Three-Quarter Time" has been renewed. Both are currently working here on "Windsor Roses," an Intimate legit musical.

Reisch has been in Hollywood for a major stretch in the interim as a "creenwricht, wifh such credits as "That Hamilton Woman." "Titanic," "Ninotchka" in collaboration and others. He and the veteran Viennese composer collabed on a number of legit musical clicks.

Unique about "Windsor Roses" is its one-set, eight-people cast, latter all singing actors.

Meantime Stolz is on tour in concert, Eurovision telecasts and local preems of his "Kapriolen" and "Illusions" iceshows in Munich, Copenhagen and Amsterdam through the month of November.

Ground Broken for New Spingold Arts Center

Spingold Arts Center
Ground - breaking took place
Sunday (5) for the new Nate B.
& Frances Spingold Theatre Arts
Centre at Brandeis U in Waltham,
Mass., endowed by the estate of
the late film executive and his
widow. Spingold, who died in
1958, was a v.p.-director of Columbia Pictures and was well known
as an art patron and art collector.
Building will cost \$2,500,000 to
33,000,000. It's designed to accommodate productions ranging
from intimate theatre-in-the-round
to fullscale musicals.
While entertainment will be on
the program for the theatre, the
emphasis will be on the teaching
of acting, directing, set designing,
lighting and dancing.

Paal is a former husband of Gibraltar, Nov. 7.

A special license was granted by the Governor of Gibraltar to enable the 51-year-old American pix producer Alexander Paal to marry 25-year-old Hungarian actress Katalin Hsesvea Tihanyl.

Paal is a former husband of Eva Bartok.

The couple who arrived from

Faal is a former husband of Eva Bartok.

The couple, who arrived from Madrid, were held up at the Spanish frontier due to Miss Ti-hanyi having a stateless passport.

'The Twist' Not For the Portly

Strange Fad Grips N.Y. Society—Previous Convulsions Of Dance Fads Recalled

'How to Behave'

'How to Behave'

American Guild of Musical
Artists is staging at the Hotel
Wellington, N.Y. a "how-tobehave-while-overseas" seminar for U.S. talent. It's this
Friday (10).
Panelists who will first
each talk and then stay for
question period include three
soloists, Florence Kopleff,
Seymour Lipkin, George London of the Met, and choreographer Jerome Robbins.

Prisoners Don't Mind Being Locked Up, But Ouch, That Rock 'n' Roll

Denver, Nov. 7.
Ninetyfour prisoners of the maximum security ward at The Denver County jail recently petitioned the warden to stop piping music from KTLN Radio into their callblook.

tioned the warden to stop piping music from KTLN Radio into their cellblock.

The station is a rock 'n' roller and Warden Dan Stills said the prisoners apparently couldn't stand, the sound any longer. The prisoners signed their names to a "kite" 'message) and had it delivered to Stills' office.

KTLN denied this and claimed the freezeout resulted from the station's editorial position on the Denver police scandal. The station has been strongly critical of the city administration's handling of the scandal.

Warden Stills denied KTLN's charge. "We do not pipe news or editorial matter from any station into the cells," he said. "These gaen are either convicted felons awaiting transfer to the state prison or scheduled for trial. We do not want them hearing anything that might start a riot or give them ideas about escaping. So we just give them music from various radio stations around town."

W. German Court Finds 2 Guilty in 'Diary' Case

Luebeck, Nov. 7.
The West German court here The West German court here has found two Germans, a teacher, Lothar Stielau, and the landowner, Heinrich Buddeberg, guilty of making false claims about "Diary of Anne Frank" (20th). Both had claimed that the book was not actually written by the 12-year-old sirl.

tually written by the 12-year-old girl.

Charges brought in the name of Anne Frank's father. Ofto Frank, found the men guilty of insults but revealed that the men had not intended the false statements in any anti-Semitic manner. Stielau has been relieved of his position in the highschool, and both men agreed to pay court costs.

By ABEL GREEN

By ABEL GREEN

Perhaps not since the Hula and the Shimmy has a dance as debatable as. "The Twist" come to the fore. In between, of course, have been anything and everything from the Charleston to the Samba. from the Conga to the Cha-Cha, not to mention the Lindy Hop and excluding such theatrical or passing fads as the Varsity Drag, the Big Apple and the Pachanga.

The Twist however has taken.

Apple and the Pachanga.

The Twist, however, has taken over with such sudden impact in important social circles in New York as to give it special status although it is by no means very new. It took a year for Chubby Checker's disk to snewhall, after the original author Hank Ballard couldn't make it or was shead of his time.

It is the social columnar publications with the social columnar publication.

It is the social columnar publicity in the Gotham sheets, and the slumming parties it has engendered, that has endowed The Twist with a special vigor. For one thing two hole-in-the-wall bars, almost side-by-each on West 45th Street between Broadway and 6th Ave.), have had to hire their own special uniformed cops to augment the regular police detail because of the fashionable crowds. No. 2, while there is already evidence of a little suspected "shilling" and theatricalism—a natural enough beefing-up of the status quo—the basic beat does bring out a savage style of "social" dancing that isn't especially social.

That is perhaps why the social-

That is perhaps why the social-ites have gone overboard for it. The Peppermint Lounge and the Wagon Wheel, the two West 45th (Continued on page 60)

FIRE SWEEPS HOMES OF HOLLYWOOD NAMES

Hollywood, Nov. 7.
Celebs whose homes were destroyed in the disastrous fire that swept through Belair and surrounding suburbs Monday (6) included Burt Lancaster, Joe E. Brown, Walter Wanger, Zsa Zsa Gabor, Director George Powell and Videotape owner Howard Meighan. Each home reportedly cost more than \$100,000.

\$100,000.

Those whose homes were threatened or damaged included former vicepresident Richard Nixon trented from director Walter Lang, Cary Grant, Red Skelton, Kim Novak, Maureen O'Hara, Fred MacMurray, Ginger Rogers, Marlon Brando, Robert Stack, Steve Cochran, Bobby Darin and Greer Garson.

Hundreds of guests, among them Otto Preminger, Gore Vidal and Morton de Costa, were evacuated from the Bel Air Hotel. Hotel workers removed a collection of paintings valued at \$1,000,000.

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DAILY VARIETY

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YANKS' LATIN MARKETS OKAY

Two 'Twist' Films Under Way

A plcture built around "The Twist" is being rushed into production for Christmas release by indie producer Harry A. Romm. Romm has labeled the opus, "Hey, Let's Twist" and will highlight Joey Dee, the Peppermint Lounge bandleader with rock. 'n' roll singer Jo Ann Campbell as the femme lead. He is seeking to have Sidney Miller direct. Releasing company hasn't yet been set. Romm, a former talent agent as well as a talent scout for Columbia Pictures, has obtained the right to lens shots and use the name Peppermint Lounge, the N. Y. spot, regarded as the fountainhead of The Twist. Picture will roll at the Pathe Studios in New York, Nov. 16. Hal Hackaday has written the screenplay.

Columbia Doing Ditto

Columbia had hopes to be first to market with a feature picture dealing with the twist novelty dance. Titled "It's Trad, Dad," film is to be lensed in London and New York by Vanguard Productions. Chubby Checkers, high priest of the wiggle craze, and many other American and British performers have been signed for the pic, which Dick Lester will direct. Camera work begins in England Dec. 4.

'Our Weapon Will Be Lawsuits'

Revitalized Northwest Allied Blasts All Distribs, **Especially Percentage Terms**

Minneapolis, Nov. 7.
Reborn North Central Allied, again an Allied States' unit, will devote itself in considerable part to bringing law suits for members against the film companies to make the latter 'pay through the nose.' for "continual, flagrant wrongdoing to exhibitors."

It also will devote itself to do

It also will devote itself to do everything within its power and strength to knock out percentage terms and compulsory entire week running time in the small towns. If necessary, there'll be damage suits brought against the film companies every day and appeals will be made to the federal government "to come to small exhibitors' aid."

This was decided here at the first meeting of the 26 temporary directors who damned the film companies because of sales and other policies. The directors also chose interim officers and decided the body's first convention would be held next January and that maximum dues would be 10c per theatre seat.

Martin Lebedoff, owner of a St. Paul neighborhood theatre, was selected as interim president.

He took a slap at Marshall Fine, Allied States president, although NCA is an Allied States unit. "I

He took a slap at Marshall Fine, Allied States president, although NCA is an Allied States unit. "I can't stomach Fine going to the film companies' sales managers in New York, as he told us at our first meeting that he was going to do, and with what amounts to hat in hand begging for fayors and relief in a few small dribbles. The only way that we can get anywhere is to lay down the law to the film companies."

mpanies. Bennie Berger said that Allied

Bennie Berger said that Allied States leaders are now young follows "full of pep" and are sure to be able to do the things necessary to keep little exhibitors alive.

"The film companies are murdering the smalltown theatres now with their 50 to 60% terms and week playing time demands for boxoffice pictures that they're not given when fresh and which are the only kind that do any business now." he declared. "We need protection and the film companies must be made to realize that smalltown theatres should be kept alive for the industry's good: They must be sold pictures at prices that they can afford to pay and before benefits from exploitation no longer exist.

"Theatres doing \$400 to \$600 a

Theatres doing \$400 to \$600 a "Theatres doing \$400 to \$600 a week cannot afford percentage or an entire week's engagement. They've got to lose money at the 50 to \$60°6 which they now must pay to get the big pictures or the only kind that'll draw."

For his nine theatres he'll pay \$600 a year in NCA membership dues at the scale tentatively approved.

A membership campaign will be

A membership campaign will be A membership campaign will be launched immediately throughout Minnesota and in North and South Dakota, it was decided. In addition to Lebedoff and Berger, other Interim officers elected were Lowell Smoots, Fergus Falls, Minn, and Ray Vouderhaar, Alexandria, Minn., first and second vice president, respectively, Sol Fisher, Minneapolis, treasurer, and Ward

Nichols, Whapeton, N. D., secre-tary. Another election of officers will be held at the January con-

vention.
"There isn't an exhibitor today who hasn't had the hell kicked out of him by the film companies," were the final words heard at the meeting. "With their sales and other polities the companies are exterminating small town and other little exhibitors."

N.Y. Temperature Rises By JACK PITMAN

Forget Nikita's bomb for a mo-ment. Who's measuring the failout from the Minnesota blast—that Bennie Berger, et al, detonation

ment. Who's measuring the failout from the Minnesota blast—that Bennie Berger, et al, detonation of last week?

The North Central Allied revival may betoken heetic times ahead. Certainly, its manifesto is a bellicose statement promising beaucoup recourse to the courts. There's no doubt it stirred emotions in the New York distribution offices. And likewise in various exhib sectors where boat-rocking is considered gauche.

Reactivation of the Bergerites as an affiliate appears to put the national body virtually right back where it was in terms of the old internal strife. This is apt, initially, to express itself at next month's Miami Beach conclave. Among other things, those war whoops from Berger & Co. conveyed some ill-concealed derision for what's considered "softness" in the new look of Allied States. Per the reports, it didn't sit well at all when Marshall Fine. Allied's national prexy, made his recent round of visitations to the N.Y. distribution chiefs. That smacked too much of hat-in-hand grovelling to suit the chaps from the viking country.

On the one hand, of course, National was glad to welcome the old bunch back into the fold. It's additional numerical strength, coming after a period when the exhib body was kissed off by several defecting units. But at the same time, North Central's new hitch poses some formidable problems for the national administration. Of late, Fine and his inner circle have been expressing pleasure, both with their progress as an organization, and with what appears to be a detente with the distributors. Relations, in fact, haven't been so cordial—if not quite chummy—in memory recalleth not, Now, however, that could all be changed, and the Miami Beach story may point the way.

WRITING PAIR SELL THREE FOR SCREENING

Screen rights to three properties by the same writing team have been negotiated over the past week, authors being Wade Miller and Whit Masterson, pseudonyms for Bob Wade and the late Bill Miller.

for Bob Wade and the late Bill Miller.

"Evil Come, Evil Go" yarn went to 20th-Fox, "Shadow in the Wild" to Gerald Productions and "Mad Baxter," on option to Steve Previn.

PRESTIGE LAGS

By VINCENT CANBY

Yanqui political prestige in South American countries may be dragging badly, and "Good Neighorism" at discount, but the American feature film continues to be the principal entertainment of the latin masses. True there is a new Spanish-Mexican-Argentinian triangle in the making (in Madrid) but as of now there is no serious threat to U.S. volume or playing time.

threat to U.S. volume or playing time.

In the last 18 months, business has actually been pretty good: 1960 billings were up slightly over 1959, and 1961 is running steady.

Future confidence, however, is confused by the clouds of inflation and political uncertainty in Brazil, the moves of the Mexican government to participate in all aspects of the film industry in that country, the increasing popularity of tw in all the major countries, and of course, the total loss of the Cuban market where billings were about \$3,000,000 annually.

In terms of playing time, Ameri-

ban market where billings were about \$3,000,000 annually.

In terms of playing time, American pix still dominate Latin American screens for a healthy 70% of the total. Italo, French and other European pix are making inroads, of course, but these increases are not necessarily having an adverse effect on major company billings. The U.S. majors have been profitably distributing a large number of these Europix themselves—pix, incidently, which seldom, if ever, see the light of day Stateside.

There are really two ways of looking at the Latin American market, however. In terms of overall billings, business has been good. Nevertheless, there has been a definite deterioration in net returns to N.Y. homeoffices. Reason: runaway currency devaluation in two of the biggest south-of-the-border money territories, Brazil and Venezuela.

Brazil Predicament

Brazil Predicament

money territories, Brazil and Venezuela.

Brazil Predicament

In Brazil, where U.S. major company billings are now running about \$9,000,000 annually the highest in Latin America), the dwindling value of the cruzeiro continues to offset increased earnings. Since January, the cruzeiro has dropped from 120 to the dollar to about 300 to the dollar to about 300 to the dollar. Therefore, no matter how good the product is that a U.S. company ships south, it's virtually impossible to prompt earnings which will outpace the devaluation of the local currency. In Venezuela, which ranks third in U.S. billing terms the bolivar has dropped about 40% in recent months.

On the other hand, the governments of Argentina, Columbia and Chile are reported to have made important strides towards the stabilization of currency in the last year. This is all to the good, but it doesn't offset the losses encountered in Brazil and Venezuela.

Mexico continues to be the majors' number two money earner, with total billings running about \$3,000,000 annually. This is quite remarkable considering that the Mex film market continues to be restricted by the 32-cent ceiling admission prices. Agitation over the seat price ceiling has, in the last year, been overshadowed by (Continued on page 76)

Homer Crov in his biography of The Star Maker (yelept David Wark Griffith), gives a closeup on A Sad Ending For D.W.

important Editorial Feature in the upcoming 56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

HOLD OWN THOUGH Teachers College Pow on 8m Media; Liken Small Gauge to 'Paperbacks'

50 Years As Critic

50 Years As Critic

Buffalo, Nov. 7.

William E. J. Martin, drama
and motion picture editor of
the (morning) Courier-Express
retired on Oct. 31 after nearly
50 years on the paper. He was
Buffalo's first dramatic critic
when he began writing reviews for the Courier in 1914.
From 1926 to 1956 he served
as Sunday editor of that paper
but continued as drama and
picture editor to his retirement.

ment.
He is a former Chief Barker
of the Buffalo Variety Club
and will be honored by that
group at a testimonial dinner
Nov. 14.

20th Wage Slash Terminates June 1

Hollywood, Nov. 7.
Salary cuts up to 50%, initiated
Sept. 15 for 20th-Fox toppers in
the home office, studio and elsewhere, will be restored June 1, it
was revealed by prexy Spyros P.
Skouras on the eve of his departure for Gotham Saturday, a
day ahead of sked due to his wife
being ill back home.
A handful of execs took the top

being iii back home.

A handful of execs took the top slice voluntarily, as did the others who received \$500 weekly or more, the starting figure being 10°C. Not too many at the studio were affected by the incision in salary because most are under contracts which could not be touched.

Havden, West, Hall Into Producing & Releasing: Negotiates for Pair

Hollywood, Nov. 7. Russell Hayden is partnered with two Texas bizmen, James West and Judge Robert Hall, in a new film and tv production company, Westhall Inc., for which former actor-producer will act as

former actor-producer will act as exec producer.

New outfit also will acquire films for release and is currently completing negotiations for two.

"Beards and Bikinis" and "Eye of the Needle." Former will be distributed by new Parade Releasing Organization.

Westhall likewise is setting a deal to star Jay North, who plays the title role in 'Dennis the Menace" teleseries, in a Technicolor feature and has a script for "Son of the Beachcomber," projected for South Seas filming near Tahiti next Spring.

TECHNICOLOR UPSURGE: 9 MONTHS 409% BOOST Hollywood, Nov. 7.

Technicolor racked up a great 409% boost in earnings for first nine months of 1961 as against last year's total for the same period repping a six-year high in profits

bilities of the brandnew eight millimeter sound film industry will be explored at length at a three-day conference starting in New York today (Wed.) under the sponsorship of the Horace Mann Institute in School Experimentation at Teachers College. Participating in the sessions will be educators, au-dio-visual specialists, film producers and equipment manufacturers.

ers and equipment manufacturers.
The 8m sound industry became
a reality last year with the appearance on the market of the first 8m
sound cameras and projectors.
According to John Flory, of Eastman Kodak, the small gauge stock
may well become the "paperback"
of the motion picture field. Prof.
Louis Forsdale, who is coordinator
of the conference, says the 8m
sound development is the first significant change in the non-theatrical film form since the appearance
of 16m over 30 years ago. of 16m over 30 years ago.
Over 100 reps of interested groups are expected to attend.

U Rentals Lower, Decca Echoing

Decca Records Inc. posted consolidated net earnings for first nine months ended Sept. 30 of \$1,875,-000 (inclusive of Universal Pictures' net), equal to \$1.46 per share on 1,285,701 shares outstand-

ing.

That's a drop from \$4.159.772 in the corresponding 1960 period, largely reflecting softer U rental income. Company is confident of a rosy fourth quarter on strength of "Flower Drum Song" (which snared preem date as next Radio City Music Hall, N.Y., attraction) and Decca's soundtrack album from pic.

Legit-Then-Filming Project of Weinstein, With Shelley Winters

With Shelley Winters

Henry Weinstein and Shelley
Winters have jointly purchased
"Faster. Faster," an original play
by William Marchand, for presentation first as a play and then as a
feature picture. Schedule calls for
the legit staging next summer in
Westport, Conn., and film lensing
the following fall. Weinstein will
produce and Miss Winters will appear in both versions.
Three years ago Weinstein and
Miss Winters engaged in a somewhat similar operation. They offered "A Piece of Blue Sky" at the
Westport Playhouse and then refashioned this for NTA's "Play of
the Week" tv'er.
Weinstein recently completed
production of "Tender Is the
Night" at 20th-Fox. Miss Winters
is now working in "Chapman Report" at Warners.

RALPH NELSON FORCED INTO N.Y. DIRECTORS

year's total for the same period. repping a six-year high in profits for the company.

Net for first three quarters ended Sept. 30, 1961 amounted to \$1,955.945.20, equal to 75 cents per share, compared to \$360.598.54, or 16 cents per share, for corresponding span last year. The 1961 earnings included a non-recurring special dividend of \$517.000 from firm's British affiliate, Technicolor Ltd.

Third-quarter earnings this year were equal to 21 cents per share as against last year's three cents per share for third quarter.

Sales for nine months, including those of acquired companies. hit \$40,460.178.57, as compared to \$21,-366,598.10 for last year.

Pathe-America, not much of a factor so tar on the product marts, will splash it up early next year with a pair of British acquisitions. But the longrange importance of the deal is that it thrusts the tyrodistrib into a joint-financing conjuduction arrangement with Allied Film Makers, the London talent pool that aligns two technically separate production entities—one comprising Rich ard ditenborough and Bryan Forbes, the other Michael Reiph and Basial Dearden.

"Have Turned Corner': Word From 20th's No Chicago, Nov. With three top pix being leased between now and the furned the corner, Glenn N date of the year, 20th-Fox has defir turned the corner, Glenn N at different sales manager, state arrival from Salt Lake Cit attend two-day regional sales Local pow-wow winds gour

the other Michael Reiph and Basil Dearden.
This is the team previously responsible for "League of Gentlenen." "Angry Silence" and "Sapphire." with principal U.S. expostre via the art circuit.
The two acquisitions are "Whistle Down the Wind." Hayley Mills starrer, and "Victim." with Dirk Bogarde and Sylvia Syms. P-A reportedly beat out several other indies in a ferce scramble for U.S. rights to the pix. with prexy Budd Rogers acknowledging the deal entailed a "substantial guarantee."

deal entailed a "substantial guarartee."

In key dates abroad, both films have been critical and boxoffice bits. "Whistle" is about a wounded killer thought by some youngsters to be Christ returned to earth. "Victim." which is probably in line for both arty and conventional playoff, is a suspense yarm with homosexual angles. Both are sixeded to initial in Los Angeles in 'ime for Oscar consideration roat March, with general release profiled for February.

The acquisitions are furnishing the Pathe echelons with some long-absent cheer. Company's first—and only—representation to date has been "Deadly Companions," a dull performer in some 3000 runs to date. Contributing to the roam had been delays in getting into production four indie ventres which the company is committed to partly finance. No indication yet, in fact, when these will be ready to go.

Lazarus Paces Pioneers' Dinner to Abe Montague

Paul N. Lazarus Jr., v.p. of Columbia, has been named chairman of the Motion Picture Pioneers dinner honoring Col exec v.p. Abe Montague.

We set for Nov. 20 at New York's Waldorf-Astoria.

L. A. to N. Y.

Francis A. Bateman Geraldine Brooks George Cahan Paul Cohan Sidney Davis M. J. Frankovich M. J. Frankovich Leo Jaffe Paul N. Lazarus Jr. Joseph E. Levine Charles Levy Jack Lord Irving Ludwig Jirmy McHugh Glenn Norris David Picker Leonard Picker Micolas Reisini Reisini Nicolas Reisini Tina Robin Paul von Schreiber George Shupert Sheldon Smerling Levernee Turman James Velde Ruth Warrick

N. Y. to L. A.

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Jick Carson
Robert Goulet
Ather J. Greshler
Leonard Lightstone
George Marton
Arthur L. Mayer
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Leuis Nizee
Norten V. Ritchey

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Word From 20th's Norris

With three top pix being re-leased between now and the end of the year, 20th-Fox has definitely turned the corner, Glenn Norris, general sales manager, stated on arrival from Salt Lake City to attend two-day regional sales ses't. Local pow-wow winds four re-gionals to pep field staffs on up-coming product into Spring next year.

vear.
Norris, bullish with first openings on "The Hustler" and "Comancheros," assured both pix "demonstrates" the company is on the road back to its former status. Also, he revealed, "Second Time Around." starring Debble Reynolds, is sked as Xmas-New Year's release

release.

Sales policy, reported out of New York as something new to be initiated with "Cleopatra" next November, hasnit been entirely formulated as yet. It will be further discussed between sales head and prexy Sypros P. Skouras in New York. Latter planed to Gotham from Studio Sunday after four days there.

Herb Golden Exits UA: Forms New Coin Source With Gordon. MacMillen

With Gordon, MacMillen
United Artists veep in charge of operations. Herb Golden, is resigning to head up a new firm to provide venture capital and financial and management counsel in films, tv and other industries, Associated with Golden, who'll be prexy of the mew company. Lexington International Inc. are Milton S. Gordon and William C. MacMillen Jr.
Golden, who will continue on as a UA director, is the fourth UA officer to check out in recent months. Other exitees include veep Max Youngstein, whose official resignation is effective next Jan. 1, veep in charge of distribution Bill Heineman (though still there) and veep in charge of distribution Bill Heineman (though still there) and veep in charge of ad-pub and explicitation Roger H. Lewis.
Golden joined UA four years ago, prior to which he was a veep of the Bankers Trust Co.
Gordon, prexy of M. A. Gordon & Co., which makes investments for its own account and provides financial counsel, will serve as director of Lexington International. He was a founder and prexy of Television Programs of America, which he sold three vears ago to Independent Television Corp.
MacMillen, who is chairman of the board of Lexington International, was until recently prexy of Colonial Trust Co. Prior to that he was associated with the late Robert R. Young and was president of Chesapeake Industries and Eagle

R. Young and was president of Chesapeake Industries and Eagle Lion Films, and chairman of Pathe Laboratories, of which he is still a director.

Europe to U. S.

Irving Allen Lorenzo Alvary Julie Andrews Gina Bachauer Albert R. (Cubby) Broccoli Stephen Boyd Cyd Charisse Cyd Charisse J. A. DeSeve Kirk Douglas Hugh French Charlton Heston John Houseman Kenneth S. Giniger Derek Glynne Huntington Hartford Leland Hayward Jerome Hill Milton Krasner Milton Krasner
Joe Layton
Milt Machlin
Marijane Maricle
Gian-Carlo Menotti
Urie McCleary
Jack Mills
Yvette Mimieux
Vincente Minnelli
George Pal
Palacios Family
Edward G. Robinson
Hugh Roth
Macgregor Scott
Stephen W. Sharmat
Russ Tamblyn
Clinton Wilder

NEW MANHATTAN STUDIO

Producing Artists Concert Property on W. 59 St.

A warehouse and a garage on Manhaltan's West 59 St. are being converted into a motion picture studio at a reputed cost of \$500,000 and capable of accommodating feature filmmaking, according to Producing Artists Inc., which is fostering the project.

Company, which heretofore has concerned itself with the production of television commercials, is headed by Robert McCahon and Martin Low.

Await Skouras Signal For O'seas Selling—With UA

It's now up to Spyros P. Skouras to give the go-ahead signal for merging 20th-Fox exchanges with United Artists in virtually all foreign countries, according to UA exec veepee Arnold Picker, who said he had discussed matter with 20th prexy and "I'm waiting to hear from him on the matter."

Both companies, under the plan originally approached by Skouras, would combine operations in countries where they are not already consolidated with other outfits. Each has agreed to handle certain areas for an even division of the sales-distribution coin.

Move is definitely designed to meet new economic blueprints for streamlining branch operations not only in foreign markets but domestic as well. Domestic tightening and speedup, however, will take shape in another form, each company acting on its own to pare expenses to meet the basic new order of fiscal things.

Skouras, who flew in last week,

Skouras, who flew in last week, returned to N.Y. Sunday while Picker remains until tomorrow for further UA sessions.

ElectroVision's Year Net Profit, \$134,870; Merger With Monogram

Helgel With Monoglatin

Hollywood, Nov. 7.

ElectroVision Corp. which Includes Robert E. Lippert's chain of hardtop and drive-in theatres, skyrocketed out of the red for fiscal year ended May 31, 1961 and chalked up a net profit of \$134.870. enuivalent to 5c. per share on 2.732.812 shares outstanding.

Firm reported a loss of \$79.032. or less than three cents per share on 2.502.569 shares outstanding, for previous week.

previous year.

Black ink was accomplished, according to prexy Martin Stone, despite a reduction in sales to \$2.476.735 for current year from \$3.162.487 in 1960. Sales decline was due to disposal of a number of film houses company operated to Fred Stein Enterprises.

Company also showed a considerable increase for first quarter ended Aug. 31, 1961 over last year's corresponding period, \$84.129 against \$31,147. Sales for comparable periods were \$709.127 for current quarter compared to \$1.010,194 last year.

ElectroVision is now in process

ElectroVision is now in process of merging with Monogram Pre-cision Industries.

University of Wisconsin's

Szymon St. Deptula

digs back into some historical film lore (circa 1897-1912) to prove

Biblicals: An Early Film Cycle

another informative Feature in the upcoming

56th Anniversary Number

VARIETY Plus other statistical and data-filled aborts and articles.

******************************* New York Sound Track

The furor concerning the Soviets' 50-megaton bomb prompted Walter Reade Jr. to send invites to the UN's Security Council to come see the reissue of UA's "On the Beach" at the DeMille and Baronet Theatres... And a new local indie production outfit, Take Seven Productions, has been formed to produce a film called "Beginning Now," about the nuclear fallout situation... UA will fly 155 newsmen from all over the world to Berlin for the preem of "Judgment at Nuremberg" there Dec. 14.

Producer-director Anatole Litvak, in town from his Paris head-quarters, expects to start shooting film version of the current legit hit, "A Shot in the Dark," late next year . . . Nineteen-year-old German film and record star Heide Bruehl due in New York Nov. 20.

film and record star Heide Bruehl due in New York Nov. 20.

Anthony Quinn walked into the Parke-Bernet galleries the other evening just as \$50,000 was bid for one of the modern paintings being auctioned on behalf of Adolphe A. Juviler, of Olympic Radio. Proceedings stopped until the film star took a seat. Theatrical personages are quite frequent at the big art auctions nowadays, per Edward G. Robinson, Vincent Price and others being collectors. The Juviler sale grossed \$1,098,357. Nathan Cummings, the Chicago groceries king who has many connections in show biz, paid \$36,500 for a Maurice Utrillo. Parke-Bernet is putting up on Nov. 15 the Old Masters of the late Alfred W. Erickson, cofounder of McCann-Erickson ad shop.

Halsey Raines, Metro alumnus in Europe on location publicity assignments for past several years, moves from "H.M.S. Defiant" (formerly "The Mutineers") to Sam Spigel's next for Columbia, "Dangerous Silence," with Jack Lemmon.

ous Silence," with Jack Lemmon.

Columbia v.p. Rube Jackter a granddad for the fourth time via a daughter, Stephanie, for Mr. and Mrs. Robert Wilner of Forest Hills.

Producer Stephen W. Sharmat reports he has a commitment with Rene Clement to direct Sharmat's upcoming film version of "A Child of Our Time," Michel del Castillo novel. Plans are to start photography on European locations early in 1963. No distrib deal will be set until Sharmat has lined up his stars . . Originally Fred Hift was partnered in the production with Sharmat, but he bowed out several months ago when it was evident that his duties as publicity chief on Darryl Zanuck's now-shooting "Longest Day" would not allow him to act.

Borya Barkhatov the five-year-old in the Buss inprost "A Summer.

when it was evident that his duties as publicity chief on Darryl Zanuck's now-shooting "Longest Day" would not allow him to act.

Borya Barkhatov, the five-year-old in the Russ import, "A Summer to Remember," which Ed Kingsley is distributing for J. J. Frankel, had originally planned to make the trip to the States to promote the pic. His mother, however, nixed the deal and gave him a chemistry set instead. "That's a good boy, Boryosha, go mix something explosive"). The William Morris Agency has been signed by Cascade Pictures to negotiate domestic and foreign distrib deals on the Tahitian-made "Maeva". David Mitton, actor-director, is in town for distrib talks on his new feature, "Gog, Magog and Little Babylon."

The B'nai B'rith dinner honoring AB-PT prexy Leonard H. Goldenson is next Tuesday 14n inght at the Waldorf-Astoria. ... The French film industry is going to be well-repped here this fall. Afready in town is author Auguste Le Breton, doing research for his ippcoming "Riffifi in New York." Arriving today (Wed.) en route to the San Francisco fest is star Marie ("Purple Noon") Laforet. Expected later are directors Alain Resnais, Francois Truffaut and Roger Vadim, each of whom will have a pic opening here.

Radley Metzger's Audubon Films has acquired U.S. rights to Rene Thevenet's Franco-Spanish coproduction, "Temptations". ... Mike Curtiz whispered prepping a screen biog of former dancer-singer Thelma White ... Atlantic Pictures prexy George Roth back from Europe ... Rogue Magazine's December issue, largely devoted to show biz, contains a piece by Arthur Knight on "The Faceless Hero." with bits about Fablan, John Gavin, Pat Boone, among others ... The National Jewish Welfare Board is distributing a 30-minute 16m pic, "To Be As One," about Jewish community center work.

Everything was apparently copectic when Ralph Nelson started the cameras turning on "Reoueim for a Heavweight" here Monday (6).

about Jewish community center work.

Everything was apparently copecetic when Ralph Nelson started the cameras turning on "Requeim for a Heavyweight" here Monday (6). Incidentally, John Boxer is the picture's wardrobe designer . . . Irving Sochin, Times Film's sales director, off to L.A., San Francisco, Dallas, Oklahoma City and St. Louis selling "Purple Noon" and other TF releases . . Elvis 'Presley's "Pioneer Go Home," known briefly as "Here Come the Kwimpers." has been retitled again, "Follow That Dream." It's a Mirisch production for UA . . . Jerome Hill back in New York after setting opening dates in France and England on his "Sand Castle" . . The bi-weekly, mimeod "New York Film Bulletin," serious film buff publication, goes high class with a new policy of printed format and once-monthly publication.

Prem's "Exodus" brought in \$210.000 in its first week at 10 houses in the metropolitan area . . Robert Goulet, currently in "Camelot" on Broadway, will sing opposite Judy Garland in the UPA animated cartoon feature, "Gay Paree."

The Russian Cinerama-like three-panel process, Kino-Panorama,

in the metropolitan area. Robert Goulet, currently in "Camelot" on Broadway, will sing opposite Judy Garland in the UPA animated cartoon feature, "Gay Paree."

The Russian Cinerama-like three-panel process, Kino-Panorama, demonstrated here at the DeMille (then Mayfair) soveral years ago with a couple of jumbo-sized propaganda films, will be making a return appearance via M. J. P. Enterprises. Latter has acquired rights to "This is Russia." in Kino-Panorama, which will be released in N.Y. and five other cities early next year. Jerome Kilty will adapt "Child of Our Time" for producer Bill Sharmat. Stanley Wolpert's novel, "Nine Hours to Rama," which Mark Robson will shoot in India this fall, has been chosen as the Literary Guild selection for April. With an eye on slim pocketbooks, Allied States is making much of "just \$98" covering all expenses itransportation excepted) per member at next month's Miami Beach powwow. Pathe-America with two British acquisitions just announced, is transferring Manhattan operations to new space. Embassy Pictures' "Two Women" has posted about 2,500 dates so far and is gunning for 8,000 in the U.S. by next fall. Their "conservative" projection is for \$3,500,000 in rental revenue. John Fraser, who'll be seen in "El Cid," in Gotham taping "Portrait of Dorian Gray," David Susskind's next CBS-TV special. Communique from the "Taras Bulba" "Harold Heeht version) on Latino location laments a company-wide affliction dubbed "Pampas Lips," meaning sun-blistered Sheldon Roskin, unit press rep. calls it Monte-zuma's revenge. Confusing, because the pic's being shot in Argentina—not Mexico . Nancy Kwan in from Rome to pitch in with the "Flower Drum Song" bally. It opens at the Music Hall tomotrow (Thurs.) . Sophia Loren's L.A. and N.Y. visitations pack spouse Carlo Ponti and thesp-director Vittorio De Sica in tow. They'll be talking up "Boccaccio 70," which Joe E. Levine will present stateside. "Soldier in the Raim" for Allied Artists on script by Maurice Richlin, whose comedic screenplays heretofo

STEVENS BIBLICAL FOR O'SEAS

Second Look at The First 'Kings'

Cecil B. DeMille's 1927 "King of Kings." revisited, still rings the bell as probably the old master's all-round best. Also perhaps his one thoroughly sincere Biblical effort, as opposed to his many successful squeezes of moola from the Scriptures. Oldie was revived at Little Cinema (19-21), weekend motel intimerie near here, along with March of Time's "March of the Movies," which distinguished itself by describing "All Quiet on the Western Front" as "the greatest war film ever made" but not naming its director. Lewis Milestone—although a moment before it had named, King Vidor as "Big Parade" director.

Taking no chances. De Mille teed with Mary Mandalana facility.

est war film ever made" but not naming its director. Lewis Milestone—although a moment before it had named, King Vidor as "Big Parade" director.

Taking no chances, De Mille teed with Mary Magdalene, tactfully described as a "courtesan," revealing in an orgy; but there were no more orgies thereafter, no bathtub scenes, and what sex there was was all legit. One of the film's most moving moments was the wondering gratitude of the woman taken in adultery, after Jesus had defended her with "He who hath not sinned, let him east the first stone." That, it may be recalled, was followed by a remarkable bit of invention: the hypocritical bigshots, ready to hurl rocks, are drawn one by one to the side of Jesus, who writes in the sand the secretly guilty of each — ending with "ADULTERER." A deeply moving moment came when Jesus buckles under the heavy cross, then presses the hand of the stranser who steps out to heft it for him.

De Mille was closer to realism in playing Jesus as a dark-haired Jew, not—like Sam Bronston—blue-eyed. H. B. Warner's deeply felt performance was facially muted to an occasional ironic smile; real warmth in the charming scenes with the children he loved; and anguish on the way to his crucifixion.

No credits at the motel aside from De Mille. This reviewer recognized Rudolph and Joseph Schildkraut as Caiaphas the high priest and Judas, respectively—the former consistently sly, the latter spotty; Ernest Torrence as Peter was incredibly ham throughout; as Matthew, Robert Edeson, a real name from the past. His performance seems okay today.

'King of Kings' In Catholic Italy

Divided Views — Communists Oppose — Catholic Critics Loathe To Express Selves

Metro's "King of Kings" re-ceived mixed reviews after its Italian debut in Rome and Milan (first showing outside the U.S.) though most local pundits tipped it as a boxoffice winner, and few if any quibbled about its "big-

Influential praise came from Rome's "Il Messaggero," which in its review cited Jeffrey Hunter's performance and "majestic" direction of the Sermon on the Mount sequence by Nicholas Ray as film highlights. The Rome daily added that the exceptional theme had been approached with great care resulting in a film which was both "spectacular and respectful."

"spectacular and respectful."

Rome's "Giornale d'Italia" called pic "one of the best of its kind" and "not inferior to "Ben-Hur" while praising the "excellent cast" and finding Hunter "deeply expressive." The Eternal City's "II Tempo" felt pic merited "much dutiful attention" and joined in the praise for the Sermon sequence which paper's critic found cinematically exciting. It jabbed Hunter's performance as "moving." "II Tempo," as did several other dailies, noted that some of the episodes had been treated so as to "suit' various world religions.

as to "suit" various world religions.

Negative reactions came mainly from Rome's left-wing papers, many of which sloughed off pic with brief notices by their second string critics. "Unita," the Commie party daily, took advantage of review for a political discourse, also rapping producer's knuckles for dabbling with The Book.

"Il Paese" felt pie "rather poor" in its succinct appraisal, while the Socialist "Avanti" admitted pie had attractions in its "glant scenes" and "color." "Paese Sera" also leftish, had faint praise for "Kings" opening sequences, but ended on an ironically downbeat note.

In Milan, the influential "Corriere della Sera" spoke of "garish monumentality, false solemnity, and an evident attempt to reduce the "Saviour's drama to simple human terms," and objected to the Sermon on the Mount sequence, sermon on the Mount sequence, film remains a product of Hollywood; it will therefore be popular in America; and also, maybe, among our own candid souls, index our own candid souls, thanks to its undeniable spectacularity and for a few ornamental in Chi.

sequences. But if we are looking for Jesus, let's reread the Bible."
The other major Milan daily "II Giorno," rated feature as "good," with a special nod to the ability of director Ray and scriptwriter Philip Yordan. "II Giorno's" man felt pic was better than DeMille's version thanks to color and a "subtler" approach, adding that his consensus went "to the details" in the film.
Papers closest to the Catholic Church were still to be lieard from at this writing, none of them hav-

at this writing, none of them hav-ing run morning-after reviews. Pic has a "visible for all" rating by the local Catholic Film Office.

Rapped In Toronto

Rapped In Toronto
Toronto, Nov. 7.
Final paragraph of Toronto
Globe & Mail critic Frank Morriss' review of "King of Kings":
"It runs three hours, is in color,
and is epic in both its settings and
its bad tasfe."
Toronto Star columnist Pierre
Berton said, "In S. J. Perelman's
memorable phrase, 'It moves with
the speed of library paste."

Fitzgerald's Views

Fitzgerald's Views

The film critic, John E. Fitzgerald, of the Catholic weekly, Our Sunday Visitor, has panned Samuel Bronston's Metro release. "King of Kings" on doctrinal grounds. He speaks of more emphasis put on mounted cavalry than on Mt. Calvary and calls the release "repulsive and repugnant to Jew and Christian alike."

"Poetic license is one thing but there are limits," sums up his general objection. Designated some years ago "Critic Of the Year" by the Screen Directors Guild, Fitzgerald spent some 40 weeks as consultant on the George Stevens Biblical spectacle, "Greatest Story Ever Told" while it was still on the agenda of 20th-Fox.

CERTIFY CHI DIRECTORS

HIS DECISION

George Stevens' long-planned film on the life of Jesus, Greatest Story Ever Told," will be released by United Artists. Stevens, who acquired all rights to the property after 20th-Fox abandoned it two months ago, revealed this decision in a joint statement with UA prexy Arthur B. Krim and board chairman Rob-

15. Krim and board chairman Rob-ert S. Benjamin Monday (6). UA deal ends rumors of (a) a deal with Magna (b) or abandon-ment because of Samuel Bronston biopic of Jesus, "King of Kings," released by Metro, now playing

Pic is set to start production early next year, though no decision has been made as to where it will be shot (see following text). Already signed by Stevens for the film are Swedish actor Max Von Sydow, who'll play another blonde Jesus, and John Wayne and Sidney Poitier. UA sources say that it's expected that privious arrangements will be renewed for Alec Guinness to be in the picture. The screenplay for the film has

The screenplay for the film has oeen completed by James Lee Barrett and Ivan Moffat, in collaboration with producer-director Stevens and Carl Sandburg.

By WILLIAM ORNSTEIN

Hollywood. Nov. 7.

Despite the elaborate scouting of Arizona and many declarations that this was better terrain for Scripturual shooting than modern Jerusalem. George Stevens now concedes he may have to photograph "The Greatest Story Ever Told" in foreign climes. Says he: it's the banks. Respective costs favor the foreign settings.

Citing two examples on cost differentials, Stevans averred if he uses 1,000 soldiers here, costumes would cost \$145,300 against \$7,500 rental in Europe. It is impossible to import the costumes from overseas as the American film wardrobe group will not permit them to be used in this country, he declared.

He also checked into 1,000 examples of the state of the state of the state of the state of examples of the state of examples of the state of examples of examples of the state of examples of examples of the state of examples of the state of the state of the state of examples of the state of th Hollywood, Nov. 7.

He also checked into 1,000 extras per day. To use them for one day's filming at Indio, Calif., it would cost \$115 a day each or \$115,000. If he decided to employ 5,000 for a mob scene, cost would be more than \$500,000 per day. In Spain, extras for mob scenes get \$5 a day and 5,000 would cost \$25,000 as compared to American labor's tally of a half million. Financial spokesmen are only Interested in making features (Continued on page 19) He also checked into 1,000 ex-

SEZ GOST FORGES Henry Miller Repeats As Film House; Other Changing Aspects of Big Burg

George E. Sokolsky harks back to the memory files in

his observations on Who's An Actor

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

9 to 6 O'Clock' Actors Selling Film Biz Short, Contends David Niven

Rome, Nov. 7.

"9 to 6 o'clock actors" are selling the industry short. That's David Niven's opinion of some of his colleagues, referring to "those stars who do nothing to help sell a film after it's completed." Taking a swipe at this particular thespian breed during a recent visit here, Niven added that such non-cooperative actors were "only helping to dig their own professional graves."

graves."

Niven came to Rome to help producer Dino DeLaurentiis launch "Best of Enemies" (Col) in which he stars with Alberto Sordi. Niven attended the English-language screening of pic, then dashed to a scheduled public appearance at a theatre at which the Italo-dubbed version was showing.

"I feel it's a star's duty," says

"I feel it's a star's duty," says Niven, "to get out on the road and help sell his films. Pre-selling is vital in these days of fierce com-petition."

pettion."

Niven recently completed a public appearance tour for Carl Foreman's "Guns of Navarone." And now he will tour on behalf of "Enemies" in the U.S. and Britain.

mies" in the U.S. and Britain.

"By helping the producer make a profit." Niven elaborated, "an actor is also buying insurance for himself—the future of his own career. After all, it's the producer who takes all the risks. The actor has nothing to risk but time, and that time can also be spent in building goodwill for himself as well as the industry in general."

Niven stresses that today here are far too many "9 to 6" stars.

Subtle changes are at work on the New York City exhibition scene. While many of the recent innovations may be no more than one-shots, when put all together they show that the big city's playoff patterns are no longer as rigid as they used to be.

Significant, especially to artie distribs and to legit theet e interests, is the report that Astor Pictures' French import. "Les Liaisons Dangereuses." will follow the hardticket "La Dolce Vita" into the legit Henry Miller Dec. 18. ("Vita" will move to the Beekman Dec. 224. Small-seater Henry Miller is finding the film bookings extremely profitable in the face of chancy legit offerings

Another unusual booking was the opening at the Forum on the Renadway Monday 61 of Lopert's

Another unusual booking was the opening at the Forum on Broadway Monday 60 of Lopert's "Never On Sunday," which is now in its 56th week of its firstrun date at the Plaza, eastside artie. Pic is holding there.

An earlier innovation was 20th-Fox's day-dating of "The Hustler" at the Paramount on Broadway with the Paramount in Brooklyn. Now accepted as almost standard procedure was the pattern established by Paramount's "Ten Commandments," when it ended its hardticket first run on Broadway.

lished by Paramount's "Ten Com-mandments," when it ended its hardticket first run on Broadway. Par sales execs set a series of lim-ited "waves" of openings, starting with a handful of key houses in various parts of the city which ordi-narily would have been day-dating with many other theatres.

Internal Revenue Shows 'Sympathy'

Minneapolis, Nov. 7.
Because of "the generally poor state of the movie business," it explains, the Federal Internal Revenue Service has settled for \$48.enue Service has settled for \$48,-500 a \$93,718 tax deficiency of the Avalon theatre, Minneapolis nabe situation, Showhouse is one of a circuit of six film houses owned in whole or in part by the Frank Enterprises of Minneapolis.

"With the advent of television in 1950," the Internal Revenue in 1950," the Internal Revenue Service statement declares, "the moving picture industry declined drastically and the taxpayer (the Avalon Theatre) has incurred operating losses for the past several years."

The Avalon owed \$48,567.58 in back taxes for the years 1946 through 1950, according to the Internal Revenue department It also owed interest at six percent a owed interest at six percent a year, or a total of \$45,000 back interest, on the unpaid taxes, says the department.

the department.

It's because of "the generally poor state of the movie business" that \$48.500 was the most that could be expected to be paid by the Avalon, the Internal Revenue Service asserts. There has been a \$3,277.17 cash deposit by the theatre which will pay the remaining \$45,310.39 in \$750 monthly installments, according to the Service.

Service.

The corporate Frank Enterprises stock is owned by Mary J. Frank and comprises considerable, valuable real estate, a fine, large restaurant and other holdings in addition to three of the finest Twin Cities de luxe neighborhood theatres, including the Avalon, and an interest in four out-of-town houses. Its Boulevard, Avalon and suburban St. Paul West Twins have been regarded in film circles here as three of the Twin Cities' most beautiful and flourishing nabe houses.

houses.

Until his death in May, 1960,
W. R. Frank, one of Minneapolis
and St. Paul's leading exhibitors,
managed the Frank Enterprises managed the Frank Enterprises which was incorporated in 1946. It's now managed by Lorraine R. Frank and W. R. Frank Jr., wife and son of the late W. R. Frank. Its Avalon is now operated as a "fine arts" house, showing pictures "for adults only."

Cleric Vs. Cleric In re 'Kings'

Protestant called unto Protestant, saying, "You dope!" In other words, more disputes about the "King of Kings" gospel according to Phil Yordan. This is apropos Variety's streamer story of Oct. 18 issue, "Everybody A Bible Student" although, of course, the present disputants were seminary-trained.

Said Rev. R. Dewitt Mallary Jr. at Holy Communion of Rev. Dan M. Potter, executive director of the Protestant Council of N.Y.—he did wrong to endorse the Metro-Sam Bronston picture. The Jesuit magazine, America, was closer to the target. The Biblical epic "embarrassed me." per Vicar Mallary. He noted, dead-pan, that the Protestant Council held a benefit performance at "Kings" and netted \$5,200.

VARIETY's earlier roundup of opinion suggested that the Bronston release might be getting the discharge of an accumulation of irritabilities against a long series of Scriptural spectacles. Mallary expresses this very thought in declaring, "We can only hope that a bad boxoffice will bring to an end this type of Biblical cornwhich poses pretentiously as inspirational and religious movie-making."

making."

Mallary delivers a significant passage in his attack on this film. The Variety review had said that it "steered a tactful course between Christian and Jew, dogma and drama." From the viewpoint of showmanship this is a necessity of a Biblical story, bearing in mind that it will play lands where religions other than Judeo-Christian are dominant. Here's Mallary.

"Then there is the complete white-washing of the Jews. Naturally, it would not do to be anti-Semitic, and it is true that Jewish responsibility for the Crucifixion can be overdone unfairly. But the movie omits Jesus' cleansing of the temple, it omits all his judgments against the Scribes and Pharisees, it omits His hearing before the high priests, it omits the cries of the crowd to 'crucify Him.' This seems to be leaning over backward, in the attempt not to offend modern audiences."

Flower Drum Song (PANAVISION—COLOR)

FILM REVIEWS

Uneven translation of the R&H morneal but should be dependable b.o. candidate.

Hollywood, Nov. 1. Hollywood, Nov. 1.
Liver and release of Ross Hunter in straiter with Joseph Fields produce of State New Kwan, James Shigeta, 1831. Useki Diected by Henry Kossel, Stetenday Fields, based on the Gibb C y Let comera "Technicolor, y no. Russell Metty editor, Wilton 1997, Russell Metty editor, Wilton 1997, Russell Metty editor, Wilton 1997, p. Russell Metty deltar, Market Metty deltar, Market Methyland, p. Russell Methyland, p. Russell, p. Russell

lone lex Wing Ti	Nancy Kwan
W. ng T	James Shiketa
ente Trime Lang	Juanita Hall
S as beg	Jack Soo
W re	Jack Soo Benson Fong
Helen then	Reiko Sato
W S. 3 1	Patrick Advarte
1 11	Kam Tong
F ke Wag V	ctor Sen Yung
Mar tong	Soo Yeng
Y the long	thing Wah Lee
Figure er	James Hong
	Spencer Chan
I Forg	Arthur Song
Pienana	Weaver Levy
Freun M. m	Herman Rudin
Sins first tirend	
Sm's Gel Frend	
Mei Li	

Much of the fundamental charm grace and nevelty of Rodgers & Hammerstein's "Flower Song" has been "overwhelmed" by the sheer opulence and glamour with which Ross Hunter has translated it to the screen. As a film, it emerges a curiously unaffecting, unstable and rather undistinemerges a curiously unaffecting, unstable and rather undistin-guished experience, lavishly pro-dured but only sporadically re-warding Still, while hardly an everpowering boxoffice contender. the Universal release is certainly a safe commercial risk, heir as it is to the reputation of Broadway success and the formidable R-H factor. The average film audience figures to overlook or at least dismiss its irregularities and lack of inspiration, and find ample diver-

sion in both its score and story.

The dominant issue in Joseph
Fields' screenplay, based on the novel by C. Y. Lee and adapted from the legit book by Fields and hammerstein, is the clash of East-West romantic-marital customs as it affects the relationships of four young people of Chinese descent living in a state of social flux between two worlds in San Frantween two worlds in San Fran-cisco's Chinatown. The four are Nancy Kwan. a gold-digging, hus-band-hungry nightclub dancer; Jack Soo. a kind of Chinese Nathan Detroit; James Shigeta. most elig-ible bachelor in Chinatown—the student prince of Grant Avenue; and Miyoshi Umeki, "picture or mail-order" bride" fresh and illegally! off a slowboat from China and ticketed for nuptials and Miyoshi Cmexi, pucture we mail-order bride" fresh tand illegally off a slowboat from China and ticketed for nuptials with Soo. None of the four adhere to the eastern custom of formal. to the eastern custom of formal, pre-ordained marriages ascribed to by their elders. The romantic chaos is further complicated by overlapping affections, but ultimately all the pieces fall into place in an incredibly hasty double wedding ceremony.

in an incredibly hasty double wedding ceremony.

There is something about the main "joke" of this musical that registers disconcertingly as just too precious for words. The humor is derived from the spectacle of observing Orientals "adjusting to" or "adopting" American customs. It is as if we are being asked to note "how darling" or "how precocious" it is of them to undertake execution of American dances such as the charlecton or the rock "n' roll, to comprehend the science of baseball, or to grapple with U.S. Idioms such as "American plan" or "filter, flavor, flip top box" or "that's bop, pop." This is a shopworn device for manufacturing mirth. It comes out hollow, occasionally even distasteful. Chinese-Americans do not figure to be very amused.

As in most R&H enterprises, the meat is in the musical numbers. There are some bright spots in this There are some bright spots in this area of the film, but even here the effect isn't overpowering. It is not one of the team's towering or more memorable scores to begin with, and several of the numbers are not seen to advantage. Best results are obtained on "A Hundred Million Milion Milionals" quality-replayered by obtained on Miracles," o obtained on "A Hundred Million know Miracles." quaintly-rendered by and Miss Umeki: "I Enjoy Being a scree Cirl." striking demonstration, via note three-way mirror, of Miss Kwan's bit rare beauty; and "Grant Avenue," Maci flashy street strut led by Miss teret Kwan. Two elaborate numbers, edy "Love, I ook Away" and "Sunday." generge somewhat pretentious and ard

overly-involved, tending to dwarf the activities of some talented dancers and the choreography of Hermes Pan. Scenery by Alexander Golitzen and Joseph Wright Is colcontret and oseph wright is con-orful and imaginative, but occa-sionally tends toward an ornate-ness and splendor that overshad-ows the human element. Their replica of S.F.s Chinatown, how-ever, is pretty remarkable.

Miss Kwan, whose exciting looks herald a great future, demonstrates herald a great future, demonstrates plenty of dance savvy, and gets by histrionically here. Shigeta handles his member one song roles remails and exhibits vocal prowess. Miss Umeki re-creates her Broadway role with the same winning Chinadoll-like quality. Satisfactory in top supporting roles are Soo, Juanita Hall, Benson Fong, Reiko Sato and Kam Yong. Young Patricia Adiarte makes a vivid impression with his fancy dancing.

Tempo of Henry Kosfor's direc-

Tempo of Henry Koster's direc Tempo of Henry Koster's direc-tion is somewhat choppy and lethargic. Russell Metty's photog-raphy hits the eye with impact, especially in its arrangement and regard of color. Both Technicolor and Eastman Color are utilized, Milton Carruth's editing is satis-factory. Irene Sharaff's costumes factory, trene control frequently ingenious. Music supervisor-conductor Alfred Newman has fashioned some rousing orches trations, with the assistance of Ken Darby, Dong Kingman's atertitle paintings are Tube. delight.

Everything's Ducky

Two sailors and a talking duck. Skimpy comedy premise, slug-gishly developed. Companion item for the tyke trade.

Hollywood, Oct. 30.

HOLLYWOOD, Oct. 30.

Columbia Pictures release of Red Doff production. Stars Mickey Rooney. Buddy Hackett; introduces Joanie Sommers: features Jackie Cooper. Dire-ted by Don Taylor. Screenplay. John Fenton Murlay. Benedict Freedman. camera. Warray. Benedict Freedman. camera. Warray. Denedict Freedman. camera. Warray. Benedict Freedman. camera. Warray. Denedict Freedman. Sasistant director, Jerrold Bernstein. Reviewel at Levola Theatre. Westchester. Oct. 30. '61. Running time. 30 MINS.

Mickey Rooney

Mickey Rooney

Beetle McKsA	Mickey Rooney
Admiral John Paul Jones	Buddy Hackett
Lieut Parmell	Jackie Cooper
Nina Lloyd	Joinie Sommers
Capt Lewis Bollinger	Roland Winters
	lizabeth MacRae
I.t. Comm. Kemp	
Chief Conrov	
	Richard Deacon
	lames Millhollin
Misanthropist	
Duck Hunter Rol	hert B Williams
Frank	King Calder
Frank Nurse	Filie Kent
Corpsman W	'llian, Hellinger
Wave	Ann Morell
Simmons	George Sawaya
Freehlich	Dick Winslow
Jim Lipscott	Alvy Moore
Mr. Johnson	tarold Kennedy
	remove remied?

"Everything's Ducky" is marketable as a supporting item on double bills aimed either at youngsters or at adults with only the most easygoing dispositions and miniature mentalities. To go beyond that limited audience sphere yond that innited audience sphere would not be advisable. The Red Doff (Barbroo Enterprises) production, released by Columbia, is concerned with a talking duck and two quack-pot sailors with whom it shares a series of juvenile misadventures. Even those willing to tag along with this premise will not be rewarded with the kind of ingenious situation comput decalingenious situation comedy development so necessary to sustain opment so necessary to susain interest in a film based on such a skimpy, wild notion.

Written by John Fenton Murray and Benedict Freedman, this fowl play has Mickey Rooney and Buddy Hackett as a pair of simple-minded seamen who befriend the gabby seamen who befriend the gabby mallard, only to discover it harbors a secret formula vital to the success of a naval satellite launching program. Eventually, all three wind up in the nose cone of a satellite as it circles the earth, and the film concludes in this state of unresolved suspension. Lighter moments are concerned with efforts to capitalize on the duck's gift for gab frustrated by its martini-guzzling desirel or on attempts to instruct it in the arts of swimming and quacking.

chance gozzing uesire or on attempts to instruct it in the arts of swimming and quacking.

The comic behavior of Rooney and Hackett will probably amuse children Jackie Cooper is seen briefly as a psychiatrist. Joanie Sommers, a talented vocalist known for her work in the nitery and recording fields, makes her screen bow without warbling a note. As straight actress, she's a bit uncomfortable yet. Elizabeth MacRae adds further romantic interest, and there is competent comed as leazy joint. Intimation at end, and there is competent comed is the will take up with them again.

The comic behavior of Rooney skyhigh when Darin's early insistence on doing what he wants is slight defects and director Alcoriza, who wove strong realism in first holdse. Spotty cutting is reflected in sequence jumps. Tere Velazquez, the lose. Spotty cutting is reflected in sequence jumps. Tere Velazquez, the rooney of the coast counterpart.)

Susskind's agreement with SDIG is the same one signatured earlier by indie producer Ely Landau, whose "Long Day's Journey Intol Rough and the competent comment upon payment of the unstated dues arreage. (Initiation fees are some stight defects and director Alcoriza, who wove strong realism in first holdse. Spotty cutting is reflected in sequence jumps. Tere Velazquez, in the role of the young lady, still has a tendency to overact but she slight off-key notes. This one is light defects and director Alcoriza.

But the virtues outshine the slight off-key notes. This one is light off-key notes. This one is light off-key notes. This one is light off-key notes. This one of the coast counterpart.) Susskind's agreement with SDIG is the same one signatured earlier by indie whose "Long Day's Journey Into Roll and Comment upon payment of the unstated dues arreage. (Initiation fees are some stightly towards the lose. Spotty cutting is reflected in sequence jumps. Tere Velazquez, in the role of the young lady, still has a tendency to overact but she slight off-key notes. This one is light off-key notes. This one is

A Summer to Remember

A Summer to Remember (Serge)

"A Summer to Remember," which opened at Murray Hill Theatre last Monday (6), was reviewed by VARIETY in the Sept. 14. 1960, issue under the original title of "Serge." when it was shown at the Stratford, Ont. (Canada) Film Fest, Gera wrote. "This is a delightfut, utterly charming story of a small boy, who is wise but never precocious."

Picture was based on the

never precocious.

Picture was based on the classic story, "Seryorha," name of the boy in the film. This of the boy in the film. In the character is played by Borya Barhatov, who is described in the review as "so natural that his performance is little short of astonishing. "Serge" comes as a welcome change from war stories."

Larry Gates and Robert B. Williams. The duck's voice belongs to Walker Edmiston.

Director Don Taylor h what he can to make capital of the lean material. There isn't much to lean material. There isn't much to work with. Editing, art, music and camera work are generally satisfactory. Studio credits list three new songs by Harold Spina, only one of which is heard the title tune, as rendered by the Hi-Lo's), indicating some last-ditch snipping.

Tube.

Too Late Blues

Cassavetes' his first Hollywood pic, after scoring on he improvised indie. "Shadows." shows a flair for movement and character. Needs hard sell.

Paris, Nov. 7.

Paramount release the production.

Stare Bobby Darin, Stell Spreaduction.

Stell Spreaduction.

Stell Spreaduction.

Stell Spreaduction.

Stell Spreaduction.

Stell Spreaduction.

Paramount recently for the production of the production.

Paramount recently for the production.

Paramount recently for the paramount recently for the production.

Paramount release the paramount recently for the production.

Ghost	Bobby Darin
Jess	Stella Stevens
	Everett Chambers
Charlie	Cliff Carnell
	Seymour Cassel
	Bill Stafford
Countess	Marilyn Clark
	Nick Dennis
Reno	James Joyce

Paramount decided to release this John Cassavetes film—his first Hollywood-made project—in Europe before it hits the domestic U.S. and Canada theatres in Jan-uary. It's primarily for the arties and lesser situations.

and lesser situations.

Cassavetes was encouraged by Par after his initial shoestring production of "Shadows," produced entirely in Manhattan. With Hollywood facilities at his command it is conventional although he does adhere to his refreshing approach and, also, he accents the "new faces."

"Shadows" was bought by British Lion and distributed in the U.S. ish Lion and distributed in the U.S. by it. Film did better abroad but was a breakthrough for the New York bunch. If it was rough technically there was a feel and flow of life as the tale evolved from within the characters.

Working now from a script, Cassavetes shows certain flaws. This time he shows a tendency to force casebook psychology on the characters at a loss of spontaneity. Thus an idealistic small time jazianist and composer, Bobby Darin, loses his way when he is left by his girl due to a physically Darm, loses his way when he is left by his girl due to a physically cowardly act. Used in an explanatory way there may be something psychologically right in this but it is somewhat too flat and contrived for acceptance in a film.

ne goes for the flashly, good ig would-be singer, Stella looking Strvens

So everybody, a group of hip jazz musicians, has his articulate ideas about his state and life.

Darin's group is shown playing engagements in orphanages and in a park where nobody comes. A chance for a record date is blown skyhigh when Darin's early in-

has talent or whether he should has talent or whether he should accept what he has and do his best at it. Ambiguity also robs the pic of a lot of punch. Cassavetes shows at his best in party scenes where characters are deftly blocked. good natured "getting-to-love-you"

cenes.

Cassavetes does bring out new talents and other aspects in known people. Darin is effective and does not sing a note, though that is his specialty. His flaccid, unformed face and his fumbling idealism fuse well as he fails to give the needed love to his confused girl which is played with forceful anguish by Miss Stevens.

Others in cast score effects

Others in cast score effetively and especially a non-actor -Everett mainly a tv producer—Everett Chambers, as a vindictive, neu-1. c : . . nt. stands out.

Party-liners might read into the Fary-liners might read into the basic situation a dictate of western culture for personal success, but the same pressures to excel are implicit in Russian life, and in-deed universal to human ego, although Marxists chose to blame everything on economics. Nobody is more expert at "speed-up" than the Soviets.

the Soviets.
"Too Late Blues" includes neat jazz score by David Raksin.
Dubbing for the musician-impersonating actors are Shelly Mann,
Red Mitchell, Benny Carter, Uan
Ramsey, Jimmy Bowles.

Still, Cassavetes looms a new

Still, Cassavetes looms a new director with a flair for atmosphere and an interest in newer themes and stories, His free wheeling insights are to be encouraged. Film has already played the London Film Festival and opens there soon with a probable Paris date in the near future. London fest reviews were fine. Mosk.

Los Jovenes

I.os Jovenes
(The Young Ones)
(MEXICAN)
Mexico City, Oct. 31.
Peliculas Nacionales release of Cinemalografica Filmex production. Stars Tere
velazquez, Julie Aleman, Adriana Roel,
Rafael del Rio; festures Dacia Gonzalez,
fante, Miguel Manrana, Lupe Carriles,
Leopoldo Salazar. David Hayat, Oscar
cuellar, Rossa Maria Gallardo, Miguel
Zaldivar; special appearances by Enrique
Rambal and Carmen Montejo. Directed
Rambal and Carmen Montejo. Directed
tion by Luis Alcoriza. At Variedades and
Colisco theatres, Mexico City. Running
time, 95 MINS.

This is an all-out Luis Alcoriza production, with director doing the original story, screenplay and direction. The picture, a stirring screen indictment of rebellious youth, is based on a true incident a few years ago here.

a few years ago here.

Just for a prank, three society
youths, of good family, one of
them a senorita, obeying some
compulsive inner emotional urge,
stole a car in Mexico City, and
sped off to Guadalajara. Federal
highway police as well as state
enforcement agencies were alerted.
The youngsters can ran out of The youngsters soon ran out of ready cash, tried to sell the car but car dealer's suspicions were aroused. So the frightened kids went on the lam again. This time across dirt roads and into country they did not know. And this brought about a tragic end. In a small village the police chief instructed his subordinates to "shoot to kill," and so the three youths were shot down by the cops,

Out of this raw material, Alcoriza has woven a well-paced, tight action story which borders on the exceptional. Alcoriza's direction attempted to seek out the reason behind the anxious desire of the young to live intensely and dangerously. While there may be questioning of some strong scenes, brutal and realistic, the fact is that film does have vigorous strength and quality,

and quality.

In black-and-white, pic is tecnnically perfect, with Alcoriza high-lighting dramatic moments by judicious camera work. All the actors, youngsters with little box-office stature, turn in exceptional performances. There are some slight defects and director Alcoriza, who wave strong realism in first

Les Amours Celebres (Famous Love Affairs) (FRENCH-COLOR-DYALISCOPE)

RKENCH-COLOR-DYALISCOPES

S

Unidex release of Generale Europeenne
De Flim-Unidex production. Stars Briggitte Bardot, Simone Signoret, Jean-Paul
Belmondo. Alain Delon, Dany Robin, Edwige Feulliere, Marie Laforet; features
Busseri. Suzamo Flon. desa
Deally Fischt. Suzamo Flon. desa
Deally Fischt. Suzamo Flon. desa
Wilchel Boisrond. Screenplay. France
Roche, with four sketches by Pascal
Jardin, Marcel Achard (first onle, Franoise Giroud (second), Jacques Prevert
ard (fourth; camera (Eastmancholv). Robyrt Lefebyre: editor. Raymond Lamy.
Freemed In Paris. Running time, 115
MiNS.
Agnes.

Agnes	Brigitte Bardot
Jenny	Simone Signoret
Albert	Alain Delon
Torine	. Jean-Claude Brialy
Lauzan	Jean-Paul Belmondo
Monaco	Dany Robin
Raucour	Edwige Feuillere
Deshenova	Annie Girardot
Eliane	Marie Laforet
Ernst	Pierre Brasseur
Ursula	Susanne Flon
	Jean Desailly
Count	Pierre Vaneck
	200_120

After the success of the sketch film, "Love The Frenchwoman," now comes a group of tales based loosely on historical love affairs. It has the Brigitte Bardot and Simone Signoret names lor the U. S. with a plus in its title. But it will need hard sell since the level is sketchy and skimpy with love and spectacle, backseated by slightly too much talk.

First up is tale of King Louis

slightly too much talk.

First up is tale of King LouisXIV being deprived of a new
mistress by a dashing young cavailer. Here it is played in a boulevard comedy vein with pageantry
and elegance that soon wears thin.

It is helped by Jean-Paul Belmondo's dash and drive as the man
who outwits the king by locking
his secret door and keeping the
mistress. mistress

Then comes 19th Century melodrama about an aging coquette who has a lover but about to leave who has a lover but about to leave her. Simone Signoret is effective as the hardened but romantic woman who is showed up by a plodding if clever police inspector. Muted tinting helps the period flair but this lacks the punch to give the real melodramatics.

give the real melodramatics.

Brigitte Bardot appears in the guise of a medieval barber's comely daughter in Bavaria. She is coveted and won by the local prince. But Miss Bardot's pouting, kittenish sensuality is sadly amiss in old Bavaria. And her trial for witcheraft; is unintentianally rishle. The whole thing needed. ible. The whole thing needed

lible. The whole thing needed a tongue-in-check approach. It is only intermittently so.

End of pic has two waspish 19th Century actresses fighting over roles and a baron in the Comedie-Francaise of that period. Though played with vigor by Edwige Feuillere and Annie Girardot, this sketch wears this little. ketch wears thin in its repetitive-

ness.

Color is well used throughout with subtle differences in each period. But director Michel Boisrond tends to leave all this talky

period. But director Mineri Boilsy and flat in direction, depending mainly on his actors to put it across. This keeps things on a theatrical almost comic-strip level because of the lack of pace and character buildup. Then, too, there is the papier-mache feeling of the period sets.

But this may cash in okay at the b.o. in France on the name values, insouciance and popularity of sketch pix. It has selling factors abroad, too, but seems better fitted for more general distribution than for arty house needs. Production coin seems to have gone more for marquee names than for spectacle.

Ralph Nelson

Continued from page 3 == Night," also via Col, when it was

Raiph Nelson, "Requiem's" di-rector and a cardholder in the larger Coast-based Directors Guild of America, once also held an SDIG ticket but had allowed his membership to lapse. The eastern guild voted to permit his reinstatement upon payment of the unstated

'I'M NOT NARROW-MINDED'

On World Cruise for Materials, Frank Nugent Gives Script Creed SELF-REVELATION

Motion pictures are more subtle today and present characters in more realistic relationships, according to screenwriter Frank Nugent, in Japan for ten days on the last leg of a world trip.

Nugent is mainly identified with Nugent is mainly identined will director John Ford. Scripts he wrote for latter include "Fort Apache." "She Wore a Yellow Ribon." The Searchers." "The Quiet Man." The Last Hurah" and "Mr. Roberts." Among his other credits are "Tulsa." "Gunman's Walk" and "Trouble in the Glen."

Onetine film critic and editor of the New York Times is irritated by the Hollywood communal proc-ess of preparing a finished script.

Ess of preparing a finished script.

Explaining the trend toward more realistic scripts, Nugent said, "Pictures always reflect the times in which they are made, whether done with premeditation or unconsciously. Take the wave of so-called psychological dramas like "Suspense." Three Faces of Eve and "The Snake Pit. It was a reflection of the country's increased awareness of mental disease. The writers are thinking of what is going on around them whether they are doing a period story or a modern story.

story.

"In the old days of the studio contract players," Nugent continued, "a writer was told a picture would have Clark Gable and Claudette Colbert. Story problems were solved by writing for specific actors. Today this is true only to a degree. I know John Wayne is a certain type of mah—terse, laconic and so physically capable that you hardly have to show it—and I use that as a prop. that as a prop.

that as a prop.
"But generally, no longer having the prop of a given personality, writers are forced to create characters wholly out of their imagination. The result is more realistic relationships. Writers and directors now talk in terms of psychology, motivation and behavior patterns rather than have paper cutous handed to them. This has brought a change in all kinds of films. They are a lot more subtle today."

Allowing for bragging about one

are a lot more subtle today."

Allowing for bragging about one of his own pictures by first discussing several that went wrong. Nugeric continued, "Fort Apache" was more of an innovation than any Western in the last ten years. When Ford brought me in, he said he was thinking of doing a picture about the Cavalry. He pointed out that the Cavalry was used only to relieve the distress of wagon trains and then ride away to presumably rescue another wagon train. He thought there must be tremendous drams in the Cavalry, the personal thought there must be tremendous drams in the Cavairy, the personal problems of men living at remote outposts. "Fort Apache was the first picture to seriously explore life in the Cavairy. In the last ten years there have been at least 120 picture made in imitation of "Ft. Apache."

Identified primarily with West-Identified primarily with West-erns, Nugent is ensuared in the dreaded Hollywood web of type casting. He said, "It like comedy. My constant fight is to get a mod-ern picture where people don't go around saying, 'Whoa there, mar-shal.'"

around saying, 'Whoa there, marshal.'"

While still outside the comedy
field, Nugent's globe-girdling was
at his own expense to research two
projects that would liberate him
from the American frontier. One
possibility, which prompted him to
take the long way home, is an international chase story that might
have episodes in Hong Kong and
Japan. This would be done with
Sidney Justin, who is setting up a
production company.

The other possibility is a feature based on a book by Bernard
Fergusson called "Rare Adventure." An Eastern, it is set in
North Africa. "I read the look
about seven years ago and optioned it. I thought it would make
a good movie," Nugent said. "The
story is midern, but almost remote
in time.

More Exhibs Produce

What with exhibition brood-What with exhibition brood-ing over product shortage, some of the better-heeled gen-try are moving their own mountains, so to speak. Not that showmen haven't chipped in with product before, of

The do - it - yourselfers just now include the Woolner brothers of New Orleans, who financed and are distributing "Flight of the Lost Balloon," exploitation item with Marshall Thompson and Mala shall Thompson and Mala Powers. Up in Connecticut, Sperie

Op in Connecticut, Sperie
P. Perakos, who operates a
chain of drive-ins and hardtops,
has latched on to a Greek arty,
filmization of Sophocles' "Antigone." This one screened at
the Berlin film fest this year as the official Athens entry. Pic stars Irene Pappas, and is be-ing handled by Parakos under his Norma Film Productions

TOA 'Token' Stock **Ownings Diverted** To Its Own ACE

Theatre Owners of America has divested its token stock holdings in the major film companies and is plowing the coin into the exhib-backed ACE Films entity.

This is per TOA's pledge at the New Orleans conclave to double its \$25,000 investment in the ACE production arm.

Rick Carrier's 'Truly Indie' Manhattan Puerto Rican Saga Goes to Embassy

"Strangers." a New York, shoe-string, shot-in-a-loft, widescreen feature, has been picked up by Em bassy Pictures for early 1962 release. Film is first effort-at a budlease. Film is nrst enort—at a bud-get reputedly under \$25,000 — of Rick Carrier, ex-producer's ap-prentice and onetime RKO ex-ploiteer. On strength of the pic, he's been signed to an unclarified production pact by Embassy prez Joseph E. Levine.

As with other one-arm American "new wave" films, "Strangers" had been kicking around the N.Y. distribution marts with no takers until the Embassy deal, As of yesterday (Tues.) the pie still lacked a union (IATSE) seal—in fact, there's been no effort so far to dicker one.

Yarn depicts in tragic terms an immigrant Puerto Rican family's fight for survival in hostile New York surroundings.

CHICAGO-MADE FILM. 'PRIME TIME' GETS 'C'

The low-budget Chicago-made indie, "Prime Time," which was originally rated B (morally objectionable in part for all) by the Legion of Decency, has now been re-rated C, condemned.

re-rated C, condemned.

Legion charges that the film, distributed by Essanjay Films, is now being shown in a new version which "substantially intensifies the original moral offense by the Introduction of borderline pornography." When it was first B-rated, the Legion objected to the film's "suggestive costuming and sequences, and sadism."

Legion also charges that the

Legion also charges that the distrib "has violated his pledged word that only the original version would be exhibited in the U.S."

Atlanta, Nov. 7.

Mrs. Christine Smith Gilliam, during her 16 years as Atlanta's motion picture censor, has looked at 4,490 films, ordered scissoring on 154 of them and turned thumbs down on 107 pictures.

Mrs. Gilliam cited these figures in a talk before the Atlanta Chapter of the American women in radio and television. Mrs. Gilliam, who is chairman of City Council's Police Committee, vice chairman of council's Finance Committee and chairman of the Metropolitan Committee on Civil Defense, told radio and to femmes that she has never sought to impose her taste on Atlanta audiences, but is only trying to enforce laws governing the local exhibition of pictures that are lewd, lascivious or otherwise unlawful.

When asked if she had seen a "good" movie lately. Mrs. Gilliam

wise unlawful.

When asked if she had seen a "good" movie lately, Mrs. Gilliam was quick to reply:

"Yes, strangely enough, I can say I have. It is 'Bachelor in Paradise.' with Lana Turner and Boh Hope. Miss Turner wears the most stunning wardrobe throughout and, for once, Bob Hope isn't dirty all through."

She followed with this circumstance.

She followed with this riposte:
"I am not at all narrow-minded. I have practically no race prejudice."

race prejudice."

She said, however, her "instinctive fear of Negro men" stemmed from seeing, as an impressionable young girl, David Wark Griffith's "The Birth of a Nation" and she recalled vividly seeing the scene in which a frightened girl jumps from a cliff to avoid the caresses of a Negro sergeant in the occupying army.

Mrs. Gilliam complained that too many of today's pics adopt as theme "the superiority of the Negro race." She said she censors "mudity" in films, especially when the camera "lovingly caresses the breasts of Negro women."

She also disapproves of films that are "sexually stimulating" and declared that "feminine nudity is sexually stimulating to men." Then she explained that she permits "long kisses," but not "caressing bosoms."

Homo Angles

bosoms."

Homo Angles
She said of another film, Elia
Kazan's "Splendor in the Grass."
that, whatever the theme of the
book (pic was an original screen
story by William Inge), the picture's theme was that "chastity willture's theme was that "chastity will drive a young girl to a mental institution." She classified this film as "highly undesirable." but added that, under the Atlanta code she did not feel justified in ban, ning it. She also deplored films with "pacifist themes."

Asked if she judged films of any particular age groups, she said she acted for the welfare of the community as a whole and pointed out that. "babes in arms" attend the theatre in the United States.

Mrs. Gilliam disapproves of films that teach crime, she said, and remarked that one such she had banned, "How to Be a Shoplifter," now is being shown on television.

(Continued on page 11)

(Continued on page 11)

Never, Forsooth, On Sunday

56th Anniversary Number

VARIETY er statistical and data-filled shorts and articles.

ATLANTA CENSOR'S October's Golden Glow in 'Tiffany's'; 'Splendor in Grass' & 'The Hustler' Rank 2-3, 'Devil' Following

October's B.O. Winners

Uctober's B.U. Winners

1. "Breakfast Tiffany's" (Par).

2. "Splendor in Grass" (WB).

3. "The Hustler" (20th).

4. "Devil at 4 O'Clock" (Col).

5. "Back Street" (U).

6. "La Dolce Vita" (Astor).

7. "Paris Blues" (UA).

8. "Guns of Navarone" (Col).

9. "Greyfriats Bobby" (BV).

10. "Bridge to Sun" (M-G).

11. "Two Women" (Embassy).

12. "Come September" (U).

COMPO Okays IA;

Solicit Membership

Of Coast Talent

Annual meeting in Manhattan Friday (3) of Council of Motion Picture Organizations voted unanimous acceptance of the International Alliance of Theatrical Stage Employees (IATSE). At the same time it empowered its three cochairmen—Ben Marcus, Abe Montague and Sam Pinanski— to name a committee to sound out the Hollwood talent guilds remembership

'America's New Stars' Get

on the program.

Buildup-Via Circuit,

Variety's regular weekly boxoffice reports are summa-rized each month, retrospec-tively. Based on an average of tively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S.-Canada market, this monthly reprise does not pretend to express total rentals.

October proved a comparatively October proved a comparatively happy one for those bi, firstrun situations covered by Vakiery, nice lineup of new product providing the impetus for better trade. Of the first nine-ranking grossers, seven were newcomers in October. With little help from holidays and having to contend with some Indian Summer weather, exhibitors naturally had to lean on strong fare. As is characteristic nowadays not enough socko product, to go around crimped the larger key cities.

cities.

"Breakfast at Tiffany's" (Par)
won first place hands-down in the
October sweepstakes, finishing No.
1 all three weeks it was out in
distribution. "Splendor in the
Grass" (WB), another blockbuster,
copped second position. It, too, was
out in circulation only three weeks
of the month. Both films likely
will be heard from additionally
"The 'Hustler'' (20th) wound up

a committee to sound out the large production of the month. Both mins and the heard from additionally will be heard from additionally "The Hustler" (20th) wound up third, actually copping first place to any extent. "Devil at 4 O'Clock" to any ext

r enough stamina to cop sixth position.

"Paris Blues" (UA), which hinted great promise late in September, enished in seventh soot. Film landed second place the first week out in circulation to any extent but skipped after that. "Guns of Navarone" (CJ), which was second in September, captured ciral place as it wound up ryan of its top firstrun engagements.

"Greyfriars Bobb." (BV), a mewie, finished ninth, never gefting higher than sixth place in weekly Variety rating. "Bridge To Sun" (M-G, very spotty, showed enough to cop 10th spot.

"Two Women" (Embassy) captured lith place. It was 10th in the preceding month. "Come September" (U, No. 1) picture in September, wound up 121b, having concluded the bulk of its bigger firstrun dates the first two weeks of the month.

"Sportacus" (U, seventh in September.) Not Studio, Initiative

Los Angeles, Nov. 7.
National Theatres & Television vicepresident Robert Selig over the weekend disclosed industry plans

comers selected by the studios. Project was introduced at the recent Theatre Owners of America convention in New Orleans and is being developed by a committee headed by Selig and including AMPP rep Duke Wales, Paramount studio publicity head Herb Steinberg, Pete Latsis and Roy Evans of NT&T and LeRoy Prinz who is talent coordinator. Each studio would be given equal time in short.

of the month.

"Spartacus" 'U, seventh in September; "Rocco and Brothers"
(Astor), "Francis of Assisi" (20th), and "Thunder of Drums" (M-G), which was 12th in September, were the runner-up films for the month.

which was 12th in September, were the runner-up films for the month.

"Kings' Late Starter
Besides "Devil at 4 O'Clock,"
"Breakfast" and "Grass." there are a number of pix just launched or about to be preemed which show excellent promise. "King of Kings" (M-G) indicates one of the bigger potential grossers judging from the first few playdates on hardticket bookings. Opus so far has been buffo to capacity on these initial engagements. Pic should have enough playdates this month to show up in the monthly survey. Another film displaying high potential is "West Side Story" (UA), which has been capacity the first two weeks at the NY. Rivoll, its initial date.

"Mr. Sardonicus" (Col), also new, showed up uneven on its first four dates but was excellent in two keys. "Question 7" (Indle), another fairly fresh entry, showed (Continued on page 11) of NT&T and LeRoy Prinz who is talent coordinator. Each studio would be given equal time in short. With plans to have one of the eight winners of the TOA "Star of the Year" award appear to untroduce the new people. Last winner was John Wayne. Film would be sold to exhibs at same rental cost of a regular two-reeler. Committee today sends 582 kits on the project to exhibs who requested them at the TOA convention. Each request was to have included a promise the kits would be distributed personally to local newsmen to insure top coverage on the program. on the program.

While personalities selected for the film short may change, those repped in the kits include Karen Bakkin of Mirisch Co.-United Artists' "The Children's Hour", Peter Brown, Warner Bros.' "Merrill's (Continued on page 11)

(Continued on page 11)

MPAA Prexy Eric Johnson

in a fantasy, weighing the moralty of a scripter named Shakespears, appraises ye olde censorship in

another interesting Feature in the upcoming

L.A. Biz Picks Up; 'Hustler' Bangup \$30,000, 'Mask' Oke 16G, 'Kings' Tall 20G, 'Breakfast' Rousing 19G, 3d

Los Angeles, Nov. 7.

L.A. firstruns are starting to pick up slightly this week, backed by a pair of sock openers. However, biz generally is rated spotty. "The Bustiers" is heading for a boff \$30.000 in four theatres opening week while "Ben-Hur." out on first general release, looks like socko \$28.000 at State. "Mask" is rated nice \$16.000 or a bit under in three locations for initial week.

Reissue combo of "Operation Petiticeat" and "Pillow Talk" shapes fairish in three spots, open-

recureat" and "Pillow Talk" shapes fairish in three spots, open-ing round.

hapes fairish in three spots, open-ng round.

Of regular holdovers, "Breakfast t Tiffary's" still is lively \$19.000 in third week at the Chinese. Splendor in Grass" shapes big

brisk in 17th week at Music Hall Estimates for This Week Los Angeles, Hollywood El Rey Loyola 'Metropolitan-FWC) (2,019; Tof. 861; 1,298; 90-\$1.501 — "Hust 1620th." (20th) and "20,000 Eyes" (20th). Boffo \$30,000. Last week fast at Tiffany's" which looms Los Angeles with Pix, "Explosive Generation" (LA). Teenage Millionaire" (LA), \$8.600. Hollywood Ilonaire" (LA), \$8.600. Hollywood Ilonaire (LA), \$8.600. Hollywood I

Hillstreet, Pix, Wiltern Metro-politan-Prin-SW 12.752, 756: 2.344; Bo: WB) and Big \$ (Code of Silence" (Indie). Nice 90-81 50 "The Mask" (WB) and "Code of Silence" (Indie). Nice \$16.000 or less. Last week, Hill-street, Wiltern with Vogue, "Blood (Continued on page 10)

Kings' Great \$20,000 In D.C.; 'Street' Hot 12G, "Devil' Solid 14G, 3d Washington, Nov. 7. Big one this uneven stanza here "King of Kings" which looks for sock \$20,000 initial round at the arner, "Back Street" and the looks for sock \$20,000 initial round at the large of the looks for sock \$20,000 initial round at the large of the looks for sock \$20,000 initial round at the large of the looks for sock \$20,000 initial round at the large of the looks for sock \$20,000 initial round at the large of the looks for sock \$20,000 initial round at the large of the la 'Kings' Great \$20,000 In

Jevil Solid 146, 3d St. Francis while "Splendid washington, Nov. 7.

Big one this uneven stanza here is "King of Kings" which looks for a sork \$20,000 initial round at the Warner. Back Street" stays big at 4th wk). Oke \$7,000. Last week. \$5,000.

Randolph (Goldman) (2,200; 95.

Stabley (St. 82).

Randolph (Goldman) (2,200; 95.

Randolph (Goldman) (

second lap at Ketth S, "Town With-out Pity" looks sad.
"Breakfast at Tiffany's" is fast rounding out a month at the On-tario. Sill in great shape is "Devil at 4 O'Clock," daydating two Trans-Lux houses. "Splendor In Grass" is rated fair in fourth round in two spots.

500 opener.

MacArthur 'K-B) '900; \$1.25) —

"The Risk" 'Union' '2d wk). Fair

\$4.200 after \$4.800 opener.

Ontario (K-B) '1.240; \$1-\$1.49)—

"Breakfast at Tiffany's" 'Par' '4th

wk). Lively \$10,000. Last week.

\$12,000.

Palace 'Loew' (2.390; \$1-\$1.65)—
"Back Street" (U) (2d wk). Boff
\$12,000 after \$15,600 opener.

Playhouse (T-L) (459; \$1.49-\$1.80)

"Devil at 4 O'Clock" (Col) (3d

ak). Torrid \$4.500. Last week, \$5,-

500.

Plaza T-L) ·278; \$1-\$1.80) —

"Ileat of Summer" (Manhattan).

Boff \$6.00. Last week, "Girl with
Suitease" (Indie) ·2d wkv, \$3.200.

Town (King) ·800; \$1.25-\$2) —

"Dolee Vita" ·Astor) (18th wk).

Enduring \$3.600. Last week, \$3.900.

Exits after this week to make room
for "Rocco and Brothers" ·Astor).

Trans-Luy (T.L) ·600. \$1.40-\$1.80.

Trans-Lux (T-L) (600; \$1.49-\$1.80)

- Devil at 4 O'Clock" (Col) (3d.15), Hotsy \$9.500. Last week, \$12,-

Key City Grosses

Estimated Total Gross
This Week \$2.365.300
(Based on 23 cities and 262
theatres, chiefly first years, including N.Y.)

Last Year \$2,226,400 (Based on 22 cities and 230 theatres).

Bachelor' Boffo \$17,000, Philly

"Splendor in Grass" shapes big \$12,500 in fourth at Hollywood Paramount.

Both "Back Street." in second session at Warner Hollywood, and "Devil at 4 O'Clock," in third at Warner Beverly, are shaping trim \$12,000 apiece. "King of Kings", looks tall \$20,000 in fourth at grosses here this session. "Bache-Egyptian. "La Dolce Vita" shapes brisk in 17th week at Music Hall. Estimates for this Week.

Boyd (SW) (1.536; \$1.80-\$2.751-"King of Kings" (M-G) 2d wk Big \$18.000. Last week, \$22.500.

Fox 'Milgram' (2,400; 95-\$1.80)—
"Devil at 4 O'Clock" (Col) 3d wk).
Fast \$16,000. Last week, \$20,000.

Stanton (SW) (1,483; 95-\$1.80)— "La Dolce Vita" (Astor) (Subrun). Quiet \$10.000. Last week, "Gone With Wind" (M-G) (reissue), \$6,000.

Studio (Goldberg) (483; 95-\$1.80)
—"Eve and Handyman" (Indie) and

\$8,500.

Trans-Lux 'T-L) '500; 95-\$1.80 —
"Girl with Suitease" (Ellist. Limp
\$3,500. Last week, "Loss of Innocence" 'Col) '3d wk, \$3,000.

Viking (Sley) '1,000; 95-\$1.80 —
"Mask" (WB. Sad \$8,000 or near.
Last week, "Raintree - County"
'M-G) and "Gigi" (M-G) (reissues),
\$4,000

World (RB-Pathe) (483; 95-\$1.80)

— "Breathless" (RAW). Fair \$3,200.

Last week, "Apu Trilogy" (Indie),
\$2,200.

'Devil' Hotsy \$10,000, Port.; 'Breakfast' 7G Portland, Nov. 7. One of top newcomers here this

One of top newcomers here this session is "Breakfast at Tiffany's" with a lofty take at the Irvington. "Town Without Pity" shapes rather dull at Orpheum in first. But "Devil at 4 O'Clock" looms torrid on initialer at the Fox. "The Lovers" continues big in second at Paramount.

Estimates for This Week

Breadway (Parker) (1,890 \$1-\$1.50)—"Back Street" (U) and

— 'Devil at 4 O'Clock' (Col) (3d wl.; Hotsy \$9.500. Last week, \$12, 500. Writing and Downstairs' (Cont) (2u wk). Only \$300 for last three \$10,000. Last week, \$3,100. Fox (Evergreen) (1,600 \$1.40). — "Devil at 4 O'Clock' (Col). Loud (2u wk). Only \$300 for last three \$10,000. Last week, "Splendor in days. Last week, fair \$2,500. War er (SW) 1,440; \$1.80-\$2.75 — of Kin-s' (M-G). Sock \$20,000. Last week, house was dark. (Continued on page 10)

Breakfast' Dandy 10G

Buffalo, Nov. 7.

Firstrun trade is mostly mild here currently with too many longruns cutting into overall total. Lone new entry, "1 Plus 1" shapes very sad at the Buffalo. Brightest holdover is "Breakfast at Tiffany's" which looms dandy in third Paramount week. "Spartacus" is rated good in second session at Lafayette on subsequent-run. "Splendor in Grass" looks fine in fourth at Cenon subsequent-run. "Splendor in Grass" looks fine in fourth at Cen-

Estimates for This Week Estimates for this week Buffalo (Loew) (3,500 75-\$1) — "One Plus One" (Indie). Sad \$5. 500 or less.; Last week, "Run Si-lent, Run Deep" (M-G) and "King and Four Queens" (M-G) (reissues),

\$6,000. Center (AB-PT) (2.500; 75-\$1.25) —"Splendor in Grass" (WB) (4th wk). Fine \$9,000. Last week, \$9,600.

\$9.600. Century (UATC) (2,700; 70-\$1.25. "Devil at 4 O'Clock" (Col) (3d wk). Okay \$9,600. Last week, \$10, 300. Lafayette (Basil: (3.000; 70-\$1.50)

'Spartacus'' (U) (sub-run) (2d). Good \$8,000. Last week, \$9,-

300.

Paramount (AB-PT) (3,000; 70-\$1,25) — "Breakfast at Tiffany's (Par) (3d wk). Bright \$10,000. Last week, \$11,000.

Teck (Loew) (1,200; 70-\$1) — "Girl With Sultcase" (Indie) (2d

Kings' Lusty \$18,000 In Frisco; 'Hustler' \$12,000, 'Breakfast' Boffo 16G

San Francisco, Nov. 7. Firstrun trade here currently is ited satisfactory. "King of Kings" looks big in second round at Coronet while "Breakfast at Tiffany's onet while "Breakfast at Tinany's shapes great in second at the Alexandria. "The Hustler" is nice in first holdover stanza at the Fox.

Lone newcomer, "Invasion Quartet" shapes slow at Warfield.
"Devii at 4 O'Clock" is hotsy in

Thief" (20th) (2d wk). Nice \$12,000. Last week, \$16,500.

Warfield (Loew) (2.656; \$1.25-6).

St.50)—"Invasion Quartet" (M-G).

St.000 or close. Last week. "Run Silent, Run Deep" (UA) and "King, Four Queens". (UA) 4 reissues), \$5.500.

Four Queens". UA) (reissues), \$5,-500.

Paramount (Par) (2.646; \$1.25-\$1.50--"Splendor In Grass" (WB) (4th wk). Dandy \$10,000 or near. Last week. \$11,000.

St. Francis (Par) (1.400; \$1.25-\$1.75--"Devil At 4 O'Clock" (Col) 3d wk). Hotsy \$13,000. Last week. \$15,000.

United Artists (No. Coast) (1,151 Good \$6,500 after \$7,500 last

werk.
Stagedoor (A-R) (440; \$1.25)—
"Question 7" (Indie) 12d wk). Good
\$3.700. Last week, \$4.500.
Vogue (S. F. Theatres) (364;
\$1.50—"Don Quixote" (Indie) 12d
wk). Oke \$3.000. Last week, \$3.800.
Larkin (A-R) (400; \$1.75-\$2)
"La Dolce Vita" (Astor) (16th wk).
"Inc \$2.500. Last week, \$4.200.

"La Dolce Vita" (Astor) (16th wk).
Nice \$3.500. Last week, \$4,200.
Clay (A-R) (400; \$1.25-\$1.49) —
"The Mark" (Indie) (2d wk). Good
\$3.500. Last week, \$3.800.
Alexandria (United California)
(1.610; \$1.49-\$2) — "Breakfast At
Tiffany's" (Par) (2d wk). Great
\$16,000. Last week, \$19,000.
Coronet: (United California) (1,250; \$1.80-\$2.75)—"Kinp of Kings"
(M-G) (2d wk). Big \$18,000 or over.
Last week, \$20,000.

Sid Blumenstock Exits Schlaifer Agency Dec. 31

Sid Blumenstock, v.p. in charge f the Charles Schlaifer Agency's coast office, is exiting this post

Coast office, is earning in Poec. 31.

Blumenstock joined Schlaifer in October, 1959, after holding exec ad posts at Embassy Pictures, Paramount, Warners and 20th-Fox.

'1 Plus' Sad \$5,500, Buff; Street' Wow 12G, Pitt; Breakfast' Brilliant \$16,000; 'Devil' Hot 10G, 3d

Broadway Grosses

Estimated Total Gross This Week\$543,200 (Based on 30 theatres) Last Year \$471,200 (Based on 27 theatre)

Doctors' Fat 22G, "Love and Frenchwoman" is still lofty in second at Squirrel Hill. "Bridge" stays sharp in third at Shadyside. "King of Kings" opens at the Warner on Thursday (9). 'Doctors' Fat 22G.

Toronto, Nov. 7.

Such newcomers as "Young Doctors," "Bridge To the Sun" and "Dentist on Job" will help the firstruns this stanza. Of the holdovers, "King of Kings" remains turnaway in second frame at University. "Back Street" looks lusty, also in second. "Splendor in Grass" still is big in fourth frame as is "Guns of Navarone" for 18th stanza.

Estimates for This Week
Cariton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; \$1-\$1.50-"Young Doctors". (UA). Hefty \$22,000. Last week, "Carry on Regardless" (20th) (2d wk), \$16,000.

Egilnton (FP) (918; \$1,50-\$2.50)

\$16,000.

Eglinton (FP) (918; \$1.50-\$2.50)

"Windjammer" (NT) (46th wk).

Consistent \$7.000. Last week, ditto.

Fairlawn (Rank) (1.165; \$1.25\$1.50)—"Guns of Navarone" (Col)

(16th wk). Big \$8,000. Last week,

(16th wk). Big \$8,000. Last week. same.

Hollywood (FP) (1,080; \$1-\$1.50)

"Splendor in Grass" (WB) (4th wk). Still big at \$10,000. Last week, \$12,000.

Hyland (Rank) (1,357; \$1-\$1.50)

"Dentist on Job" (20th). Fine \$8,500. Last week, "Greengage Summer" (Col) (4th wk), \$5,000.

Imperial (FP) (3,343; \$1-\$1.50)

"Exodus" (UA) (3d wk), pop scale on three-a-day. Sturdy \$9,000. Last week, \$9,500.

International "Taylor) (557; \$1-\$1.25)—"Expresso Bongo" (1FD): (2d wk). Neat \$3,000. Last week, \$3,500.

Breakfast' Fast 7G,

Seatle; 'Devil' Same
Seatle, 'Devil' Same
Seattle, Nov. 7.
City is loaded with holdovers
currently, with two of the newcomers very disappointing. 'Town
Without Pity" shapes thin in first
session at Music Hall while
"Crowning Experience" is rated
lean on opener at Paramount.
"Breakfast at Tiffany's" shapes "Crowning Experience" is rated lean on opener at Paramount. "Breakfast at Tiffany's" shapes great in second Coliseum round. "Devil at 4 O'Clock" looms big in third at Fifth Avenue. Estimates for This Week Blue Mouse (Hamrick) (739: \$1-51.50)—"Bridge to Sun" (M-G). St. Louis Park (Field) (1,000; \$1-\$1.25) (200 \$1.50.00. Last week, \$3.500. Last week, \$3.500. Codiseum (Fox-Evergreen) (1,870; \$1-\$1.50)—"Breakfast at Tiffany's" 300.

\$4;300.
Music Hall (Hamrick) (2,200; \$1-\$1.50)—"Town Without Pity" (UA) and "Secret of Deep Harbor" (UA). Thin \$7,000. Last week, "Greyfriars Bobby" (BV) and "Boy Who Caught Crook" (UA) (2d wk), \$4,900.

Paramount (Fox - Evergreen) (3,000; \$1-\$1.50)—"Crowning Experience" (Indie). Lean \$7,000 or less. Last week, "Guns of Navarone" (Col) (13th wk), \$3,400.

Two newcomers, both hot items, and three hefty holdovers will spell very good biz for Pitt firstruns this week. "Breakfact very good biz for Pitt firstruns this week. "Breakfast at Tiffany's" is boff at the Stanley while "Back Street" at Fulton looks equally socko. Both are in first rounds. "Mask," other new entry shapes drab at the Penn. "Devil at 4 O'Clock" stays fast in third at Gateway.

Estimates for This Week

Estimates for This Week Fulton (Associated) (1,635; \$1-ing \$1.501—"Back Street" (U). Wow. in" \$12,000 or over. Last week, "Hus-elp tler" (4th wk), \$5,600.

Gateway (Associated) (1,900; \$1-\$1.50)—"Devil at 4 O'Clock" (Col. (3d wk). Glittering \$10,000. Last week, \$10,500.

week, \$10,500.

Penn (UATC) (3,300; \$1-\$1.50)—

"Mask" (WB). Frightening \$6,000.

Last week, "Town Without Pity"
(UA), \$7,000.

Shadyside (MOTC) (750; \$1.25)—

"Bridge" (AA) (3d wk); Tall \$1,700.

Last week, \$2,200.

Squirrel Hill (SW) (834; \$1.25)—

"Lave and Frenchwoman" (Times)

"Love and Frenchwoman" (Times) (2d wk). Virile \$3,000. Last week,

\$3.200.
Stanley (SW) (3,700: \$1-\$1.50)—
"Breakfast at Tiffany's" (Par). Brilliant \$16,000. Last week, "Splendor in Grass" (WB) (30 wk). \$8,700.
Warner (SW) (1.516; \$1.50-\$2.75)
—"King of Kings" (M-G). Opens
Thursday (9). Last week, dark.

Street' Smash \$12,000, Mpls.; 'So. Seas' Brisk 8½G; Breakfast' 8G. 2

Minneapolis, Nov. 7. Lineup of fresh entries and noise-overs is calculated to make the ex-hibs happy currently. "Back Street" shapes smash at the State. \$3.500.
Loew's (Loew) (1.641: \$1.\$1.510]

—"Bridge To Sun" (M-G). Tall \$11.000. Last week, "Come September" (U) (9th wk), \$9.000.
Tivoll (FP) (935: \$1.50-\$82.50)—
"La Dolce Vita" (Astral) (14th wk).
Pickup to socko \$9.000. Last week, \$1.000.
Towne (Taylor) (693: 90-\$1.25)—
"Towne (Taylor) (10 dd wk). Still helped the downtown boxoffice strong at \$6,500. Last week, \$7,000.
University (FP) (1.556; \$1.50-\$2.75)—"King of Kings" (M-G)
12d wk). Capacity \$18,000. with turnaways. Last week, same.
Uptown (Loew) (2.543; \$1.\$1.75)

—"Back Sat Adventure" looks "South Seas Adventure" (Cinerama) (reisena) Park

| Somewhat. |
| Estimates for This Week |
| Academy (Mann) (947; \$1.75-\$2.65)—"King of Kines" (M-G). |
| Roadshow engagement opens Nov. |
| 8. Dark last week. |
| Century (Cinerama, Inc.) (1.100; \$1.75-\$2.65)—"South Seas Adventure" (Cinerama) (reissue). Back at same house where it ran for 47 weet's. Brick \$85.90. Last week "Windjammer" (NT) (reissue) (21st wk'. \$12.50" in cight days. |
| Gopher (Berger) (1.000; \$1.\$1.25)—"20 Plus 2" (AA). Tepid \$3.000 (looks about all. Last week, "Exodus" (UA) (subrun). \$4.200; Lyrie (Par) (1.000; \$1.\$1.25)—"Greyfriars Bobby" (BV) (4th wk). |
| Mann (Mann) (1.000; \$1.\$1.50)—"Sollendor in Grass" (WB) (WB) (WK) (B\$7.000. Last week, \$8.500. Orpheum (Mann) (2.800; \$1.\$1.25).

Coliseum (Fox-Evergreen) (1.870:
1-81-51-50)—"Breakfast at Tiffany's"
1-81-51-50)—"Breakfast at Tiffany's"
1-820, State (Par) (2.200: \$1-\$1.25)—
1-800, State (Par) (2.200: \$1-\$1.25)—
1

ian's" (Cont) (2d wk). Oke \$2,000. Last week, \$3,000. Uptown (Field) (1,000; \$1:25)— "Trasenic and Old Lace" (WB) and "Inspector General" (WB) (reis-ses). Mild \$2,800. Lacf week. "Tight Little Island" (Indie) and "Genevieve" (Indie) (reissues), \$2,-800.

800.

World (Mann) (400: \$1-\$1.50)—
"Breakfast at Tiffany's" (UA) (2d
wk). Stout \$8,000 or near. Last
week, \$9,000.

Cold Spell Clips Chi But 'Bachelor' Boff \$32,500; 'Town' Thin 13G, 'Vita' Socko 16G; 'Hustler' Fine 15G, 5th

Chicago, Nov. 7.

After a fortnight of solid biz, first batch of freezing weather apparently is chilling boxoffice trade this round albeit asprinkling of newcomers and some holdovers are showing strength.

Top new entry is "Bachelor in Paradise." This Bob Hope starrer shapes boffo \$32.500 at the Woods. Preem of "Town Without Pity" looks mild \$13,000 at Roosevelt.

Popscaled "La Dolce Vita" is heading for hot \$16,000 on sub-run at the Loop. "Secrets of Women" is shaping trim in World opener. Monroe pair of "Force of Impulse" and "Unstoppable Man" rates okay. "Devil At 4 O'Clock" continues strong in third State-Lake session. "Splendor in the Grass" is posting a dandy third Chicago stanza. "Breakfast At Tiffany's" is notching a busy third at the Esquire while "Two Women" shapes pleasing in third Surf session.

"Pure Hell of St. Trinian's" still is brisk in third Cinema round. "Back Street" looks neat in United Artists fourth. "Seven Wonders of World" is

"Back Street" looks neat in United Artists fourth.
"Seven Wonders of World" is garnering a sturdy fifth Palace week. "Hustler" remains fast in fifth Oriental canto. On hardticket, "King of Kings" is shaping hotsy in third at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; \$1.25-\$1.80)— "Truth" (Kings) (5th wk). Firm \$3.000. Last week, \$3.900. Chicago (B&K) (3.900; 90-\$1.80)— "Splendor in Grass" (WB) (3d wk). Fine \$21,000. Last week, \$24,-

Cinema (Stern) (500° \$1.50) —
"Pure Hell of St. Trinian's" (Cont) (3d wk). Busy \$2,900. Last week, \$3,500.

(3d wk). Busy \$2,900. Last week, \$3,500.

Esquire (H&E Balaban) (1,350; \$1,25-\$1.80)—"Breakfast at Tiffany's (Pan) (3d wk). Socko \$18,000 or close. Last week, \$21,000.

Loop (Telem't) (606; \$1,25-\$1.80)

"La Dolce Vita" (Astor) (subruin). Boff \$16,000. Last week, "Truth" (Kings) (4th wk), \$6,000.

Monroe (Jovan) (1,000; 65-90)—"Force of Impulse" (Indie) and "Unstoppable Man" (Indie). Oke \$4,100. Last week, "Devil Made Women" (Indie) and "Lisstefe" (Indie). As week, "Devil Made Women" (Indie) and "Lisstefe" (Indie). \$4,900.

Oriental (Indie) (3,400; 90-\$1.80)—"Hustler" (20th) (5th wk). Hardy \$15,000. Last week, \$16,000.

Palace (Indie) (1,570; 90-\$1.80)—"Seven Wonders of World" (Cinerama (reissue) (5th wk). Smart \$15,000. Last week, \$16,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Town Without Pity" (UA). Modest \$13,000 or near. Last week, "Greyfriars Bobby" (BV) (2d wk), \$9,000:

State-Lake (B&K) 2,400; 90-\$1.80)
-"Devil At 4 O'Clock" (Col) 3d
k. Hot \$17,000. Last week, \$23.

OUI). Last week, \$23,-Surf (H&E Balaban) (685; \$1.50-\$1.80!—"Two Women" (Embassy) (3d uk). Fast \$5,500. Last week; \$6,300.

**S.300. Last Week, \$2.20-\$3.50

"odd (Todd): (1.089: \$2.20-\$3.50)

"King of Kings" (M-G) (3d wk).

Smash \$20.000. Last week, \$21.500.

Town (Teitle) (6d): \$1.25-\$1.80

"L Avventura" (Janus) (4th wk).

Snappy \$3.000. Last week, \$3,800.

United Artists (B&K): (1,700; 90-\$1.80)—"Back Street" (U) (4th wk).

Neat \$14.500. Last week, \$17,000.

Woods (Essaness) (1.200; 90-\$1.80)—"Back Street" (U) (4th wk).

"Barblot in Paradise"

(M-G). Great \$32.500. Last week, "Bridge to the Sun" (M-G) (3d wk).

"Bridge to the Sun" (M-G) (3d wk' \$10,000. World (Teitel) (606; 90-\$1.25) — "Secrets of Women" (Janus", Tid; \$5,500. Last week, "Breathless (FAW), \$3,000.

'Street' Sturdy \$7,500, Indpls.; 'Devil' Big $6\frac{1}{2}$ G

Indianapolis, Nov. 7.

Biz still is spotty at first runners here this stanza. But three new pix shape solid. They are "Break-fast at Tiffany's," "Back Street" and "Devil at Four O'Clock," last two are especially strong. Other new entry. "Town Without Pity," shapes sad.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; \$1-\$1.25!— Streakfast at Tiffany's," (Par). Okay \$7,000. Last week, (Continued on page 10)

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U.S. amusement tax.

Breakfast' Tasty \$8,000 in L'ville

Louisville, Nov. 7.
Pace is very strong here currently. "Devil at 4 O'Clock" at United Artists may egual the sock biz of the opening week. Mary Anderson with "Splendor in Grass" looms lofty. "Breakfast at Tife son with "Spiendor in Grass" looms lofty. "Breakfast at Tiffany's" shapes big at the Ohio. "The Truth" at Brown is nice. Third week for "Cinerama Holiday" at Rialto may hold close to second stanza.

Gay a Kanza.

Estimates for This Week |
Brown (Fourth Avenue) (1,100;
75-\$1.25:—"Truth" (Kings). Nice
\$6.000. Last week, "La Dolce Vita"
(Astor) (4th-final wki, okay \$4,000.

Kentucky (Switow) (900; 75-\$1)—
Fair

(Astor) (4th-final wk), okay \$4,000.

Kentucky (Switow), (900; 75-\$1)—
"Back Street" (U' (4th wk). Fair \$4,000, after third weeks \$5,000.

Mary Anderson (People's) (900; 90-\$1.25)— "Splendor In Grass"

WB1. Lofty \$9,000 or over. Last week, "Greyfriars Bobby" (BV) (3d wk), \$4,000.

Obic (Sattos), (900) \$1.251—

wk; \$4,000.
Ohio (Settos) (900; \$1.25) —
Breakfast at Tiffany's" (Par). Big
\$8,000. Last week, "Mr. Sardonicus' (Col' and "Valley Dragons"
(Col), \$6,500.

Rialto (Fourth Avenue)

Rialto (Fourth Avenue) (1,400; \$1.25-82.50) — "Clinerama Holiday" (Cincrama) (3d wk). Fine \$8,000 after same last week. United Artists (Fourth Avenue) (3,000; 75-\$1.25) — "Devil at 4 O'Clock" (Col) 12d wk). Wow \$14; 000 after \$14,500 opener.

'SUN' FAIR \$9,000 IN CINCY; 'DEVIL' 6G, 3D

Cincinnati, Nov. 7. Cincy film trade bids for a mod-Cincy film trade bids for a moderate session currently. Main line entries have "Bridge to Sun" shaping fair at Albee and oldie "White Christmas" plus "Sergeant Was a Lady" rating solid at the smaller Grand. Firm holdowers are "Breakfast at Tiffany's" and "Splender in Grass" in fourth weeks as well as "Devil at 4 O'Clock" in third round. Longrun "Guns of Navarone" is fairish in 17th session.

17th session.

Estimates for This Week
Albee (RKO) (3,100; \$1.\$1.50)—

"Bridge to Sun" (M-G), Fair
\$9.000. Last week, "Back Street"
(U '2d wk', \$8,500.
Capitol (SW-Cinerama) (1,400)

Capitol (SW-Cinerama) (1,400; \$1.25-\$1.80)—"Guns of Navarone" (Col) (17th wk). Fair \$5.000, edging \$4,500 of 16th week.
Esquire Art (Shor) (500; \$1.25)—"Rocco and Brothers" (Astor). Good \$1,500. Last week, "Loss of Innocence" (Col), \$1,100.
Grand (RKO) (1,300; \$1.\$1.25)—"White 'Christmas" (Par) (reissue) and "Sergeant Was a Lady" (U). Solid \$8,000. Last week, "Question 7" (Indie) (2d wk). \$5,000.
Guild (Vance) (300; \$1.25)—"The 'Bridge' (AA) (2d. wk). Mild \$700 in 6 days. Last week, \$1,300.
Hyde Park Art (Shor) (500; \$1.25)—"Promoter" (Cont) and "Lavender Hill Mob" (Cont) and "Lavender Hill Mob" (Cont) (reissues) (2d wk). Nice \$900 after \$1,300 bow.

DENVER; 'DEVIL' 10G

Denver, Nov. 7.

Too many extended-runs, with newies not getting far, will clip the overall total at firstruns here this. stanza. "Town Without Pity" looks to do okay in first round at Paramount. "La Dolve Vita" is rated fine in third week at Aladdin while. "Devil at 4 O'Clock" looks big in third at Centre. "Breakfast at Tiffany's" is rated nice in third at Corpheum.

Estimates for This Week
Aladdin (Fox) (906; \$1.45) "La
Dolce Vita" (Astor) (3d wk). Fine \$5.000. Last week, \$5.500.
Centre (Fox) (1,270; \$1.\$1.45)
"Devil at Four O'Clock" (Col. (3d wk). Big \$10.000. Last week, \$1.500.

wkl. Big \$10,000.

Cooper (814; \$1.65-\$2.50) "Seven Wonders of World" (Cinerama) (3d wk). Sock \$17,000. Last week,

(3d wk). Soca #1, \$18,000. Denver (Fox) (2,432; \$1.25) "Back Street" (U) (2d wk). Mild \$9,000. Last week \$13,000. Esquire (Fox) (600; \$1.25)

\$9.000. Last week \$13.000
Esquire (Fox) (600; \$1.25)
"Bridge" (AA). Sharp \$2,600. Last
week, "Never On Sunday" (Lope)
and "Black Orpheus" (Lope) (reruns) \$1.600
Ogden (Fox) (1,000; \$1-\$1.45)
"Question 7" (Indie) (2d wkr.
Stout \$3,000. Last week, \$3,500.
Orpheum (RKO) (2,690: \$1.25\$1.45) "Breakfast at Tiffany's"
(Par) and "Flight That Disappeared" (UA) (3d wk). Nice \$8,000.
Last week, \$10,000.
Paramount (Indie) (2,100; \$1.25)

Last week, \$10.000.

Paramount (Indie) (2,100; \$1.25)

"Town Without Pity" (UA) and
"Three On Spree" (UA) Stout
\$13,000 or near. Last week. "Splendor in Grass" (WB) and "Beyond
All Limits" (Indie) (2d wk), \$11,00,

Towne (Indie) (600: \$1-\$1.45)

Towne (Indie) (600: \$1-\$1.45)
"Greyfriar's Bobby" (BV) (3d wk).
Good \$4.500. Last week, \$5,500.

Kings' Sock 25G, Det.; 'Bachelor:' 12G, 'Devil' 18G

"King of Kings" at United Artists is sparking downtown delux-"Kings" shapes great. "Bachelor in "Kings "Iooms sturdy at Adams. "The Mask" looks fairly "Town Without good at the Palms, "Town Without

good at the Paims. Town Without Pity" is only dull at the Michigan. "Breakfast at Tiffany's con-tinues wow in third week at Madi-son. "Devil at 4 O'Clock" stavs smash in third session at Grand Circus. "Back Street" is rated fine in second at Mercury.

Estimates for This Week

Fox (Woodmont) (5,041; .75-\$1.49) — "Hustler" (20th) and "Blast of Silence" (U) (4th wk). Oke \$11,000 or near. Last week. \$12,000. Michigan (United Detroit) (4.036)

Michigan (United Detroit) (4.036; \$1.25-\$1.49—"Town Without Pity" (UA) and "Season of Passion" (UA). Dull \$10,000. Last week. "Splendor in Grass" (WB), \$15,000 in third week.

in third week.

Palms (UD) (2.955; \$1.25-31.49)—
"Mask" (WB). Fairly good \$11,000
or near. Last week, "Mr. Sardonicus" (Col) and "Terror of Tongs" (Col), \$11,500.

Madison (UD) (1,408; \$1.25-\$1.49)—"Breakfast at Tiffany's" (Par) (3d wk). Wow \$18,000. Last, week, \$20.000.

Grand Circus (UD) (1.400; \$1.25-\$1.49)—"Devil at 4 O'Clock" (Col) (3d wk). Wow \$18,000. Last week, \$20,000.

\$20,000.

Adams (Balaban) (1.700; \$1-\$1.25) — "Bachelor in Paradise". (M-G). Stout \$12,000 or close. Last week, "Rocco and Brothers" (Astor) '2d wk, \$7.500.

United Artists (UA) (1.667; \$1.50-\$25,000. Last week, closed to make ready for "Kings."

Music Hall (Cinerama, Inc.) (1,208; \$1,20-\$2,65) — "Windjammer" (NT) (reissue) (7th wk). Oke \$10,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.49 - \$1.65 — "Truth" (Kings) (2d wk). Good \$4.000. Last week, \$5,000.

Mercury (UM) (1,465; \$1-\$1.50)— "Back Street" (U) (2d wk). Fine \$14,500. Last week, \$15,000.

TOWN' BRISK \$13,000, Heat Hits N.Y. Albeit 'Comancheros' Crisp \$44,000; 'Beach' 16½G, 'Story' Capacity 501/2G, 'Kings' Wow 46G

rent session at Broadway firstruns, and biz generally reflects this condition with slower trade. The fact that Election Day (yesterday) is included in many current weekly totals is proving a bit of an advantage, especially with hardticket productions, which will have one extra show to add to their totals. Another spell of Indian Summer weather, with the mercury soaring to 78 degrees Sunday (5) also is hurting this stanza. hurting this stanza

hurting this stanza.

Brightest newcomer is "Comancheros," which hit a big \$44,000 or near in opening round at the Paramount. Reissued "On the Beach" scored only a moderate \$16,500 on initial session, daydating the De-Mille and arty Baronet.

'Breakfast at Tiffanv'e" with

initial session, daydating the De-Mille and arty Baronet.
"Breakfast at Tiffany's" with stageshow is heading for a fancy \$130,000 in fifth final week at the Music Hall. "Flower Drum Song" and new stage production opens to-morrow 'Thurs.!
"West Side Story" is heading for a capacity \$50,500 in current (3d) session ending today (Wed.) at the Rivoli. "King of Kings" looks like wow \$46,000 in fourth round ending today also, with extra Election Day matinees helping both these hardticket pix.
"Devil at 4 O'Clock" held at socko \$31,500 in third week ended yesterday (Tues.) at the Criterion. "Splendor in Grass" held at smash \$35,000 in fourth stanza, daydating at the Victoria and arty Trans-Lux 52d Street.
"Paris Blues" preemed yesterday.

\$35,000 in fourth stanza, daydating at the Victoria and arty Trans-Lux 52d Street.

"Paris Blues" preemed yesterday (Tues.) at the Astor and arty Fine Arts. "Never On Sunday" opened Monday (60 at the Forum and continues at the Plaza, where it is starting its 56th week.

"Summer and Smoke" opens with a special benefit show the night of Nov. 15 at the DeMille. Regular run begins on Nov. 16 at this house and also the arty Sutton,

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)
—"Paris Blues" (UA). Opened
yesterday (Tues). In ahead,
"Town Without Pity" (UA) (4th
wk). Mild \$11,000 after \$15,000 for
third week.

Capitol (Loew) (4.820; \$1-\$2.50)
—"Back Street" (U: (4th wk).
Looks like modest \$16,000 in current round winding today (Wed.)
after \$20,000 for third. "Bachelor in Paradise" (M-G) opens Nov. 16.

Criterion (Moss) (1,520; \$1,25-\$2,501—"Devil at 4 O'Clock" (Col) (4th wk). Third session finished yesterday (Tues.) was socko \$31,-000 or over after \$33,000 for sec ond week.

DeMille (Reade) (1,463; 90-\$2)— "On Beach" (UA) (reissue) (2d wk). "On Beach" (UA) (reissue) (2d WK). Initial round completed Monday (6 was moderate \$11,000 or near. Daydating with Baronet. "Summer and Smoke" (Parl' opens night of Nov. 15 with benefit preem, regular run starting Nov. 16, daydating with the Sutton

lar run starting Nov. 16. daydating with the Sutton.

Henry Miller (Gilbert Miller) (880; \$1.50-\$3.50)—"La Doice Vita" (Astor) (30th wk). The 29th stanza ended Saturday (4) was solid \$17.300 after \$19,000 for 28th week. Now being advertised as being in closing weeks, but run not expected to end here until next month when pic moves over. month, when pic moves over.

Palace (RKO) (1,642; 90-\$2.50)—
"1 Plus 1." (Indie) Opened yesterday (Tues.). In ahead, "Spartacus" (4th wk-6 days). Okay \$15,000 after \$18,300 for third full week of this subsequent-run.

subsequent-run.
Forum (Moss) (813: 90-\$1.80)—
"Never On Sunday" (Lope).
Opened Monday (6). Pic also is playing Plaza. In ahead, "Bridge To Sun" (M-G) (3d wk-6 days), mild \$7.000 after \$9,000 for second week

mild \$7,000 arter \$0.000 week.

Paramount (AB-PT) (3.665; \$1-\$21-"The Comancheros" (20th) (2d wk). Initial round completed yesterday (Tues.) was big \$44,000 or close. In ahead, "Hustler" (20th) (5th wk-8 days), nice \$23,000, to wind a highly successful extendedmen here.

row (Thurs.).
Rivoli (UAT) (1,545; \$1.50-\$3.50)
—"West Side Story" (UA) (3d wk).
This round finishing today (Wed.)
looks like capacity \$50.500 for 12
performances after \$47,000 in second week, which was 11 shows or
sans Election Day matinee. Stays,

sans Election Day matinee. Stays, natch!

State (Loew) (1.900; \$1.50-\$3.50)

—"King of Kings" (M-G) (4th wk). This week winding up today (Wed.) is heading for wow \$46,000 on 11 performances after \$39,000 in third session for 10 shows. Stays, with biz currently running slightly ahead of "Ben-Hur" (M-G), which also played here.

Victoria (City Inv.) (1.003: 50-\$2)

—"Splendor in Grass" (WB) (5th wk). Fourth week completed Monday (6) was boff \$23,000 or near after \$27,000 for third.

Warner (SW) (1,813: 90-\$2)

—"The Mask" (WB) (2d wk). This week ending tomorrow (Thurs.) is slipping to sad \$8,000 or less after \$13,000 on opener, which was considerably below hopes. Only in for two weeks, with "Susan Slade" (WB) due Nov. 10, day-dating with Trans-Lux 85th Street.

First-Run Arties

First-Run Arties

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2)—
"On Beach" (UA) (reissue) 2d wk),
First session completed Monday
(6) was fair \$5.500. Stays until
"The Mark" (Cont) moves in Nov.
16 after its run at the Sutton.

Fine Arts (Davis) (468; 90-\$1.80)

"Paris Blues" (UA). Opened
yesterday (Tues.), day-dating with
Astor. In ahead, "Town Without
Pity" (UA) (4th wk-6 days), slow
(Continued on page 10)

Bobby' Bright \$15,000. K.C.; 'Slaves' Moderate 7½G; 'Devil' Good 6½G

Kansas City, Nov. 7.

Single newcomer is "Greytriar's Bobby," doing top biz at the Granada and Uptown. It will stay on. Holdover attention is on "Back Stree,t" hearty in second week at the Paramount; "Breakfast at Tiffany's," in fourth stanza at Roxy, and "La Dolce Vita." steady in seventh week at Brookside. "Devil at 4 O'Clock." in third at Plaza, is just good. "Revolt of Slaves" and "The Minotaur," dualed firstrun in trio of drive-ins, loom fairish. Weather turned sharply cold for the weekend after heavy rains for several days.

Estimates for This Week

Brookside (Fox Midwest-Natl. Theatres) (800; \$1-\$1.50) — "La Dolce Vita" (Astor: (7th wk). Sturdy \$2,500. Last week, \$2,700.

Capri (Durwood) (1.260)—Closed temporarily for equipment changes, Opens Nov. 9 with "King of Kings" (M-G).

(M-G).

Crest, Riverside (Commonwealth) (900 cars each; 90c; Boulevard (Rosedale) (750 cars; 90c)—"Revolt of Slaves" (UA) and "Minotaur" (UA). Mild \$7,500. Last week, also including Isi-Vista IFOX MW-NT) (1,360, 700; 90c). Hi-way 40 (General) (1,000 cars; 90c); Avenue (Fulton) (800; 90c)—"Mr. Sardonicus" (Col) and "Valley of Dragons" (Col), \$13,000.

Empire (Durwood) (1,200; 90c-\$2)

"This Is Cinerama" (Cinerama)
(reissue) (10th wk). Up to okay \$4,700 with extra matinee. Last week,
\$4.500.

Kimo (Dickinson) (504; 90-\$1.25)
-"Two Loves" (M-G) (2d wk). --- "Two Loves" (M-G) (2d w Okay \$2,000. Last week. \$2,500.

Okay \$2,000. Last week. \$2,200. \$1-\$1.25:—"Back Street" (U: 12d wk). Nice \$6,500. Last week, \$7,500. Plaza (FMW-NT: 11,630; \$1-\$1.25:—"Devil at 4 O'Clock" (Col) 13d wk). Good \$6,500. Last week, \$8,000.

'Story' Sockeroo \$29,000, Hub; 'Truth' Wham 15G; 'Breakfast' Big 14G, 4th

Picture business is making new forward strides here with some new fare helping currently. Lead ing the pack is "West Side Story." rated smash at the Gary on roadshow. Reaching for a new record at the Kenmore is "The Truth," packing them in at this art house. "Mare" looks slow at the Met. "Mr. Sardonicus" is fair at Parameunt also for opener.

"King of Kings" is wow in sec-ond week at the Saxon on road-show. "Thunder of Drums" looms doll at Pillin "Front at Ti-fany's shapes big in fourth week at Capri. "Search for Paradise" is any skapes of in the detail week at Capri. "Search for Paradise" is good in third round at the Boston on roadshow. "Devil at 4 O'Clock to headed for a boffo second week at Orpheum.

Estimates for This Week

Aster 'B&Q' (1.170; 90-\$1.50)—
"Splendor in Grass" (WB) (4th v) Good \$11.655. Last week. \$12,000.

—"Rocco and Brothers" (Astor) and "E (3d wk). Nice \$5,500. Last week, \$4,500.

Capri (Sack) 900; \$1-\$1.50 —
"Breakfast at Tiffany's" (Par) (4th
w.k. Big \$14.000. Last week,
\$15.000.

Exeter (Indie) (1.376: 90-\$1.49)—full week.
"Devil's Eye" Indie: Opened Saturday '4'. Last week. "Purple
Noon" (Times) '7th wk', hot \$3.500. (2d wk). In

Fenway (Indie) :1.350; S1.50;— "L'Avventura" Indie) :4th wk). Oke S2.500. Last week, same.

Gary (Sack) (1.277; \$1.58-\$3)—
"West Side Story" (UA). Smash
\$29.50 (n. 10) por smarges out
week, "Guns of Navarone" (Col)
(16th wic. \$8.000.

Kenmore (Indie) (700; \$1.50)— Fruth" (Kings), Torrid \$15,000, ast week, "Two Women" (Em-Last week, "Two Wo bassy (9th wk), \$4,000.

Memorial (RKO) (3,000; 90-\$1.49)
—"Back Street" (U and "Trouble in Sky" (Indie) (3d wk. Great \$11,000 or net r. Last week, \$14,000.

Orpheum (Loew) 2.900; 90-\$1.49)

-"Devil at 4 O'Clock" (Col) (2d)

k) Bofto \$21,000. Last week.

Saxon (Sack) (1.100; \$1.50-\$3)—
"Kings" 'M-G) (2d wk). Sock \$20,000, getting some overflow from
"West Side Story" around corner.

BREAKFAST' HEP 91G. PROV.; 'HAWK' NG 6G

Providence, Nov. 7.
Strand's second session of
Breakfast at Tiffany's" is still the "Breakfast at Tiffany's" is still the leader here currently. Lone nev-comer at the State, "Pirate of Black Hawk." looks sad. Albee's third of "Back Street" is closing on a nice note. Majestic's fourth of "Splendor in Grass" looks good.

Estimates for This Week

Albee 'RK Back Street' Albee (RKO) (2,200; 65-90)— "Back Street" (U) (3d wk). Okay \$5.000 or near. Second was \$7,500.

Elmwood (Snyder) (724; \$1.25-\$2)—"Spartacus" (U) (8th wk). Looks mild \$3,000. Seventh week,

Majestic (SW) (2.200; 90-\$1.25) Splendor in Grass' and "World by " '4th wk'. Good \$5,000 or Last week, \$6,000.

Spiendor in Grass" (WB) (4th State (Loew) (3,200; 65-90).—"PiGod \$11.600. Last week rate of Black Hawk" (UA) and Beacon Hill Sack 678; \$1-\$1.301 week "Teenage Millionaire" (UA) and "Teenage Millionaire" (UA) (UA), the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and "Explosive Generation" (UA), the Will Nice \$5.500 Last week "Season" (UA), the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and "Teenage Millionaire" (UA), the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (3,200; 63-90).

**Specific (Loew) (1,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (1,200; 63-90).

**Specific (Loew) (1,200; 63-90).—"Pirate of Black Hawk" (UA) and the State (Loew) (1,200; 63-90).

**Specific (Loew) (1,200; 63-90).—"Reserved (1,200; 63-90).

**Specific (Loew) (1,200; 63-90).—"Reserved (1,200; 63-90).

**Specific (Loew) (1,200; 63-90).—"Reserved (1,200; 63-90).

**Specific (Loew) (1,200

Boston (Cinerama, Inc.) (1.354; 90-\$1.25)—"Breakfast at Tiffany's" \$1.75-\$2.65—"Search for Para-; (Par) (2d wk). Smash \$9.500. Last dise" (Cinerama) (reissue) (3d wk). week, \$11,000.

NEW YORK

(Continued from page 9) \$4,000 or less after \$5,000 for third

Beekman (Rugoff Th.) (590; 1.20-\$1.75)—"Devil's Eye" (Janus) (2d wk). Initial round completed Sunday (5) was good \$9.500.

Carnegie Hall Cinema (F&A)
300; \$1.25 - \$1.80) — "Neapolitan
'Carousel" (Lux) (5th wk): Fourth
stanza ended yesterday (Tues) was
socko \$6.100 after \$6.600 for third

Fifth Ave. Cinema (Rugoff Th.) 250; \$1.25-\$1.80; — "Kitchen"

250; \$1.25-\$1.80 — "Kitchen" Kings) 2d wk. First session fin-ished vesterday (Tues.) was okay \$3.500 or close. Normandie (T-L) '592; \$1.25-\$1.80 — "Green Mare" (Zenith) 3d wk). Second week completed Sunday (5) was lusty \$12.500, same

opener.
| Little Carnegie (L. Carnegie)
| (52)—"Purple Noon" (Times) (10th)
| wk). This week winding today
| (Wed.) looks to push to great \$13.| 000 or over after \$12.000 for ninth
| round.
| Gnild (Carles)

—"Devil at 4 O'Clock" (Coll (2d kk). Bofto \$21,000. Last week. \$23.000.

Paramount (NET) (2.357; 70-\$1.25)—"Mr. Sardonicus" (Coll and Valley of Dragons" (Coll and Valley of Dragons" (Coll and Tillono. Last week. "Horse of Fright" (Al) and "Black Pit Dr. M" (Indie), \$8.000.

Pilgrim (ATC (1,909; 75-\$1.25)—"Thunder of Drums" (M-G) and "Ada" (M-G) (e. e. D. D.) 17 \$6.00.

Last week. "Season of Passion" (LA) and "Great War" (LA), \$4.000.

Saxon (Sack) (1.100; \$1.50-\$3)— (Cont) (3d wk). Okay \$5,500 after \$5.800 for second week.

"Kings" (M-G) (2d wk). Sock \$20,000. (Cont) (3d wk). Third week condwests (100) (1

Oto, getting some overflow from "West Side Story" around corner. Last week same.

State (Trans-Lux) — "Young Loves" (Indie) oke \$4.200. Last week, "Naked in Deep" (Indie) and "Young Sinners" (Indie) (4th wk), \$5.500.

PORTLAND, ORE.

smooth \$6,000 after \$7,500 tor second week.
Plaza (Lopert) (525; \$1.50-\$2) — "Never On Sunday" (Lope) (56th Week finished Monday (6) was nice \$7.500 ater \$8,000 in 54th stanza. Started at the Formon Monday (6).

(8th St. Playhouse (Leo Brecherls) (1370; \$1.50-\$2) — "Fanny (WB) in first week ending tomorrow (Thurs.).

PORTLAND, ORE.

(Continued from pase 8)

"Breakisst at Tiffany's" (Par) and
"Facts of Life" (Par) (reissue).

(Sixth session ended Monday (Par) (Par)

"Breakisst at Tiffany's' (Par) and "Facts of Life" (Par) treissue). Evenings only with matinees on weekends. Lofty \$7,000 or near. Last week, second-run. Music Box (Hamrick) (640, \$1.50 - "Behind Great Wall" (Conti and "Straford Adventure" (Conti and "Straford Adventure" (Indie). Modest \$3.000. Last week, "Bridge to Sun" M-G; (2d wk). \$2.700.

Orpheum (Evergreen) (1.536; \$1.52.90 - "Town Without Pity" UA) and "Three On Spree" (UA) Duly \$5.500 or less. Last week, "Hus" (20th, \$8.300.

Paramount (Port-Par) (3.400; \$1.500 - "Back Street" (U). \$1.500. Last week, "Bridge to Sun" M-G; (2d wk). \$1.500 - "Behind Great Wall" (Continued from page 9) (Continued Group and Week, "Bridge to Sun" M-G; (2d wk). Sixth week, "Summer and week, "Bridge to Sun" M-G; (2d wk). \$1.500 or less. Last week, "Bridge to Sun" M-G; (2d wk). \$2.700.

Orpheum (Evergreen) (1.536; \$1.51.29 - "Town Without Pity" UA) and "Three On Spree" (UA) Duly sterday (Tues.) was sock \$12,000 after \$13,000 for third week. Daydating with Victoria.

Paramount (Port-Par) (3.400; \$1.500 or close. Last to okay \$5,000 in current session winding tomorrow (Thurs.) after (CD). Big wk. Lively \$9,000 or close. Last to okay \$5,000 in current session winding tomorrow (Thurs.) after (WB) (m.o.), \$6,000.

**Stusan Slade" (WB) opens Friday (10), day-dating with the Warner. World Perfecto' (390; 90-\$1.50) — "Wild For Kicks" (Times) (3d wk). This session ending tomorrow (Thurs.) is heading for smash \$17,000 after \$13,200, new high for second week. Getting this amazing coin from grinding early morning until midnight or later.

**Saturday Night and S Morning" is giving the Play a lift currently. First week's biz hints it may be there

LOS ANGELES

\$11,900.

Orpheum, Iris, Baldwin (Metropolitan-FWC-State) (2,213; 825; 1.800; 90-\$1.501—"Operation Petticoat" (U) and "Pillow Talk" (U) (reissues). Fairish \$11,000. Last week, Orpheum with Hawaii. (reissues). Fairish \$11,000. Last week, Orpheum with Hawaii, "Young Doctors" (UA) (2d wk. Orpheum; 1st wk, Hawaii), "Hell to Eternity" (AA) (reissue) (Orpheum), "Bay Who Caught a Crook" (UA) (Hawaii), \$6,500. Iris, Baldwin, "Greyfriars Bobby" (BV) (2d. wk, Iris; 1st wk, Baldwin, "Purple Hills" (20th (Iris) (2d wk), "David and Goliath" (AA) (Baldwin, \$6,600. Vogue (FWC) (810; 90-\$1.50) — "Question 7" (Indie) (m.o.). Dull \$2,000.

2.000. Hawaii (G&S) (1,106; 90-\$1.50)-"Suddenly Last Summer" (Col) and "Here to Eternity" (Col) (re-

and "Here to Eternity" (Col) (reissues) (m.o.). Drab \$2,500.

Warner Holiywood (SW) (2,170; \$1.25-\$2)—"Back Street" (U) (2d) (wk). Trim \$12,000. Last week, \$19,000.

Warren's (Metropolitan) (1,757; Warren's (Metropolitan) (1,757 90-\$1.50) — "Seven Women From Hell" (20th) and "Pirates of Tortuga" (20th) (2d wk). Thin \$3,500 Warner Beverly (SW) (1,316; 90-\$1.50)—"Devil at 4 O'Clock" (Col

\$1.50;—" (3d wk). (3d wk). Smash \$12,000. Last week, \$14,500.

week, \$14,500.

Beverly (State) (1.150; 90-\$2) —

"Bridge to Sun" (M-G) (3d wk).

Soft \$4.000. Last week, \$4.900.

Chinese (FWC) (1,408; \$2.82,40)

"Breakfast at Tiffany's" (Par) (3d

Lusty \$19,000 or a bit over

Last week, \$22,200.

Egyptian (UATC) (1,392; \$1.25-\$3.50)—"King of Kings" (M-G) (4th wk). Tall \$20,000. Last week,

468; 90-\$2) — "Splene (1,468; 90-\$2) — "Splendor in Grass" (WB) 4th wk). Big \$12.090.

Glass (web., \$14,000.

Last week, \$14,000.

Four Star (UATC) (868; 90-\$1.50)

—"Rocco and Brothers" (Astor) (7th wk). Slow \$2,500. Last week,

Fine Arts (FWC) (631: \$2-\$2.40 ver on Sunday" (Lope) (50th Okay \$3,800. Last week,

wk). Okay \$3,800. Last week, \$4,200.
Pantages (RKO) (1.513; \$1.25\$2.75)—"Spartacus" (IV) (55th wk).
Light \$7,700. Last week, \$9,300.
Music Hall (Ros) (720; \$2,40\$2.75)—"La Dolce Vita" (Astor) (17th wk).
Bright \$7,000. Last week, \$7,200.
Crest (State) (750; 90-\$1.50)

week, \$7.200. Crest (State) (750; 90-\$1.50) — "Purple Moon" (Indie) (3d wk). Pale \$1,900. Last week, \$2,500.

CINCINNATI

CINCINNATI

(Continued from page 9)
of Pirates" (Col). So-so, \$4,500. Last
week. "Picnic" (Col) and "Twinkle
and Shine" (Col) (reissues), 4,700.
East: "A Place in Sun" (Par) and
"The Apartment" (UA) split with
"World of Suzie Wong" (Par) and
"Elmer Gantry" (UA) (all repeats).
Fair \$4,500. Last week, "Explosive Generation" (UA) and "Matter
of Morals". (UA), \$5,200.
Valley (Wiethe) 1,200; \$1.\$1.50)

—"Breakfast at Tiffany's" (Par)
(4th wk). Slick \$8,000. Last week,
\$8,500.

Slick \$7,000, 3d Week: 'Mask' Modest \$6,000

Baltimore, Nov. 7.
"Saturday Night and Sunday
Morning" is giving the Playhouse
a lift currently. First week's solid biz hints it may be there for while. However, "The Mask" only fair in first at the New. Leading the holdovers a

(Continued from page 8)
and Roses" (Par), "Man-Trap"
(Par), \$12,300.
State, Fox Wilshire (UATC-FWC) (2,404: 1,990; 90-\$150) —
"Ben-Hur" (M-G) (1st general release. Smash \$28,000. Last week, State, Studdenly Last Summer (Col), "From Here to Eternity" (Scol) (Frieswes), \$3.100. Fox Wilshire. "Question 7" Indie) (2d wk), \$11,900.

Ornheum Vet 2012

only fair in first at the New.
Leading the holdovers are "Splendor in Grass," hep in fourth at the Charles; "Breakfast at Tif-fany's," nice in third round at the Hustler," good in Grupstion 7" shapes stout in (Col), "From Here to Eternity" (second at the Little. "Devil at 4 (O'Clock" is fine in third at the Hipp.
\$11,900.
Ornheum Vet 2013 Hipp.
Estimates for This Week
(367;

Aurora (Rappaport) (367; 90-\$1.50)—"1 Plus 1" (Indie) Pleasing \$3,000. Last week, "Forbidden \$3,000. Last week, "Forbidd Stories" (Indie) (2d wk), \$1,100.

Charles (Fruchtman) (500; 90-\$1.50)—"Splendor in Grass" (WB) (4th wk). Hep \$6,000. Last week, \$7,000.

(Schwaber) (460; su and Diamonds Cinema (Schwaber) (460; 90-\$1.50) — "Ashes and Diamonds" (Janus) (2d wk). Slow \$1,100. Last veek, \$1,400.

Five West (Schwaber) (435; 90-11.50)—"Pure Hell of St. Trini-n's" (Cont) (2d wk). Slow \$1,100. ast week, \$1,800.

Hippodrome (Rappaport) (2,300; 90-\$1.50)—"Devil at 4 O'Clock" (Col) (3d wk). Nice \$7,000. Last week, \$9,000.

Little (Rappaport) (300; 90-\$1.50)
—"Question 7" (Indie) (2d wk).
Warm \$2.000. Last week, \$2,500.

Mayfair (Fruchtman) (750, 90. \$1.50)—"Hustler" (20th) (2d wk). Good \$6,000. Last week, \$7,000.

New (Fruchtman) (1,600; 90-1.50)

-"Mask" (WB). Fair \$6,000 or ess. Last week, "7 Women From Yow" (20th), \$6,000.

Playbouse (Schwaber) (355; 90-150)

Flaybouse (Schwaber) (355; 90-\$1.501—"Saturday Night, Sunday Morning" (Cont). Good \$8,000. Last week, "Left, Right, Centre" (Indie) (2d wk), \$1,300. Rex (Freedman) (500; \$1.50)— "Shadows" (Indie). Oke \$1,800. Last week, "Frantic" (Times), \$1,200.

Stanton (Fruchtman) (2.800; 90-\$1.50)—"Back Street" (U) (4th wk). Okay \$5,000. Last week, \$4,700.

\$4.700.

Town (Rappaport) (1,125; 90\$1.50) — "Breakfast at Tiffany's"

Part (3d wk). Fine \$8,000. Last
week, \$11,000.

Name Mart Mounger To Head Tri-State Assn.

Memphis, Nov. 7.

Mart Mounger of Calhoun City,
Miss., was elected prexy of the
Theatre Owners of Mississippi,
Arkansas and Tennessee at the 52d
annual powwow held at the Hotel
Chisca. Gordon Hutchins of Russellville, Ark., out-going chairman
of the board, was elected to the
board to replace Raymond Fisner,
North Little Rock. Ark. North Little Rock, Ark.

North Little Rock, Ark.
Other officers named at the twoday powwow were: Robin Wightman, Little Rock, sec-treas.; W. P.
Florence, Magnolia, Ark., Leon
Rountree, Holly Springs, Miss., and

Rountree, Holly Springs, Miss., and Ed Doherty, veepees repping their respective states.

Speakers addressing the 200 delegates included Judge Lunn McKeel Waverly, Tenn.; Dick Lightman, veepee of the Malco theatre chain and Bud Ederle of the New York UA office.

NO COMPLETION BOND

Diana Dors Quits Barcelona When Terms Unmet Madrid, Nov. 7.

Madrid, Nov. 7.
Shooting on the American-Spanish coproduction "Encounter in Majorca" was suspended this past weekend when coproducers failed to meet contractual commitments to British star Diana Dors, who packed up and returned to England from filming base in Barcelona

land from filming base in Barcelona.

"Encounter" was in production three weeks and folded upon failure of both Yank and Spanish producers to provide a completion bond. This situation in turn-crimped the investment source backing finencial agreements with Miss Dors. American coproducer Vinod Pathak is now in New York attempting to negotiate end money in order to resume filming.

Hustler' Big 18G, St. L.; 'Bobby' 11G

Big news here among newcomers at firstruns this stanza is the big take being rolled up by "The Hustler" at the Ambassador. Also trim in opening round is "Greytrim in opening round is "Grey-friars Bobby" at State. "Come September," out on subsequent-run, shapes average at the St. Louis.

"La Dolce Vita" shapes big in fourth Loew's Mid-City round, "Splendor in Grass" shapes fine in third week at Esquire.

Estimates for This Week Ambassador (Arthur) (2,970; 90, \$1.25) — "Hustler" (20th): Big \$18,000. Last week, "Back Street" (U) (3d wk), \$8,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Tunes of Glory" (Lope) Nice \$3,000. Last week, "Enter-tainer" (Cont) (2d wk), \$2,000.

Esquire (Schuchart Levin) (1,800; 90-\$1.25) — "Splendor in Grass" (WB) (3d wk). Fine \$9,000. Last week, \$12,000.

Fox (Arthur) (5,000; 90-\$1.25)—
"Devil at 4 O'Clock" (Col) (3d wk).
Good \$9,000. Last week, \$14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"La Dolce Vita" (Astor) (4th wk). Big \$7,000. Last week,

(4th war, \$8,000; \$60-90)—
State (Loew) (3.600; \$0-90)—
"Greyfriars Bobby" (BV). Neat \$11,000. Last week, four days only, "Jet Pilot" (U) and "Conqueror"

(U) (reissues), \$5,000.

Pageant (Arthur) (1.000; 90\$1.25) — "Double Bunk" (Indie) (2d wk). Okay \$2,500. Last week,

St. Louis (Arthur) (3,800; 75-90) St. Louis (Arthur) (3,000; 73-300; - "Come September" (U) and "Love in Goldfish Bowl" (Par) (sub-runs). Average \$7,000. Last week, "Goodbye Again" (UA) and "Sanctuary" (20th) (sub-runs),

5,500. Shady Oak (Arthur) (760; 90-1.25)—"Weekend With Lulu" (In-—"Weekend With Lulu" (
Good \$4,000. Last we
y" (WB) (4th wk), \$2,000.

From Hell' Thin \$7,500, Cleve.; 'Grass' Big 12G

Cleveland, Nov. 7.
Firstrun trade here this stanza ranges from fair to strong, most pix being on holdover or extended-run. One of weakest names pix being on holdover or extended-run. One of weakest newcomers is "I Plus I" which looks poor in first five days at Stillman. "Seven Women From Hell" is rated weak at Hipp. "Breakfast at Tiffanys" looks nifty in second round at State while "Splendor in Grass" looms big in fourth at the Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1-\$1.50)—"Splendor in Grass" (WB) (4th wk). Big \$12,000. Last week, \$12,500.

week, \$12,500. Last

Colony Art (Stanley-Warner)
(1,354; \$1.50)—"Upstairs and
Downstairs" (Indie) 12d wk). Okay
\$3,000. Last week, \$4,200.

Centinental Art (Art Theatre
Guild) (900; \$1-\$1.25)—"Carry On
Constable" (Indie). Routine \$2,100.

Last week, "Breathless" (FAW),
\$2,300.

Heights Art (Art Theatre Guild) (025; \$1-\$125)—"Don Quixote" (Indie). Fancy \$3,700. Last week, "Girl With Suitcase" (Indie) \$1,800.

Hippodrome (Eastern Hipp) 3,700; \$1-\$1.50)—"Seven Women From Hell" (20th) and "Pirates of Tortuga" (20th). Weak \$7,500. Last week, "Mr. Sardonicus" (Col),

Ohio (Loew) (2,700; \$1-\$1.50)—
"White Christmas" (Par) (reissue)
(m.o.) Fine \$5,000. Last week,
"Rocco and Brothers" (Astor) (3d
wk), \$2,400.

Palace (Silk & Helpern) (2,739; \$1-\$1.50)—"Devil at 4 O'Clock" (Col) (3d wk), Hot \$9,000. Last week, \$9,500.

week, \$9,500.

State (Loew) (3,700; \$1-\$1.50)—
"Breakfast at Tiffany's" (Par) '2d
wk'. Nifty \$9,000 in 5 days. Last
week, \$12,500.

Stillman (Loew) (2,700; \$1-\$1.50)
—"1 Plus 1" (Indie). Poor, \$2.500
in five days. Last week, "White
Christmas" (Par (reissue), \$5,500.

Weettweel Art (Thesia)

Westwood Art (Art Theatre Guild) (855; \$1.25-\$1.50)—"Wild Strawberries" (Indie) and "Magi-cian" (Indie) (reissue). Fine \$2,800. Last week, "Girl With Sultcase" (Indie), \$1,800.

No Review For Pennsy Censors; Stay Stripped

The U.S. Supreme Court yester-day (8) declined to review the rul-ing of the Pensylvania Supreme Court which in July declared that the state's film censorship and classification law was "clearly in-valid on its face."

This week's ruling was made in answer to an appeal by Pennsyl-vania authorities and was handed down without comment.

down without comment.

In appealing the ruling of the Pensylvania court, state authorities warned in exceptionally purple prose that the decision had "stripped from 11,000.000 residents of the commonwealth their only protection against the smut-mongeners who daily prey in theatrical temples upon the minds and morals of the unsuspecting and susceptible alike."

The Penysylvania 1.

The Pennsylvania law required the submission of pictures 48 hours before public exhibition to a three-man Board of Motion Picture Con-trol. The latter could rule a film obscene or unfit for viewing by children under the age of 17.

children under the age of 17.

The Pensylvania Supreme Court, in knocking out the law, refused to accept the U.S. Supreme Courts ruling in the Times Film case as precedent. That ruling, which in effect upheld the right of local censors to require prior submission of pix, was based on the Federal Constitution. The Pensylvania court cited the Pennsylvania law as being in defiance of the state constitution. constitution

'Not Narrow'

Continued from page 7

She hoped it would not create any criminals and recalled that "one Atlanta murder of a taxicab driver in Piedmont Park was directly attributable to a film on the same subject."

To Mrs. Gilliam a spade is a spade and that's what she calls it when the occasion arises.

when the occasion arises.

"Lots of people think of me as a witch and a devil." the blue penciller admitted, but she said censorship is needed now more than ever on the local level, because Hollywood, which once banned stories dealing with homosexuality, has lately decided "homosexuality is just fine for mass entertainment."

ment."

While Mrs. Gilliam is an employee of the city, her immediate superiors are members of the Atlanta Library Board. If she bams a picture, distributor, or exhibitor has a right to go over her head and appeal to Library Board, which will see film in question and vote for or against their censoring agent.

Board has overruled Mrs. Gilliam Board has overruled Mrs. Gilliam on occasion—but not often—and courts have granted injunctions against her barring particular pies, but she keeps on doing her Job, without fear or favor, and gets nothing but respect from motion picture owners and operators in the Atlanta Metropolitan area.

Golden October

Continued from page 7

enough the final week in Octobe land a runner-up spot in weekly tings. "Town Without Pity" (UA)

enough the final week in October to land a runner-up spot in weekly ratings. "Town Without Pity" (UA) so far has been a bit disappointing on its first few engagements.

"Flower Drum Song" (U) opens at the N.Y. Music Hall tomorrow (Thurs.) with the advance rating of being one of Universal's top releases. "Comancheros" (20th) also was getting started this week, with first date at the N.Y. Paramount starting out big.

"Never on Sunday" (Lope) continued to score with highly profitable engagements but not playing in keys covered by Variety enough to score in weekly ratings except one stanza when it was a runner-up pic. "Pure Hell of St. Trinian's" (Cont), fair new, did well enough to rate like category another week.

"Pit and Pendulum" (AI) showed enough to wind up sixth one week in Variety's weekly ratings. "The Truth" (Kings) finished 11th another week.

Marchese was formerly sales and contract manager for UA's eastern and Canadian division.

Rackin vs. DeLaurentiis-Part 3

Hollywood, Nov. 7.

Now a new exchange of blasts between Martin Rackin, Paramount production chief, and Italian producer Dino De Laurentits, Previous blasts (Rackin, Varuery, Sept. 6; De Laurentits, Varuery, Oct. 18), is fueled by Rackin, upon his return from a 10-day trek to Europe.

Simultaneously, he came up with a suggestion in line with his claim that the U. S. is the only country whose government does not provide subsidies for producers.

whose government does not provide subsidies for producers.

"H our government took the 10% admission tax and gave it back in some form of subsidy," he said, "this would give producers a chance to take less of a gamble, promote new stars, make more pictures. "The government wouldn't be out anything; it would get this sum back, and much more, in income taxes more film people would pay and from additional pictures which would have profits on which to pay taxes."

Rackin, who previously has been outspoken on the subject of foreign subsidies, had this to say when he checked back at his studio desk after a quick visit to London and Rome, relterating in part former statements:

It's The Governments

Fig. The Governments

His The Governments

Hollywood no longer is involved in a fight for playing time against foreign producers, he declared. Rather, it is locked in a struggle against foreign

governments.

"American filmakers are having to fight for the

"American filmakers are having to fight for the world market and a place to portray the American image without any financial 'help from the U. S. government while other governments abroad are assisting their producers to make their pictures." Interview with Variety here actually was to answer De Laurentiis' diatribe that courage is lacking in the production of films today, as embodied in an Oct. 18 dispatch out of Rome. Italian producer stated that the real reason for the successful inroads made on the international market in recent years by European films lies not in the subsidy system enjoyed by several Continental industries, but in the freedom of work and of decision which the relative absence of union, agent and other pressures allows.

allows.

Rackin, pointing out that approximately 90% of European films are made possible only because of government subsidies, said that producers abroad are taking advantage of these subsidies to use American talent to fight Hollywood producers in the race for playing time. Overseas producers can afford to pay more for talent than can Americans, due to subsidies, and many thesps who can be paid a maximum of \$75,000 here can command salaries of \$100,000 and better, plus sizable expense accounts, in Italy.

Men In Raincoats

Men In Raincoats

On his observations abroad, Rackin said, "It broke
my heart that in Europe men in blue raincoats in
the Excelisor Hotel in Rome can produce pictures
which they obviously are not qualified to make by
discounting at banks and selling off subsidies."
Terming De Laurentils as "only a harbor for runaway production," and in making "noises like a producer" Italian actually is the "worst offender" in
managing to get subsidies from three different countries abroad "because he is the largest producer,"
Rackin answered point by point De Laurentils (of.
Oct. 18).

REMBUSCH CLAM-UP

AS TO INDIANA TOA

Trueman Rembusch, longtime principal in Indiana exhibition

circles, is buttonlipped in advance

of the Nov. 13-14 convention as to whether Indiana Allied will keep to itself or affiliate with Theatre Owners of America, as rumored. Rembusch won't dig the National Allied powwow at Miami Beach in December, as he did the recent TOA certeb in Nov Oyleans. He

December, as he did the recent TOA confab in New Orleans. He makes the Hoosiers' divorcement from National Allied seem em-phatic; but the question of a TOA hookup still tantalizes.

WASHINGTON STUDIO SHIFT

Newcomb Prez, Replacing Keats, Now Chairman

Elliott H. Newcomb of Rockville, Md., is the new president of National Film Studios Inc., here. The firm, at annual stockholders meeting, said it will specialize in the future in audio-visual training aids for education.

for education.

Newcomb has been director of the federal government division of Encyclopaedia Brittannica Films Inc., in Washington.

With National Film Studies, he succeeds Harold A. Keats of Fort Lauderdale, Fla., who became board chairman.

Marchese Aids Cohen
Bill Marchese has been appointed
assistant to Milton E. Cohen,
United Artists national director of
roadshow sales.

Washington, Nov. 7.

Therein, De Laurentiis denied Rackin's assertion

that one European producer can draw three subsidies in as many countries.

"This is the biggest cloak of skullduggery they ever operated under," Rackin declared. "Most pix draw double subsidies, and may draw three, with an Italian cast, say, a big French personality as star, an English director. "It's true that De Laurentiis and other Italian producers do not have companies in France, but they use a French company as a front. In most cases, the French producer gets a small fee for use of his company so the Italians can get a double subsidy."

To De Laurentiis' denial of Backin's claim that

double subsidy."

To De Laurentiis' denial of Rackin's claim that in italy a producer is guaranteed 16% of gross, tantamount to 40% of rental, and that Italian aid is based upon the commercial success of a release, Rackin emphasized that this is definitely an Italian government formula, with the 16% of gross coming off the top.

Franco-Italo Sianto

"In France," Rackin noted, "where the name of the French producer or production company is used, the Italian producer gets back 22% of every dollar his picture receives outside of France."

In his reply to Rackin's earlier charge that De Laurentiis' productions were almost exclusively based on "actors, technicians, scriptwriters, and financing" from America, Italian claimed that of the 15 pix he had made n the past years only two met with this condition, and then only partially.

Rackin refutes this by remarking that a look at the record would reveal that the majority of these had American stars or directors, and ofttimes tech-

had American stars or directors, and ofttimes technicians as well.

"I would like to see Mr. De Laurentiis make a picture for the world market without using American talent," he said. "He has never done it and never will. He hasn't made one all-Italian picture that has made a firstrun release in America."

Commenting on De Laurentiis' seizure upon Rackin's earlier statement that "it's hard to gamble on a new face in a picture that cost a million dollars;" and Italian's reply that this is "the clearest symptom of the decadence which threatens certain Hollywood spheres; an indication that certain filmmakers no longer believe in film contents while hanging on to the antiquated star system," Rackin had this to say:

Figits For U.S. Actors

Fights For U.S. Actors

"Take a look at his casts, he fights for American stars. He can pay more because the government is picking up his tab."
Rackin also took exception to Italian's remarks that too many American majors had become nothing more or less than finance companies, because the personality of producing had been taken away producers who now had to face a board of 38 men.
"Mr. De Laurentiis has the advantage of slave labor, child labor, with no working hours for children," he said. "In Italy there is no Production Code to, adhere to, no responsibility to any recognized group, no pensions, no welfare funds to meet. He can make pix we here in America wouldn't make, that our consciences wouldn't allow us to make."
He added that the cost of extras in Italy is \$5 a day, more than four times less than Hollywood. He noted, too, that companies shoot from 9 a.m. to 10 p.m. No schooling is required for children, nor is there any rule on the injury or destruction of animals appearing in a picture.

KEY, APPLEBY, NEWMAN FORM BERKELEY FILMS

Formation of Berkeley Films, a new motion picture financing and production company, is disclosed in New York by its prexy Leonard Key. Aaron Appleby is veep and Harold H. Newman is secretarytreasurer.

The new firm will have a Brit-ish affillate under the directorship of Jack Lamont, former British and of Jack Lamont, former British and European rep for the Society of Independent Motion Picture Pro-ducers. Most recently he has been an indie producer under the J. Ar-thur Rank org.

Key's current activities include status as coproducer of a projected Broadway musical version of the book, "The Night They Raided

SABBATH ISSUE PENDS

Clergy Canvassed—They Seem To Take Idea Mildly

High Point, N. C., Nov. 7.
The board of aldermen here has taken under advisement the matter of whether Sunday motion pictures will be allowed. It is reported that a poll taken among the ministers of the town disclosed no real opposition to Sunday shows.
Aldermen are reported to be in favor of the idea, if the theatre does not operate during church hours.

hours.

Interest in this matter arose when a High Point man requested permission to open the local house on Sundays. The only theatre in the town has been closed for several months due to the ill health of the owners. of the owner.

business houses here are closed on Sunday, except for service stations and launderettes.

'Import' Angles Up for Scrutiny As to Lewdness

Washington, Nov. 7.

House Granahan subcommittee takes off next week on a broad probe of "obscenity," embracing everything from postcards to motion pictures. Even "unclean" records will be caught up in the clean sweep planned by Rep. Kathryn Granahan.

Granshan.

The Pennsylvania Democrat announced yesterday (Mon.) that hearings will be held Nov. 13-15 in Philadelphia. Thereafter the subcommittee will hold sessions in New York and Boston, according to Granshan addees.

committee will hold sessions in New York and Boston, according to Granahan aides.

No firm dates have been set for the N.Y. and Boston phases, but they are expected to follow closely the Philly stand and will probably wind up by Dec. 1. Subcommittee is considering hearings in New Orleans before the end of the year.

The accent will be on imported pornography, hence the hearings in major ports of entry. It was reported that Mrs. Granahan will give special treatment to foreign films, which she regards of low moral tone. This subject will be highlighted during the N.Y. hearings. Mrs. Granahan takes a dim view of French pix in particular, suggesting they may be underming the NATO alliance. It was not immediately known exactly what kind of disks the subcommittee wants to expose. However, an aide said regular commercial disks as well as the socalled "hard core" pornographic variety will be included.

The subcommittee also is inter-

cluded.

The subcommittee also is interested in the flow of communist propaganda.

Subcommittee staffer emphasized the broad scope of the investigation, saying it would include all forms of obscenity as well as all modes of distribution.

METRO PRESS DEPT. LOCATES PARADISE

Paradise, Pa., Nov. 7.
Postoffice in this Lancaster
County hamlet has been really
jumping the past few days, handling cancellations on hundreds of
kingsized postcards originating in
the MGM promotion department.
Direct mail plugs, addressed to
daily paper film eds, are pushing
Bob Hope's new "Bachelor In
Paradise." Paradise

Paradise."

Backing up a still from the pic is the "message." headed: "Greetings from Paradise (Penna., that is!.", An arrow points to the genuine "Paradise. Pa." postmark

genuine "Paradise. Pa." postmark opposite.
Postmaster Robert Esbenshade reports that an MGM man also has been snooping around, trying to find a real bachelor in Paradise, who might be antenable to going along with some hokum presumably to be connected with the Philadelphia premiere of the film. Hope himself would be a complete stranger in Paradise, Pa, unless he happens to speak Pennsylvania Dutch.

Telepix, Boston, Going Under Levine Banner

Boston, Nov. 7. Telepix Theatre, 250-seat house Telepix Theatre, 250-seat house in an office building, which started out as a newsreel theatre nearly two decades ago and in recent years has played art films, is to be taken over by Joseph E. Levine, the producer-distributor head of Embassy Pictures Corp., and Al Daytz of Daytz Theatres, sometime in April.

Embassy Pictures Corp., and Al Daytz of Daytz Theatres, sometime in April.

The new operators will expand the theatre to 350 seats by taking space now occupied by a shoeshining establishment on the mall of the office building, the Park Square Bldg, in which the tiny theatre is located. The lease of the house, operated by Irving Isaacs for some 20 years, expired, and informed circles report that Levine and Daytz have leased the house and inked the papers. Isaacs revealed earlier that he was looking for a new home for Telepix on expiration of his lease. Evidently, the new operators will change the name of the house and indications are it will serve as a Boston showcase for the producer's art pictures.

Jim Bishop a good reporter gives a good

Chains Spot Stars

Continued from page 7

Marauders"; Annette Funicello, Walt Disney's "Babes in Toyland";

Wait Disney's "Babes in Toyland";
Madlyn Rhue, Warner Bros.' "A
Majority of One": Ken Scott,
Twenfieth Century-Fox's "Star in
the West"; Stella Stevens, Paramount's "Too Late Blues"; Joyce
Taylor, Metro-Goldwyn-Mayer's
"Ring of Frie," and Dariene Tompkins, Paramount's "Blue Hawaii."
These youngsters were reps at the
TOA convention in which a similar
film clip program was shown.
Follow-up for film short now

film clip program was shown.

Follow-up for film short now being discussed might be a personal appearance caravan, Selig said, also noting lobby displays are being developed to point up the program. Production of the film awaits approval by the AMPP, with availability to be shortly after the first of the year for Spring exhibition.

The Writer At Home

another interesting Feature

in the upcoming 56th Anniversary Number

VARIETY

charts and articles.

Malraux Gives Aid to French Exhibs By Dropping Tax on 30c Admissions

Video Sports Loom As Spanish Curse

asking their Sindicato representa-tives to petition government en-tertainment authorities for a for-mula to avoid the cripping com-petition tiev now face from direct television transmission of sports events.

Proposal gaining strength among exhibs would eliminate direct

the exists transmission of sports events.

Proposal gaining strength among exhibs would eliminate direct transmission in favor of re-transmittal of football events and bulk fights. These sports spectacles not spectage to the order of the close to 1.500,000 fans flowed by the football matches are becoming football matches are becoming more and more frequent, with a consequent naralysis of boxoffice activity at film sa'cs—first runs as well as nabes. Exhibs merely ask that tr re-transmit at a later hour or the fellowing attention of the consequent paralysis of boxoffice activity at film sa'cs—first runs as well as nabes. Exhibs merely ask that tr re-transmit at a later hour or the fellowing attention of the special paralysis of the strength and Richardson will direct. "City of Spades "scripted by Barry Rose direct by Tate of the direct to the special paralysis of the screenplay and Richardson will effect the screenplay and Richardson will effect the screenplay and Richardson will effect the screenplay and Richardson will as the screenplay and Richardson will alter to the screenplay and Richardson will effect the screenplay and Richardson will alter to the screen throughout Spain. Sunday evening football 'matches are becoming more and more frequent, with a consequent paralysis of boxoffice activity at film sa'cs-first runs as well as nabes. Exhibs merely ask that ty re-transmit at a later hour or the following afternoon, since the evening performance (7-9 p.m.) is the backbone of filmgoing traffic.

Aussie Tele Stations Beat Gun on Rank Deal For British Releases

For British Releases

Sydney, Oct. 31.

There was plenty of "please explain" by Aussie exhibitors to local Rank distribution officials when the accommercial tele station, TCN, broke in key newspapers with the announcement that a deal has been consummated with the Rank Organization for such films as "Room at Top" and "Dentist in Chair." the inference being that these films would be given an early ty dating. Both pix are currently in release in the Aussie theatres, and exhibs immediately began to query local Rank offices, and some indicated that if a deal had been set with TCN, all Rank product would be promptly boycotted. Gordon Ellis boss of Rank-British Empire Films Distributors, promptly cooled down exhib tempers by stating that "Room at Top" could not be televised here before 1964 and "Dentist in the Chair one year after that.

Films in the TCN deal, which was made with the Rank Organization in London, include such old timers as "Richa d III." "Svenicali," "Our Girl Friday," "Kid for Two Farthings" and "Storm Over Nile."

Product sales to tv stations here Product sales to tv stations here by distribs is a sore point with exhibs, irrespective of the age of product and they (the exhibitors) are ready to blast away at distributors via a boycott coast-to-coast, bringing forth the old argument that "you can't have your cake and eat it too."

Paris, Nov. 7.

Culture Minister Andre Malraux has announced fiscal aid to film exhibitors effective next February. He revealed this at a meeting of the National Assembly this week. Decree would wipe out all taxes on admission prices for theatres with a 30c, tab. However, this is celly for proxincial houses and local nabes. Hence, exhibitors are still not appeased.

Malraux made it clear that no offer Common Mart country has and tends for exhibs and it should not be so in France, too. But exhibitors claim that there is a greater tax here than in any CM country which calls for needed no "axidem for all theatres.

Aid to producers from Film Aid coffers will be maintained though shiently reduced, as of next year. Quality aid will also be continued. Malraux also opined that business is not as had as filmites make out, and that the production level of 110 pix this year was good. He looks for it 'o remain the yame for 62.

Malraux also vas bullish off the subsidized theatres and Chera. However, the smaller Opera-Comique looks threatened The Society of Authors and Compesers has tone up with a plear to keep this second smaller Opera intact to allow for a place for newer and entemporary work. This is still leing jinvesticated.

Vision Charte Common film of the work of the content of t

London, Oct. 31.
Woodfall Films, the production company founded by playwright John Osborne and director Tony

John Osborne and director Tony Richardson, last week announced a new program, budgeted at around \$2,200,000, and at the same time revealed plans for branching out into making television.

The part of the new production line-up will be "Loneliness of the Lony Distance Runner," due to start next February with Tom Courtenay who replaced Albert Finney in the legit role of "Billy Liar" as star. It will be followed in May by a filmization of Henry Fielding's "Tom Jones, starring Albert Finney, budgeted at about \$1,400,000, Osborne will write the screenplay and Richardson will direct.

Bryanston in association with Brit

Bryanston in association with British Lion.

The new subsidiary for making commercials has on its board, in addition to Richards and Osborne. Lord Marley 'Leigh Aman', Lady Marley 'Doone Beal' and Michael Holden, Richardson's personal assistant. The new company also plans to make entertainment films for ty.

E. German Red Bans Disney's Mickey Mouse

Disney's Mickey Mouse
Fankfurt, Oct. 31.
Is Mickey Mouse a weapon of rightwing American politics? The Communists think so.
A Red official, Hans Borowski, of Wismar, East Germany, has just issued an order that East German children's newspapers and magazines should not reprint pictures or children's stories dealing with the famed Walt Disney character.
"A good : East German' ploneer lad and student does not read Mickey Mouse." he commented.
"Mickey Mouse is a children's Mickey Mouse is a children's nemmy state which is doing all possible to involve us in a new war. This state needs children who are trained to murder and plunder," he added.

French Studios Helned by Yank Pix Prod., TV

makers and also their use by vid-film and commercial ad pix pro-ducers. French productions now being made number 25 but 21 of them are mainly for exteriors or on location.

Seven Aris "Gigot" (20th) re-cently left the Studios Bouloane to be replaced by Jules Dassin's 'Phaedra' Then it will have its seven stages tied up for over four months by Darrel Zanuck's "The Longest Day" (20th). Anatole Lit-vak moves into the Saint Maurice layout for three months with his new pic, "The Third Dimension" (UA).

Epinay has some costumers to

The Third Dimension.

(UA).

Epinay has some costumers to keep it busy while the small Roulogne plant has primerily shorts and publicity pix while the Francocur snecializes in cidfilms. The "New Wave" penchant for shooting in real decors and in streets is blamed for the I rench film using Paris as a set rather than its sludios of late.

But studio heads point out that winter is here which should drive them indoors again. With French production remaining at a high level, with about 120 pix, and with foreign and video and ad pix filling up space. Hence, studio people are not crying the blues even if there is a free stage from time to time.

For Adults Only' Tag On 'Seesaw' in Germany

Marley Doone Beal) and Michael Holden. Richardson's personal assistant. The new company also started a new trend in West Gerplans to make entertainment films many by slapping a "for adults only" tag on its preem of the William Gibson play, "Two For Seesaw," being offered in the town's Little Theatre. Up until now, the theatre in Germany has offered its plays for anyone of second look at 'Room at the Top." Long banned in Trinidad, the British import now has been okayed for showing and is set to open in this passed for adults divide the line at either age 14 or 18.

Yank Westerns, Solid at French Paris, Oct. 31, Since Yank Westerns galloped into solid boxoffice list last season, they are now getting good bookings in Paris and long and involved studies from critics. A batch of them arrived in the last few weeks and some look in for okay biz. But none is showing the solid grossing powers of last year's "French producers even have made two oats operas on their own, one straight one "The Jack of Spades," which did only fair, and one parody. "Dynamite Jack" with Fernandel, which has not been released so far. Last year's faves were "Mag-nificent Seven" (UA), "North to "Sonder Together" (Col), sold and "Sundowners" only fair. "Two Rode" also is fairish, as in the U.S. "Jacks" came in for a lot of analysis and split reviews. But interest in oaters goes on if somewhat abated here.

International Sound Track

London

London

Anglo-Amalgamated toppers Nat Cohen and Stuart Levy had to pay \$10,000 compensation to the Broadway management of "The Caretaker" to obtain the release of Alan Bates, who is to star in "A Kind of Loving," a Joseph Janni production which is being released by John Schlesinger, Keith Waterhouse and Willis Hall wrote the screenplay from Stan Barstow's novel. An unknown, June Ritchie, has the femme lead . Valerie Gearon, who made her West End legit bow earlier in the year in "The Tenth Man," cast by Mark Robson for her first film part in "Nine Hours to Rama," which is to be made in India for 20th Fox release. . ACT Films, the company owned by the technicians' union, has completed its first film for the Children's Film Foundation. It's "The Piper's Tune." based on an original story by Frank Wells and scripted by Michael Barnes, Murial Box directed, with Raiph Bond as production supervisor . Helen Winston's "Hand in Hand" selected for opening the first International. Film Festival of India in New Delhi last week . . For the third year running, the Rank Organization has been awarded the bronze "Oscar of Industry" for the best produced annual report from the world's motion pictures and theatres industry. The event is sponsored by the Financial World of America . Brendan Behans "The Quare Fellow," has gone into production with location filming in Dublin. Patrick McGoohan is starring in the Anthony Havelock-Allan production for Lion International . . Shepperton Studios old insert stage is being pulled down to make room for two new sound stages. Sound technicians recorded the demolition to get authentic effects for "Sodom and Gommorah."

Roger Vadim, who first made his ex-wife Brigitte Bardot into an international sex symbol, telling the press he still looks upon Miss Bardot as a fine friend, generous character and saintly figure. But Vadim can be tough too, and told how he put recalcitrant stars and players in their places. For German thesp O. E. Hasse, who kept telling him how much to direct, he walked off and told him to take over, with Hasse coming to find him and acting well from there on in. ... With Alida Valli, who refused to work overtime, he used her standin and shot only her back ... For Elsa Martinelli he did more-closeups of Annette Vadim. Both femmes became chastened and well-behaved afterwards. Vadim still wants to do a Marquis De Sade tale with Brigitte Bardot and Annette Vadim updated to Nazi times with the former incarnating vice and the latter virtue or maybe vice-versa ... Annie Giradot to warble a song for the first time in her next pic "Emile's Boat" which Denys De La Patelliere directs ... Gene Kelly, getting an "homage" at the French Film Museum, the Cinematheque Francaise, via a showing of several films which he directed and played in. Clarence Brown recently got the same treatment ... A group of young film stars and featured players have gotten together to form a Shakespeare Society and take a Paris theatre next season.

Warner Bros. and Julia Film will follow up their "World at Night No. 2" with a third item in series... Sophia Loren, busy dubbing three pix "Madame Sans Gene," "El Cid," and "Boccaccio '70", may make a trip to the States with husband Carlo Ponti in next week or so, if she can break away ... then she does a pic in Paris with Anatole Litvak, followed by "La Monaca di Monza" in Italy under direction of Luchino Visconti.

Litvak, followed by "La Monaca di Monza" in Italy under direction of Luchino Visconti.

Dino DeLaurentiis sneaking the original English language version of his Columbia release, "The Best of Enemies," to the local press ... "Accattone" (Arco) has its local release permit after two months of hassles and headlines ... Cino Del Duca reports considerable foreign interest in pic, but denies reports pic has already been sold for U.S. and Canada ... favorable local comments arout dubbing job done on Metro's "King of Kings"... there's talk that Disney will soon reinforce his current Italian release setup. Renzo Rossellini started shooting Italo episode in five-cameo-film called "Love at 20"... other segments directed by Francois Truffaut in France: Andrzej Wajda in Poland; Ichihara in Japan; and Max Ophuls Jr. in Germany ... Italian charity premiere of Dino DeLaurentiis" "The Last Judgment" got half-hour live tv pickup from Turin over RAI-TV net.

20th's "Cleopatra" with its tremendous local publicity break: an impressively detailed visit by RAI-TV to its giant seaside sets depicting Alexandria 30 miles from Rome, telecast on a prime time evening newscast ... the Italo telenet usually avoids all pub-ad references... Vittorio Annibaldi into foreign sales manager spot at Globe Films International. ... Silvana Managano, Vittorio Gassman, and Annette Stroyberg starred in Roberto Rossellini's next pic, "Anima Nera" (Black Soul), which Documento is making for DeLaurentiis release ... its from a hit play by Giuseppe Patroni Griffi.

Mexico City

Quirino Ordaz Rocha. head of National Theatre Operating Co. has officially confirmed that Metro's "Ben-Hur" will premiere in Mexico in five houses at a 40c admission, lowest world boxoffice for this block-buster. As a concession to producer beefs that firstrun houses would be sewn up and picture giving "extraordinary competition" to Mexican films, it has been decided to use but one top category theatre, the International. Other four houses 'Real Cinema, Ariel, Olimpia and Opera) are second string theatres. One more house may be added to list.

Mississippi Theatre, now getting finishing touches, will not be site of the Mexican World Review of Film Festivals in the capital. It is strictly a house for showing 70mm, pictures, Quirino Ordaz Rocha said he will try to obtain 64 cents admission top approval for this house.

Etrain R. Gomez, Mexican motion picture equipment engineer allied with the industry since 1912, claims to have come up with a third dimension system that does not require use of special eyeglasses. Backed by producer Cesar Santos Calindo, Gomez has filmed a Xochimilco documentary with his special camera with third dimension effect allegedly coming through "in perfect depth." The Gomez system, although he refuses to talk about it, can be taken with one camera and "without necessity of resorting to trick shots." Reportedly, an American firm already interested in grabbing up invention, but Gomez says he will give Mexican industry first opportunity to produce third dimension pictures.

Rumors that "The Wounds of Hunger" would switch to a Spanish

says he will give Mexican industry first opportunity to produce that dimension pictures.

Rumors that "The Wounds of Hunger" would switch to a Spanish locale were vehemently denied by Mexican producer Jose Luis Bueno, associated with III Task Pictures in production of the Luis Spota novel. Picture will go before cameras in February and Allen Klein, III Task exec is in Mexico to cast chief roles. Reportedly Dimitri Tiomkin has agreed to come to Mexico for scoring.

Interesting is the Mexican censorship double standards explanation given by Jorge Ferretis, head of the Film Bureau. In plushy art houses such as the Paris, Prado, etc., where audiences have higher sophistication, mental levels pictures with morbid, controversial and sexual overtones are generally passed as is (with exception of deletion of nudity scenes). But when it comes to nabe houses "where there is less culture" on part of audience, Ferretis said censorship is "rigorously" applied to avoid "possible damage to the minds" of movie fans. This double standard censorship interpretation often has Mexican and foreign producers irked with the Ferretis rullings on censorship cuts and film classifications, according to his own admission.

W. German Filmites Furious About Wilder's Slap at Laggard Native Biz

Frankfurt, Oct. 31.
West German film industryites are furious about Billy Wilder's remarks that Germany is 16 years behind the times in developing technical equipment, and lacks decent writers. Wilder's comments that the German studios are old-fashioned, that only the Hollywood films make money and that 95% of the German films lose money have been widely reputed. 95% of the German films lose money have been widely rebutted here.

nere.

One of Germany's mass circulation newspaper has just printed an answer to Wilder, titled "The Answer of the German Films," in which it quotes Theo Osterwind, chief of UFA Film Hansa, commenting, "The German-speaking films that Mr. Wilder claims are so bad accounted for 46% of the total boxoffice receipts in the West German cinemas last year. That is nearly double the business of the American films, which got 30%."

Producer Walter Koppel, chief of Real films and general manager of Europa Distributors, likewise denied Wilder's statements. "As an author, Billy Wilder has written so many clever things in the scripts which he also directed that I must to some extent agree with him," he said. "Tactfully, I must agree that there just isn't enough talent among script writers, just as there is a shortage in other fields of the art. However, I do find that right at this moment there is a whole list of good German films."

German director Helmut Kaut-

German director Helmut Kaut-ner disagreed heartily with Wild-er's views. "I don't believe that one should take too seriously an one should take too seriously and interview such as the one which Wilder has given to that Amer-ican newspaper," he said. "It sounds like momentary chit-chat after his return from Europe."

after his return from Europe."
German star Ruth Leuwerik countered: "First of all, because of the language, America has a much larger market for its product, and second of course it has more money. We can't compete with Billy Wilder and provide millions for a picture. Of course, Hollywood has it better."

Films Council Will Ask BOT to Slash Quota Exhib Relief by 25%

London, Oct. 31.

A new principle of Quota Relief is likely to be introduced by the Board of Trade on the recommendation of the Cinematograph Films Council. This will be a direct sequel to representations made to the Council by the British Film Producers Assn. and the Federa-

Producers Assn. and the Federa-tion of British Film Makers.

It is understood that the Films
Council is recommending that re-lief should be slashed by 25°6, thus compelling exhibitors who have not had to fulfill the complete 30°6 quota to show more British parts.

pix.

The proposal does not go all the way in meeting the representations of the two producer associations, but is considered to be a step in the right direction. The producers argued that the booking pattern had changed substantially over the last few years in view of the many

last few years in view of the many long running attractions, and there was no longer the same justification for substantial relief for exhibitors in competitive situations.

The producers had suggested that the relief system should be abolished entirely, and that the position of any theatre which had defaulted at the end of the Quota year should be examined by the Films Council to determine whether or not relief would have been justified.

Wants Realism For

Metro Film, 'Riffif'
Tokyo, Oct. 31.
Director Jacques Deray promises to show realistic silces of Japan in the Cipra Films production of "Riffif in Tokyo," which tion of "Rififi in Tokyo, winch rolls here for Metro release late

rolls, here for Metro release late this month.

"The many films I have seen which were made in Japan by foreigners seem to show only geisha and Mt. Fuji," said Deray. "I would like to show realistic Japan as seen by the naked eye—not only the exotic, but the contrasts, the nergy and the free spirit of the people."

Deray was impressed by the ex-

people."

Deray was impressed by the excitement of Tokyo streets. He has decided to use a maximum of outdoor locations for "Riffif" despite difficulties of getting permission to stop traffic. "Riffif" has an international cast headed by Karl Boehm, Kelko Kishi, Charles Vanel, Michel Vitold, Barbara Lasse and Dante Maggio.

Mex 32c Cinema Top on Way Out?

Mexico City, Oct. 31.

The 10-year moratorium on a boxoffice hike for Mexico's cinemas may be nearing an end. And the opening wedge to an upward revision of the 23c boxoffice price freeze for firstruns may be achieved via Hollywood, through exhibition of blockbusters long held out of this market. Recently, Quirino Ordaz Rocha, head of the National Theatre Operating Co., who has been negotiating to obtain exhibition of "Ben-Hur" ("Spartacus" (U) and other multimillion dollar spectacles, said that the first of these would preem in six firstruns here at "popular prices."

prices."

This remark touched off a lot of pro and con controversy, with industry hailing the imminent boost, and city and federal officials attacking it. Official atlitude for long years has been that films should remain a popular-priced entertainment for the public. Rocha himself diplomatically sidestepped explaining just what "popular prices" meant. Some read into this remark a mere 8c. boost over the current peak figure, But other sources-indicated that admission might be around 80c, this being termed a popular price in

mission might be around 80c, this being termed a popular price in relation to world boxoffice achieved for these blockbusters. However, no official source has made a definite confirmation of a boxoffice hike. There have been conflicting reports with the Office of Public Entertainments denying it has authorized a hike, and a spokesman in the city government insisting that a boost has been approved as "a special case" for bigger six but that the 32c. freeze would remain in force for ordinary would remain in force for ordinary

would remain in force for ordinary film fare. Rocha himself carefully pointed out that "Ben-Hur" scheduled to preem Nov. 16, would not be gen-erally released in the circuit after firstrun.

Barrault Sees Need For More Legit Writers

Paris, Oct. 31.

Jean-Louis Barrault, actor-director of the state-subsidized Odeon-Theater de France, feels that the one drawback in French legit is year should be examined by the Films Council to determine whether or not relief would have been justified.

There will probably be some resistance among exhibitors to the new Films Council recommendation, but it is generally believed that the council will carry the day with the BOT.

British Singer to Malaya

British Barrualt was handed his own theatre two years ago with the stipulation that he encourage new to the st

Mex Film Bureau Nixes Flynn's Guerrilla Pic

Mexico City, Oct. 31.

The censorship division of the Film Bureau has turned thumbs down on "Caribbean Guerrillas," documentary-type film made by the late Errol Flynn. It features action by Fidel Castro Ruz guerrills in the Sierra Maestra region of Cuba when the fight argingt the Fulger.

Sierra Maestra region of Cuba when the fight against the Fulgencio Batista regime had begun.

Mexican censors found the ple "inconvenient," and suspended indefinitely the granting of an official screening permit.

Bicycling' Racket; **Sock Conniving Exhibs in Spain**

Madrid, Nov. 7.
The investigation that uncovered andestine Madrid, Nov. 7.

The investigation that uncovered clandestine film screenings in northern Galicia has been extended to all of Spain and guilty exhibitors are being punished by a film industry arbitration board composed of representatives from the distributors and exhibitors association within the Sindicato Nacional de Espectaculo. It was revealed here that the board is less concerned with extended release of product beyond contractual closing dates than it is with the illegal practice of exhibiting screen fare contracted for specific houses in salles for which no distrib-exhib commitments existed. The board is punishing such vlolations with fines ten times the amount of contracted film rental fees.

Simultaneously, Government in-

Simultaneously, Government inspectors in the provinces revealed cases where certain exhibs listed release of Spanish pix to cover obligatory screen time requirements although local product was nevergiven public screening. In these situations, Government officials are also inflicting fines ten times the amount specified for film rentals. However, the Government at no time rescinded exhibitor licenses. Simultaneously, Government in

KING BROS. IRKED OVER 'X' RATING ON 'GORGO

A KAIING UN GURGU

London, Oct. 31.

The King Brothers are irate with the British film censor because he has slapped an "X" certificate on their film, "Gorgo." Frank King said: "It means that no children under 16 can see it and that's a big silce of the market. The censor apparently thinks the film is too realistic. This film gives a touching picture of mother leve and it's wrong that children should be denied the chance of seeing it."

"Gorgo" has been launched by British Lion with a tongue-in-cheek publicity campaign on the "monster-with-a-heart" theme. There is some surprise that the censor should have rated this film as a problem pic.

Nearly Half of 1960 British Films' O'seas Earnings From Dollar Area

Halt Attendance Dip

Halt Attendance Dip

Edinburgh, Nov. 7.

Attendance at rep theatres in
Scotland is no better than in
previous years, but the general
decline seems to have been arnested at three of the houses. So
says a report of the Arts Council
of Great Britain, in a reference to
activities at Glasgow, Perth, Dundee and Edinburgh.
It singles out as "outstanding"

dee and Edinburgh.

It singles out as "outstanding" the Glasgow Citizens" Theatre presentation of "Hamlet," which was seen by 16,000 customers in a two-weeks' run. Praise is also given to the enterprise of the Pitlochry Festival Theatre, which ran from April 16 to Oct. 1. "This Festivals hold on audiences," says the report, "bullt up steadily since 1951 from 39% of capacity."

See ABPC Buy Into Anglo Amalg.

London, Oct. 31.

Associated British Picture Corp. is negotiating to buy into Anglo Amalgamated Film Distributors, according to informed trade insiders here. Reports have been current during the past month that Anglo Amalgamated was making a distributing deal through ABPC's releasing affiliate, Warner Pathe, but these were strenuously denied at the time. It is now learned, however, that negotiations, which have been in progress for some weeks, are of a substantially different character. Understood that ABPC has offered to buy a 50% holding in Anglo in a deal which would be comparable to the recent Columbia deal with Hammer Films and Bray Studios.

Anglo has been one of Britain's

some years and made a world-wide showing with its highly successful "Carry On" series. The top film in this series, "Carry On Nurse," which was the champ grosser this year in Britain, is now reckoned to get around \$2,000,000 in the U. S. It has done comparable busi-ness in most other foreign terri-tories.

ness in most other foreign territories.

The amount involved in the deal is not known, though it is recognized a substantial sum would be required for a 50% holding. The Anglo toppers Nat Cohen and Stuart Levy would, if the buy-in materializes, have a substantial capital gain which, under British laws, would be tax free. It is assumed they would maintain working control of the company, though this is one of many points that has not been clarified. What appears to be certain, however, is that Anglo would continue as an independent producing and distributing company.

Scot Rep Theatres

Anglo has been one of Britain's most successful independent production distribution companies for some years and made a world-wide tories.

Mex Film Officials Admit Sales **Efforts Weak in World Markets**

Mexican federal film officials. noperating the government owned distributorships, have admitted that the sales effort in world markets has been weak. This is to be corrected now, with directive boards of all three distribution channels agreeing on reorganization and more accent on sales. While not officially confirmed, word is that Cimex offices abroad may be shuttered, with producer members of the distributor board in general agreement on this. Operation would be taken over by the Madrid office of Peliculas Mexicanas.

Feeling is that Madrid is centrally located, with salesmen able to go to any part of Europe quickly, and even to the Middle East. Shutting down of Cimex offices in France, Germany and Italy would also mean considerable saving on overhead.

Cimex would concentrate on the World, with the exception of Latin operating the government owned

America, Europe and the Middle East. Luis Anciola, head of Cimex, has a dissenting opinion on the switch of Cimex offices to Madrid,

London, Nov. 7.

Almost one-half of the earnings of British films overseas last year came from the dollar area, according to a new statistical survey made by the Board of Trade. The total currency gain in 1960 to the Uhited Kingdom in respect of production, sale or rental of British pix was \$17,640,000, of which \$8,400,000 came from the dollar area and \$3,360,000 from the sterling area. It showed that \$4,480,000 came from non-sterling OEEC countries and \$1,400,000 from other countries. American companies in the UK hold \$9,520,000 of their earnings in the UK panies in the UK note \$0,020, of their earnings in the UK the production of, or acquisifor the production of, or acquition of rights in, British films.

nor me production of, or acquisition of rights in, British films.

The BOT points out that the
ending of the Anglo-American
Film Agreement early last year
means that the figures of earnenings from the various currency
areas are not entirely comparable
with previous years. Currency appears to have been more freely
transmitted in both directions between the UK and the U.S. after
the ending of the agreement, so
that to some extent increased dollar receipts by the UK from a
balance of payments point of view
have been offset by increased
amounts of sterling transmitted
from the UK to America. To some
extent other currencies, particularly from OEEC areas, remitted
to the United Kingdom have also
been reduced and replaced by
dollar remittances.

Taking together dollar earnings
and sterling and

dollar remittances.

Taking together dollar earnings and sterling put up for production, the 1980 figure was some \$7,000,000 higher than the comparable figure for 1959 and \$5,600,000 greater than the 1958 level. The main reason for the increase, says the BOT, is the benefit to the UK balance of payments from the greater number of British films that have been shown in America, as well as an increase in the production of British films sponsored by U.S. companies.

Brit. Cinema Admissions Off 13% in 1960 But Net Takings Up 3%

Net lakings Up 3%

London, Nov. 7.

Out of a total of \$57,680,000 gross film rentals charged by film distributors in Britain in 1960, dollar area films accounted for \$32,480,000 and British films for \$23,800,000. The balance of \$1,400,000 is presumably shared by Continental and other imports.

These statistics, prepared by the Board of Trade, also show that total admissions in 196 were 13% down at \$521,000,000, and gross takings dropped 6% to \$183,120,000. Net takings, however, were 3% higher (because of remission of entertainment duty) at \$166,500,000.

Admission duty paid by theatres

of entertainment duty) at \$166,600,000.

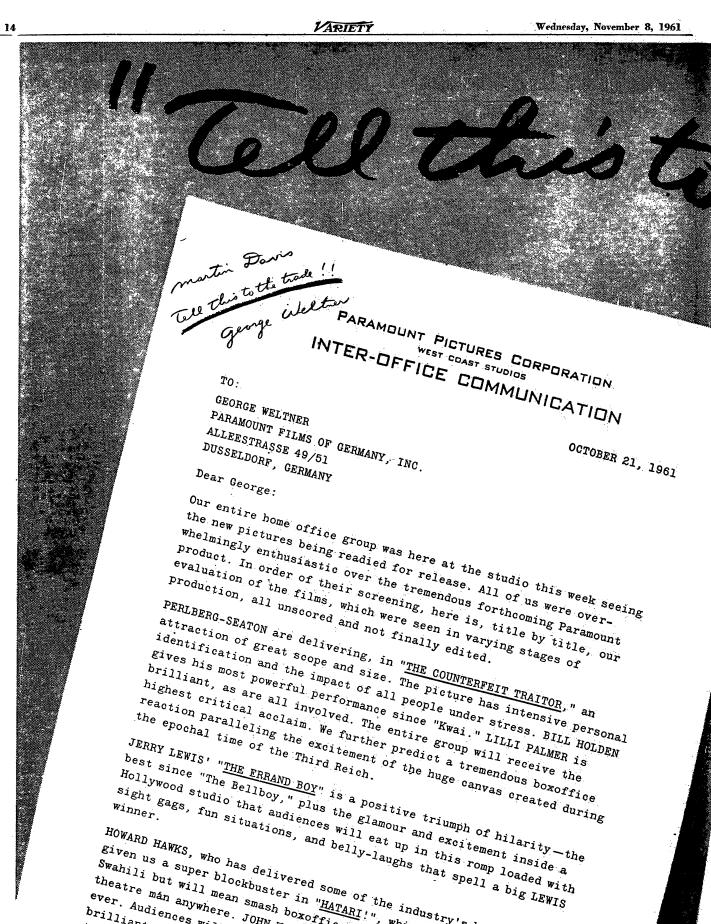
Admission duty paid by theatres
in 1960 up to the time of remission in the April budget was \$5,880,000, compared with \$22,400,000
in the previous year. Levy payments were \$10,920,000, a slight
increase over the previous year.

After deducting payments for film
hire, the exhibitors' share of net
takings was \$110,040,000 compared with \$105,840,000 in 1959.
Seating capacity dropped by
10% in the year and by the end
of 1960, the BOT records 3.034
theatres open with a combined
capacity of 2,960,000. Average
capacity filled during the year was
24.2% compared with 25% in
1959.

The BOT records that admis-The BOT records that admissions and gross takings have continued to decline during the current year although at a slower rate than during the preceding four years. Total admissions in the first nine months of 1961 are estimated to have dropped 11% over the corresponding period of 1960 while gross takings have declined 5%.

Milne Chain Expands

Dundee, Scotland, Nov. 7.
The J. B. Milne cinema group has taken over control of two more East: Scotland cinemas, the Troxy in Leven, and the Imperial in Methil. This brings the total number of cinemas under control of the J. B. Milne group to 31.



HOWARD HAWKS, who has delivered some of the industry's biggest, has theatre mán anywhere. JOHN WAYNE is bigger and more appealing than thrills, capturing the wildest beasts of the sormous adventure, in and you have "HATARI!" driving command



YUL BRYNNER is coupled for the first time with the great youth appeal of SAL MINEO. Add the value of a contemporary document set in the explosive Near East that makes headlines every day, terrific production-direction by Academy nominee RONALD NEAME, plus magnificent color and violent action, and this is "ESCAPE FROM ZAHRAIN."

SHIRLEY MacLAINE, who is everybody's darling, really comes through in a change of pace as "MY GEISHA," heading an equally wonderful cast: YVES MONTAND, EDDIE ROBINSON and BOB CUMMINGS in a show packed with color, charm, heart and comedy in a locale often exposed but never so fully utilized. "MY GEISHA" will be loved and enjoyed by everyone.

"HELL IS FOR HEROES" is a realistic drama that hits hard at the truth of war's grim reality. Producer HENRY BLANKE presents a fresh, young and aggressive cast headed by STEVE McQUEEN and BOBBY DARIN, who emerge as new screen personalities of a richly exploitable nature, fulfilling Paramount's desire to develop new stars.

One of the real thrills of our week of screenings was to sit enthralled watching those two magnificent boxoffice champs, JOHN WAYNE and JIMMY STEWART, together for the first time in a classic Western, "THE MAN WHO SHOT LIBERTY VALANCE." Guided by the master film maker, JOHN FORD, "VALANCE" is a great show in the tradition of

"TOO LATE BLUES," starring BOBBY DARIN, is bold proof that singers can. act. His vibrant, aggressive personality, fused with the sensational excitement of STELLA STEVENS and the volatile talent of new wave director JOHN CASSAVETES gives us a picture in the category of

All of us are higher than high on these, and the future studio plans related to us by studio head Jack Karp and production chief Marty Rackin. The studio is hard at work on the greatest production lineup in paramount history, indicating a continuous supply of multimilliondollar attractions for all our customers, with built-in boxoffice ingredients to compel the attention of everyone.

Stars In Poland, Bits on Coast; Mitchell Kowal's Overseas Exploits

striking it very profitable—if not always rich—in the nooming production centers of Europe.

Kowal, who continues to maintain his home in the States, returned to New York last week after winding up a starring role in a Folish film. "The Guests Are Coming." He is, he thinks, the first American actor to make a film in Poland. Carefully pointing out that he had a State Department okay to do the job and that politics did not figure in it "I'm not creen a Do-on rett—I'm a Republican", the actor did find his two months behind the Iron Curtain a fascinating experience.

Although the Poles make jokes about the Russiars and maintain a sort of defiantly independent attitude towards their big brothers to the east, one dees feel, says Kowal, that the Communist bossess are winning—not necessarily by superior propaganda, but because of a kind of fatalism held by the Poles, who have been periodically overrum and devastated by wars.

Kowal, who have been periodically overrum and devastated by wars.

Kowal, who have been on the European work kick ever since he went over to act in Sam Bronston's "John Paul Jones." has made pix. also in Italy and France, though he speaks neither language. His mother was Polish, so he can speak hit or the reasons he was sought, for the role of a Polish American in the Warsaw pic. Via his European work kick ever since he was sought for the role of a Polish American in the Warsaw pic. Via his European work kick ever since he was sought. The role of a Polish American in the Warsaw pic. Via his European work kick ever since he was sought. The role of a Polish American in the Warsaw pic. Via his European work kick ever since he was sought. The role of a Polish American in the Warsaw pic. Via his European work continued to the congress of America, which never its one of the congress of America, which never its one of the congress of America, which never hear with the sway can threatened harmful legislation he averted, he single of a Richard of the condress.

Poland.

The Poles, he said, paid him well but "unfortunately, it seemed, at first) in zlotys, not dollars. Since he couldn't take the country, he peared it all back into the mailing of an 88-minute 16m decimentary on life in Poland, which he has been able to bring out and will try to selt this side.

To save on firm, directors in Fedant reheave actors thoroughly and then limit themselves to one or two takes. Financially, the Pelish industry gets more awards than money. One of the problems—though perhaps it is an artistic vitue, he feels—is the total lack of attempt to build boxefice names are mainly a director's medium. Kowal itels that perhoes the Poles have gone too far, Polish directors Kowal trels that perlagos the Poles have gone too far. Polish directors have gone too far. Polish directors to discover actors. They use, an actor once, and then drop him. Thus exteenely cood actors may go years in between jobs, though the films are being turned out on a regular hasis.

His employers, he reports, bent ever backwards not to offend his "Americanism." and would often censult him as to whether there was anything objectionable in the satiric screenlay.

On the general matter of his

was anything objectionable in the satiric screenplay.

On the general matter of his success in Eurone, and inability to find work in Hollywood, Kowal said that he would prefer to work at home, and though he was working steadily abroad, he hadn't made any effort to take advantage of the 18-month tax allowance. "I'm hardly a runaway," he said, since, in fact, he has been bringing foreign currency back to the St. 195.

The big rub, he said, is that when he goes out to Hollywood in an" jointly with Phil Waxman.

Outside the circle of his family, fitted and immediate business associates, the raine of Michiganborn actor Mitchell Kowal means ittle or nothing in the States, but causes he's a featured player occasionally start of international reknown, Without apparent design, the lanky former Broadway actor and Hollywood bit player has become one of the growing band of American performers who are striking it very profitable—if not always riche—in the booming production centers of Europe.

Kewal, who centinues to maintain his home in the States, returned to New York last week after winding up a starring role in a Folish film. The Guests Are Coming. He is, he thinks, the first American actor to make a film in Poland. Carefully pointing out that he had a State Department okay to do the job and that politics did not figure in it "I'm not created."

Actually, says Kowal candidly, here are two kinds of American actors who are hitting it big abroad right now; the aging "hasbeen" from Hollywood, and the second-class "name" who never outlet made the grade in Hollywood. He'd put himself in the latter categories don't draw any most of the people in a Folish film. "The Guests Are Comming." He is, he thinks, the first American actor to make a film in rolland. Carefully pointing out that he had a State Department of the 20th-Fox lot, the state, who is suspended animation as far as Hollywood is concerned.

Actually, says Kowal candidly, here are two kinds of American actors who are hitting it big abroad right now; the aging "has been" from Hollywood. He'd put himself in the latter categories don't draw any more at the European boxoffice than at the American, the profile and provide plenty of work. "If you was make six pictures a year at Stoke and the profile and provide plenty of work." If you was make a good living abroad right now the aging "has been a film in the latter categories don't draw any more at the European boxoffice was provided and provide plenty of work. "If you was maked the profile and provide plenty of work." If you was

while the wall Street-controlled film companies are making more discovered in all back into the marking of an 82-minute flen decorate start of an element used by self-this side.

While the equipment used by Polich filmmakers is often of an eart vintere. Kowal says they are on the brink of a true film tenaissence with such pix as "Kanal." "Ashes and Dia monds" and "Mother Jeanne of The Angels" as evidence. New studios are new available in Warsaw, Lodz and "Mother Jeanne of The Angels" as evidence. New studios are new available in Warsaw, Lodz and Woelaw, so there's no shortage of tachtits in that area; however film stock is in extremely short supply.

Angles In Poland

To save on film, directors in Folant reberree actors thoroughly and then limit themselves to one or twe takes. Financially, the Polish Industry gets more awards than money. One of the problems—thanch perhans it is an artistic. owners.
"While the Wall Street-controlled

An Army Reject

Columbia. S. C., Nov. 7.

Press agent for bosomy British actress June Wilkinson charged here that the Army refused to allow Miss Wilkinson to appear at nearby Fort Jackson.

Publicist Lefty MrFaddin said he had offered her services to the Army Special Services Section for the intersection of the service of the services of the service of the service

Army Special Services Section for the inter-regimental boxing matches but the Army "regretfully refused" the offer without any explanation. Maj. Gen. H. Dudley Ives, Ft. Jackson commanding general, when asked to comment on McFaddin's charge said he vetoed Miss Wilkin-

As forecast here, the N. Y. Stock Exchange this week officially announced the suspension in trading of Universal common and 41.4% cumulative preferred stock. It took effect before the market opened Monday (6).

Insufficient marketing of the issues was responsible for the de-listing, as previously stated.

Trend Upward

Minneapolis, Nov. 7.
Local neighborhood theatres, into which pictures are spotted first uptown after their initial loop runs, now get \$1.25 to \$1.50 admission, instead of their regular \$1, for those that, played downtown at raised \$1.50 or roadshows' \$2.65 top.

Regular scale 4.

\$2.55 top.

Regular scale at downtown firstruns have been tilted from \$1 to
\$1.25 this year. Earliest clearance
uptown theatres' admission has
jumped from 85c to \$1:

It has become increasingly the policy to boost the admission to \$1.50 downtown, the picture's strength, of course, being the determining factor.

exmining factor.

Exhibs say there apparently is little or no adverse public reaction to the upping of admish prices. At least, complaints haven't been in evidence and patronage doesn't seem to have been hurt. If the picture is what the public wants, admission prices don't seem to matter, it's declared.

Roadshow pictures at Ted

o matter, it's declared.

Roadshow pictures at Ted
Mann's Academy have been scaled
at \$2.65 top, the same as Cinerama's at the Century. And all
five offerings to date have had long
and prosperous runs, Mann points
out.

The Cinerama picture and "Windjammer" brought back to the Century for second runs at that house, after their long and prosperous firstruns there, have played lengthy engagements to surprisingly large grosses at the same \$2.65 top admission as before.

Solution admission as before. In consequence, more of the Cinerama pictures will be brought back to keep the Century going until next April when the lease on it from the Minnesota Amusement Co. United Paramount) will expire.

After the lease's expiration Cinerama itself retires from the exhibiting end of the business here and turns it over, as far as its own pictures are concerned, to the Cooper Founcation Theatres. In a local suburb the latter now is building a new \$1.000.000 theatre patterned after the one it opened in Denver this year with numerous original features. It also will be devoted entirely to Cinerama pictures: opening with the one now being made by M-G-M. It'll be the territory's only Cinerama theatre, the same as the Century has been After the lease's expiration Cine

When its Century lease expires Cinerama will have operated the Century for the past eight years, all of them extremely successful. In fact, this has been one of Cinerama's best towns.

LONG-RUNNING ARTERS

'Sunday' and 'La Dolce' Strong In Detroit

In Detroit

Detroit, Nov. 7.

Detroit, Nov. 7.

Longtermers "Never on Sunday" and "La Dolce Vita" are ending notable reigns at the Studio and Trans-Lux Krim, respectively. "Never" opened Dec. 22 last year and will close tomorrow 'Wed., establishing a record for art theatre exhibition here will be succeeded by "Tunes of Glory."

"La Dolce Vita" began at the Trans-Lux Krim July 12 and ended its run last week. Successor is Brigitte Bardot, in "The Truth."

Long run records are held here by Metro "Beh-Hur," which went 65 consecutive weeks at the United Artists, and various Cinerama productions now in re-release.

Editorial Ponders Films' Ad-Copy

Portsmouth (N.H.) Herald publicerature that occupies the nashed on Oct. 21 the following tion's bookshelves. lished on Oct. 21 the following editorial on the subject, much mentioned of late, of the leering-luring tioned of late, of the leering-luring copy concocted by film showmen. It will be recalled that VARIETY suggested last issue that the legand-bosom art, and the purple innuendos may be a curiosly old-fashioned kind of showmanship of dubious effectiveness. Herewith the Portsmouth editorial:

DON'T BLAME THE ADS

DON'T BLAME THE ADS
We have to admit that our own
sense of embarrassment is often
aroused by the lascivious flavor
of some of the movie ads appearing
in this newspaper. And having
said as much, we automatically
are put on the defensive against
the question: "Well, why don't you
clean them up or throw them out?"

clean them up or throw them out?"

Why not, indeed! The means of redress are readily at hand, and there can be no dispute about our right to exert such control. Our policy governing acceptance of advertising, in fact, calls for constant, vigilance against that which is misleading, fraudulent, offensive or immoral.

or immoral.

Application of these standards to movie ads is especially difficult, however, because here we are dealing with a so-called art form that traditionally is accorded certain license or latitude of expression. It is an area of indefinite discernment where simple immodesty is likely to be confused with immorality. immorality.

We are aware of the frailty of We are aware of the frailty of such an argument. It has the unc-tuous sound of expedient rationali-zation and confronts us with the further question of whether im-modesty itself is not offensive and thereby subject to the strictures we speak about. But we would hate to take that harsh position, knowing that consistency would require condemnation of half the

Iliterature that occupies the nation's booksheves.

A greater reason for our reluctance to police movie ads more severely is the inverse effect of what would seem to be an applaudable action. "Cleaning up" the ads would only delude the potential movie-goer into thinking a certain picture might pass the test of innocence when actually it reeked of indelicacy.

The most frequent complaint heard about movies during Hollywood's current period of preoccupation with sex is their unwholesome influence on teenagers. As long as the newspaper ads give a revealing clue of the movies' true themes, every parent has a handy guide for deciding whether they are fit entertainment for their children. Under circumstances of more decorous representation, the parents couldn't be sure.

We share with the majority of our readers the deploring thought of Hollywood's present-day addiction to mediocrity. Yet wonder occurs as to where the blame lies. Maybe it's partly with the very parents who bemoan the corrupting influence of "bad movies" on their children, but who set a different standard for themselves by

parents who bemoan the corrupting influence of "bad movies" on their children, but who set a different standard for themselves by patronizing the same films.

For, right or wrong, it is public taste that steers the course of movie making. Ask any exhibitor, and he will teil you that quality pictures don't have the boxoffice appeal to make them worth showing. The public would far rather seek the sensual fare that's so boldly proclaimed in the movie ads.

The ads make the situation neither better nor worse as far as movie production is concened —unless they lend themselves to an ultimate sense of aversion that will bring a public demand for improvement. If that day ever comes, the ads then will have done a constructive service.

TOA LURES 3 CHAINS

United Artists, Randforce & Skouras Circuits

Theatre Owners of America is fattening up. Exhib body has successfully wooed three longtime holdouts from exhibitor organizations—United Artists, Randforce and Skouras circuits.

Also fresh in the fold is Metropolitan Playhouses, a holding company for more than 100 New York area situations.

Sports Lure Big

Argonauts and the Montreal Alouettes, which was piayed in Toronto.

In contrast, 33% of the Telemeter subscribers tuned in for free on the four other pigskin contests, available, all involving United States teams and emanating from the States. Particularly impressive to Par, as owner of Telemeter, is that the Telemeter buyers obviously had their choice of games and 35% were willing to pay \$2 for the local set-to rather than paying nothing for Cleveland vs. St. Louis, New York vs. San Diego, Chicago vs. Philadelphia or San Francisco vs. Pittsburgh.

Further, the Telemeter paid programs, including the football game and motion pictures on two other Telemeter channels, picked up 47% of the potential audience which had pay or free tv to choose from.

Telemeter states also that the Toronto-N. Y. hockey game on the evening of Oct. 29 drew 29% more subscribers than the football game.

Hellywood Artists Productions will produce "Satan Also Came" in Philippines.

TOA Taking Over 'Angry Men' Role From Allied?

A reading of the latest Allied States Assn. member bulletin gives the impression that that body and its rival. Theatre Owners of America, have traded temperaments. Latter org traditionally has been more "reasonable" on exhib-distrib mat-

In Toronto Test

In the seeming switcheroo, National Allied is cheering Warner Bros. for doing any about-face on that exhib-riling "kiddie matinee" clause in its sales contracts. Allied as urvey showing an "A" performance at the boxoffice on the part of this film company's International Telemeter run in Elobicoke, Toronto suburb, with sports as the programming.

Canadian Facts Ltd., one of Canada's topnotch market research organizations, reported that on Oct. 29, a total of 35% of the Telemeter audience paid \$2 per home to see the otherwise-blacked-out football game between the Toronto. Argonauts and the Montreal Aloutets, which was piayed in Toronto. In contrast, 33% of the Telemeter subscribers tuned in for free on the four other pigskin contests, warlable, all involving United the tempest. Charles Boasbers. Warners move stands according to this interest of the temper o

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Denia, Spain, Oct. 24.

When I was approached to work on "The Mutineers," I explained that I couldn't swim. I had once tried, in callow youthhood, but flunked out after two weeks at the West Side YMCA. I got a look at the instructor's private notes the day I finished and in red ink was written. "Incapable of any form of marine mobility."

Nevertheless I was coaved or

of marine mobility."

Nevertheless, I was coaxed or hoaxed into the job by the dual blandishments of a British film producer-peer, Lord Brabourne, and a soulless Columbia executive in London, Syd Mirkin. Both explained glibly that although public relations liaison must be main-tained with the ship Defiant (constructed on the lines of a 1786 British frigate), it was 125 feet long, even-riding, and the Mediterranean in August was as calm as a tub of bath water. (Mournful writer's later footnote: Bath water, my aunt Enid.)

my aunt Enid!

I explained I had become extra
sensitive about Davy Jones' willies during "Guns of Navarone"
and was a bit of a dolt about how
to conduct myself on the water.
I was told the newest super-dramamine tablets were (no pun intended, one hopes) fool-proof.

Whete Table Tab

what neither John Brabourne nor Mirkin told, me was that to escort a member of the visiting press to the Defiant, nine miles out at sea, you had to make the trip in an ancient wheezing, twitching Spanish fishing boat, which whirled about like a looney Indian on a vodka binge. After 11 am. the Mediterranean waters were about as calm as a "Rejoin the Crown" rally might be in Dublin. I took dramamine before and after each meal, but belatedly learned that I had thus overdosed myself and built up an allergy against protection.

against protection.

The Defiant didn't want press except for brief intervals—it was too crowded, so you couldn't good out in the morning and stay. Worst of all, to board the Defiant from the fishing sloop it was necessary to transfer to a vertigo-here-i-come rowboat which at any moment threatened to make my John Hancock Insurance policy operative in favor of my wife.

I met my final nemesis after

tive in favor of my wife.

I met my final nemesis, after some painful preliminary journeys, in the form of a bland, deceptively personable Spanish correspondent bearing the magic name of Cervantes and credentials from Hank Werba. Dr. Henry Cervantes serviced 76 papers throughout South America. I had decided on more "sea press," but was obviously desirable to take him out to meet Alec Guinness, Dirk Bogarde, Tony Quayle and director Lewis Gilbert.

Steeling myself for the ordeal, I boarded the fishing boat with a flask of Fundador brandy clutched flask of Fundador brandy clutched in one bony, bloodless hand. After reaching the vicinity of the Defiant and churning around, semaphore signals were raised which I. with my somewhat mixed-up Boy Scout recollections, read as: "Go home, Yank. go home." Afterwards I my somewhat mixed-up Boy Scout recollections, read as: "Go home, Yank, go home." Afterwards I was told nothing so pungent was intended, but that it just meant a scene was under way and no interputions wanted. In any case, I heaved in profound relief, as well as to comply with nature's demands, when the Spanish fishboat helmsman headed back for shore.

That evening Cervantes and I

helmsman headed back for shore.

That evening Cervantes and I drowned our frustrations in a game of bridge which lasted until 4 A.M. I paid him my four hundred pesetas with great glee: it was a cheap price for not having to run the sea gauntlet again. I apologized for his missing the interviews which he so wanted, and he said he was leaving for Madrid later that morning. said he was leavin later that morning.

But I had reckoned without the reserve Castilian tenacity of my guest. To my dismay I received a message at breakfast that Cervantes had decided to remain an extra day and would hazard the torthous tin again.

(Editorial Note: Film referred to herein following is now titted "H.M.S. Defiant".)

By HALSEY RAINES
Denia, Spain, Oct. 24.

The pilot boat that day proved to be a rowboat even smaller and bouncier than the one that usually pouncier tnan the one that usually transferred press deep at sea. And a late afternoon squall had blown up the harbor waters. The boat in ten minutes was skipping about like a souped-up Coney Island Whip.

Whip.

Cervantes, who didn't bother with dramamine when I told him we were only going out in the harbor to climb on the Defiant, held the boat down very solidly at one end. He weighs 305 pounds. He started showing slight tints of green. He wanted out. He didn't know how much I wanted the same thing.

We were tweetherds of the way.

We were two-thirds of the way to the ship, and Goodwin said it was impossible to turn back. All he could do, he said, would be to land us temporarily on a kind of harbor-buoy, half-rock, half-cement. The boat almost splintered when it pulled up there. The buoy was about two by two. Cervantes clambored up and took up most of it. He tactfully pointed out, as we were left along that in another hour the water would probably be splashing over us; it was rising fast.

Meantime "The Mutineers" unit We were two-thirds of the way

splashing over us; it was rising fast.

Meantime "The Mutineers" unit had decided to do a night shot. When no rescue boat returned to pick us up, I pulled off my shirt and waved it toward shore, yelling. Better I had stood in bed. We were too far away and it was almost dark. Cervantes didn't have either a dock of bridge cards or a prayer-book with him. He couldn't hum "Rock of Ages" either.

When I figured our landing party had forgotten to pass on the dope about our little seaside hideaway, and got more and more soaked with the hurling spray, I debated whether it would be better to wait or jump in. Cervantes. counselled waiting. Finally, out of the blackness, some hours later, at leaky rowboat appeared, and we got towed home.

leaky rowboat appeared, and we got towed home.

Please, no more sea pictures. Even if they are A ones, like this one. Stanley Donen, are you listening and is all forgiven? Carl Foreman, are you thinking about doing any movie set in a jungle desert, golf course or supermarket?

STERNBURG PROJECTS A VIGOROUS REGIME

Boston, Nov. 7.

Boston, Nov. 7.
Robert M. Sternburg was reelected president of Allied Theatres of New England at its annual
meeting held at Hotel Touraine in
Boston. He immediately appointed
committees to activate an aggressive public relations program.

sive public relations program.

Sternburg, who is president of Paramount Theatre's 28-unit New England circuit, said the committees will work out programs designed to improve and increase the flow of product to theatres; to combat "negative factors," and "sometimes unfair criticism," to oppose toilvision, censorship and other threats.

Also reelected were John J.

Also reelected were John J. Ford, Maine & N. H. Theatres, chairman of the board; and Samuel Pinanski, American Theatres, national representative.

Other officers and directors reelected include: Walter A. reelected include: Walter A. Brown, prexy Boston Garden; Richard J. Dobbyn, Edward S. Canter and Chester Stoddard. Also reelected were: W. H. Elder and James E. Tibbetts of Loew's Theatres; J. A. Totman and J. A. Bracken, Stanley-Warner Theatre; Jay Golden and Ben Domingo; RKO Theatres; Theodore Fleisher, Interstate Theatre; Max I. Hoffman, B & Q Theatres; Winthrop S. Knox Jr., Stanley Summer and Frank C. Lydon.

Richard A. Smith, president of

Richard A. Smith, president of reserve Castilian tenacity of my guest. To my dismay I received a message at breakfast that Cervantes had decided to remain an extra day and would hazard the tortuous trip again.

This time I conceived what I thought a shrewd idea. I got period with the process of the motion picture industry.

A Tub-Full of Press Agents | See Surge of Untired Plasma Via MCA Becoming a Major Maker of Films

MCA Can Pick Its Spot

MCA Can Pick Its Spot
"I don't mind telling you,"
said one major studio topper,
"I'd like to be the distributor for MCA's theatrical films,
when and if they go into production. They're in it now,
already, via their packages,
but unlike Revue, which produces, distributes and owns its
ty films, in major production
MCA has been essentially the
agent albeit an important
packager." packager.

agent albeit an important packager.

This is the answer to Jules C. Stein, Lew Wasserman & Co. undoubtedly "talking to everybody." It is also answer to why almost every major film studio has been mentioned as becoming a "partner" of or being "taken over" by MCA. Latter has a year, under SAG waiver, to get out of the agency business or telefilm production. The choice is obvious.

Yank Pix Show Big Comeback In Italo Keys

Rome, Oct. 31.
Yank product shows a sharp comeback from last year's low totals in the just-released Septem-

comeback from last year's low totals in the just-released September boxoffice figures for Italian key cities. Percentage slice copped by American pix this year was over: 35% as against only about 23% for the previous September. The Italian cut dropped from nearly 58% for 1960 to about 48% for this year (including Italo-French coproductions).

Contributing sfrengly to this healthier American showing were such pix as "Exodus" (UA). "Spardaus" (U), "Come September" (U), "Two Rode Together" (Col), and "Ben-Hur" (M-G) (1961-62 season figures only) which shared the tog 10 positions in national key city b.o. Such Italo Items as "II Federale" (Regional). "I Love, You Love" (DeLaurentils), "Ol Sarabiniere a Cavallo" (DeLaurentils) and "Toto Tru Ha" (Regional) also were in the top 10.

Tru Ha" (Regional) also were in the top 10.

Universal, thanks to the fast-rising "Come September" and its particularly strong showing in Milan plus the holdover "Spartacus," led all other distribs here. It was followed by Dear Films and DeLaurentiis.

Current Yank trend is up, with Indications that October totals will see U.S. product cop a dominant 45% of key b.o.

DES MOINES WRITING AN 'AD-CONTROL' LAW

AN 'AD-CONTROL' LAW

Des Moines, Nov.7.

The City Council has ordered a measure drawn for its consideration for regulation of motion pictures shown here, and advertisements of them, on the basis of standards of decency. The measure would create a theatre permit board to investigate complaints against city-licensed theatres and make recommendations to the council and also empower the council to revoke a theatre license on specific grounds relating to a film or an advertisement.

Des Moines has 11 city-licensed motion picture theatres but its licensing authority does not extend to drive-ins outside the corporate area. The council recognizes that a regulatory ordinance would not apply to all theatres having Des Moines patrons so it was recommended that Gov. Norman A. Erbe be asked to take the lead in bringing about a program of co-operative enforcement.

Corporation Counsel Leonard C. Abels sald a voluntary censorship program by the film distributors

Corporation Counsel Leonard C. Abels said a voluntary censorship program by the film distributors would be even more effective than regulation by the city council since "Back Street" at Loew's (Columbia) at Rhodes.

Back Street" at Loew's (The new booking units went into operation Oct. 28. One group of the film houses will be repped by Miller operators across the corporate limits at the expense of the arm of the expense of

How a 1960 Film's Top B.O. Differs in U.S. \$ Value Compared With the '30s

Monterey, Cal.

Monterey, Cal.

Editor, VARIETY:
As I'm wont to do during the year after its issue, I was re-reading your 55th Anniversary issue last week; so doing I came upon a pencil mark I'd made at some earlier date alongside the "All Time Top Grosses" compilation.
This pencil mark of mine was "dollar value?????".

I know I'm about to trample on the sensitive feelings of film pro-ducers, but I offer this suggestion to Variety.

Starting with your next Anniversary-issue compilation of "All Time Top Grosses," I suggest the gross figures to a standard dollar value. figures to a standard dollar value. The Department of Labor uses, I believe, a 1949 dollar in its cost-of-living comparisons, hence dollar values since that time are readily available. Suitable extrapolation in the years before 1949 are certainly possible, too. In any case, whatever, the standard (using today's dollar value might soothe the feelings of current producers). I believe that a truer picture of film popularity might be effected. Variety's files contain the play-

VARIETY's files contain the playoff time of all these films, and the
dollar-discounting factor for this
period could be applied to the estimates. In the case of reissues, the
dollar-discounting factor for the reissue periods could be applied to the reisue gross

the reisue gross,
Of course, there are other factors buried in the gross figures which don't tell all the story. For example, 5,000,000 people paying a dollar to see a film brings in \$5,000,000 (I'm forgetting about taxes, etc., in this example); 10,000,000 people paying half a buck brings in the same amount; but the "pull" of the latter film is obviously greater, assuming the dollar value constant in my example.

Nevertheless the introduction of

stant in my example.

Nevertheless, the introduction of a dollar "standard" would help in part to place your compilation in a more realistic focus; it might also cause quite a few raised eyebrows among those who feel that money alone is enough to make a film worthy of "all-time" status.

money alone is enough to make a film worthy of "all-time" status.

As an example (and a poor one inasmuch as there have been reissues of it) consider "Snow White," listed at \$7,650,000. 1937 was a low point in the Depression, yet it saw "Snow White" a success. The next film listed is "The Glen Miller Story," at \$7,500,000. Now 1954 was not exactly a boom year (although the Korean War boom still had some momentum, but it was a far cry from 1937. A common dolar denominator applied to these films (several, in fact, to "Snow") might change the order of listing. On the other hand, admission prices have advanced over the years, and there is merit to the argument that (in any particular year) a higher gross (assuming equal admission prices) means a more popular film. But in different years, and/or at different prices, such comparisons fail to indicate true popularity.

I do not suggest that propularity is and should be omitted; rather, a separate listing incorporating the dollar-standardization feature would be havaluable for comparison purposes.

be invaluable for comparison pur-

poses.
In any case, someone should do it; why not VARIETY?

A. D. Murphy.

Atlanta's 5 Holdovers

Atlanta, Nov. 7.

Atlanta, Nov. 7.
Unusual of late, Atlanta's five first-run theatres (not including two art houses) are holding over. Involved are Paramount's "Break-fast at Tiffany's" at Wilby-Kincey's 4,400-seat Fox, 20th-Fox's "The Hustler" at the same chain's Roxy; Astor's "La Dolce Vita" at the Rialto (fourth week); Universal's "Back Street" at Loew's Grand, "A Weekend With Lulu" (Columbia) at Rhodes.

Showing at two art houses are

By GENE ARNEEL
Rarely has the anticipation of a news development captured the imagination of veteran officials in the film business as has the propect of Music Corp of America's segue into a major role in the production-distribution business. No one is saying authoritatively that MCA indeed will become a major theatrical picture corporation. But many oldline pie excess privately say this very likely will come about and, as it does, it could revolutionize the industry.

about and, as it does, it could revolutionize the industry.

A v.p. and important financial figure of a very long-established major outfit put it this way: "Those people at MCA are modern and forward - thinking. Also, there have been striking gains in communications and travel, and yet we havent been able to really change our basic pattern of operation for 50 years."

our basic pattern v. 50 vears."

This topnotch citizen of cinamaland said frankly he would welcome MCA into the theatrical feature trade because "they under the compared to t come MCA into the theatrical feature trade because "they undoubtedly would bring new ideas. They're not bound to any kind of tradition. Ideas need only to be introduced and we can copy them. But we don't innovate on our own, because this would be radical and put us in a bad light.

and put us in a bad light.

"I'm talking mainly about distribution, but production is a big concern, too. When an old company such as ours starts something new, like in trying to streamline our business behaviour, we find that exhibitors and other companies, as well, get mad. The old way of doing business is not right today because costs are too high. But too many people rebel when we try to change things."

Exec said he looks to MCA to set the precedents.

These comments from this one source, as quoted, and other high

These comments from this one source, as quoted, and other high sources, go a long way in reflecting the curiousness of the film business. The major companies recornize the need for change but no one wants to start the ball rolling.

Author Drury's Not Unhappy Re **Prem's Script**

Hollywood, Nov. 7.
Claiming "I have a few reservations about the final script but they re not enough to make me unhappy." Allen Drury, former N. Y. Times Capitol Hill correspondent and author of best seller "Advise and Consent" has been reporting daily on the Otto Preminger set at Columbia as tech adviser.

"On the whole," he averred, "the Wendell Mayes script is faithful to the book and characters."

Yet, explaining his assignment, Drury told Variety "I have some obligation to help make the film as authentic as it can be to the Senate and Washington."

After a siesta he'll get to a third novel, also political, for same publisher. He hasn't figured out a title or outline as yet.

Author of Pulitzer Prize award feels taxes will eat up bulk of his share.

Despite quitting N.Y. Times,

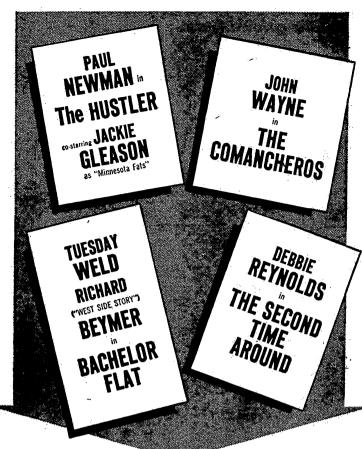
share.

Despite quitting N.Y. Times,
Drury will continue interest in
newspaperdom. He is prexy of
Drukill Co., which owns two
Florida weeklies about 20 miles
from Miami. Papers are in Grove-land and Clermont. His father is
secretary-treasurer, brother-in-law
Donald Killiany veepee.

TWO MILGRAM FAMILY **BOOKING OPERATIONS**

Philadelphia, Nov. 7
Milgram Booking Service Co.
which handles 95 theatres in the
area, has dissolved into two companies. This will facilitate the
handling of situations on more individualized basis.





SOARING! READY NOW!!

AND IN PRODUCTION!!

CLEOPATRA in Todd-AO

THE LONGEST DAY

HEMINGWAY'S YOUNG MAN

STATE FAIR





J. L. Best's Action Vs. NT&T

Charges Conspiracy By 21 Past and Present Corporate Officials

Los Angeles, Nov. 7.

Depositions in the Wilmington derivative action filed last March by Joseph L. Best, owner of more than 4,000 shares in National Theatres & Television, against 21 past and present officers and directors of NT&T. National Television Associates and Cantor, Fitzgérald & Co. Inc., and the three companies named, are slated to get under way Nov. 27 in the offices of local attorneys Gibson, Dunn & Cruther. Plaintiff Best alleges "the individual defendants who were directors of NT&T" at the times complained of, "acted recklessly, negligently and carelessly and in violation of their fiduciary duties as directors." Exact, amount of said losses is unknown, according to the complaint, "and can be ascertained only upon an accounting in this action."

only upon an accounting in this action."

Listed as defendants are B. Gerald Cantor, Eugene V. Klein, Joe Benaron. John B. Bertero, Samuel Firks, William J. Friedman, A. J. Friedman, A. J. Cock, William H. Hudson, Willard W. Keith, Riehard W. Millar, Jack M. Ostrow, Graham L. Sterling Jr., Charles A. Barker Jr., Charles L. Glett, Burt Kleiner, Ely A. Landau, Oliver A. Unger, Alan May, Harold Goldman, Edythe Rein, Robert Westheimer, Cantor, Fitzgerald & Co., Inc., NT&T and NTA. "In or about the latter part of 1957." states the complaint, "the individual defendants who were then directors of NT&T and NTA, conceived the unlawful plan, scheme and conspiracy of acquiring control of NT&T and then foisting upon it the securities of NTA owned by said defendants, by the customers and clients of C.F. and others, at exhorbitant and excessive prices. Each defendant who thereafter became a director of NT&N had knowledge of said rlan and participated therein. Each of the acts alleged was committed pursuant to said unlawful plan, scheme and conspiracy."

The plaintiff further alleges "in The plaintiff further alleges "in The plaintiff further alleges" in

spiracy."
The plaintiff further alleges "in the latter part of 1958, NT&T was caused to enter into an agreement to burchase from the defendants Landau, Unger and Goldman 160.500 shares of common stock of NTA for debentures and warrants of NT&T on the basis of \$11 principal amount of debentures and a warrant for the purchase of 14 of one share of NT&T common stock for each share of NTA common stock.

Details

NTA common stock:

Details

"At the same time NT&T was caused to agree with defendants Landau, Unger, Goldman and Kleiner that if its exchange offer were consummated, said defendants should remain as executive officers of NTA to serve in their then capacities and upon the same terms and conditions including then capacities and upon the same terms and conditions, including their profit participations in NTA. At the same time," it is further stated in the complaint "NT&T was caused to agree, if its exchange offer were consummated, to appoint Kleiner, Hudson, Landau and Unger as directors of NT&T and to appoint Landau to the sevential company that a state of the sevential company that the sevential company that is a security to company the sevential company that the sevential compa

dau and Unger as directors of NT&T and to appoint Landau to its executive committee. At the same time NT&T was caused to agree that if its exchange offer were consummated, to issue stock options for a total of 300,000 shares of its common stock to such officers and employes of NTA including Landau, Unger, Goldman and Rein in such proportions as said defendants should determine."

Also, it is stated, "the aforesaid exchange offer was made to holders of securities of NTA in the early part of 1959 and as a result thereof and of the purchase of NTA stock warrants a nesult thereof and of the purchase of NTA stock warrants. NT&T acquired approximately \$270,000,000 principal as other securities of NTA. In exchange therefor, NT&T issued approximately \$20,000,000 principal amount of its 5½% debentures in payment therefor." As of today NT&T only holds 38% of NTA stock.

"The price which NT&T was caused to pay for the aforesaid securities of NTA was grossly excessive and bore no relationship to the true value of the securities of NTA acquired by NT&T.

Huge Losses
"NT&T as the result of the

tain additional losses in the future.

Tor the year 1960 NTA sustained a losses of approximately \$7,000,000.

During the year 1959 NT&T's investment in securities of NTA was written down by a charge to income of approximately \$7,000,000.

"In addition to the huge losses sustained by NT&T as a result of its investment in NTA, NT&T has been compelled to advance large sums of money to NTA. Thus, as of Sept. 27, 1960, NTA was indebted to NT&T for advances of \$7,328,873 which are still unpaid."

The operations of NT&T in its business (other than its ownership of NTA) continued to be profitable and the losses sustained by NT&T were solely to its investment in NTA. the allegations state.

Best seeks an order be issued "sequestering and setzing forthwith all the shares options on shares and debentures of NT&T is and all shares, options on shares and debentures on NT&T in which stocked the said defendants may have interest, to compel the appearance of each of the said defendants herein. to compel the appearance of each of the said defendants herein, and that a sequestor be appointed to hold and messages. of the said defendants herein, and that a sequestor be appointed to hold and preserve such shares, options on shares and debentures until a final determination of this cause. . and that the defendants other than NT&T be required to account for their profits and damages sustained by NT&T as a result of the matters set forth, together with interest thereon, ." and also "costs and disbursements, including counsel fees, etc. (reported at \$25,000) be allowed.

Three attorneys to rep Best in pre-trial examinations are Milton Paulson, New York counsel who filed Wilmington sult; Joseph J. Karlin of Karlin, Coe & Solomon of Chicago, and Sam Kurland, Los Angeles.

of Unicago, and Demonstrated Angeles.

Total losses sustained by NT&T because of its affiliation with NTA are reported to be in the neighborhood of \$50,000,000.

Marcus Cohn New Plea: Hartford Toll Test 'Abuse Of Discretion' by FCC

Washington, Nov. 7.
Attorney for exhibitors fighting the Hartford pay-ty projects has called on U. S. Court of Appeals to nix FCC approval of the experiment "as an abuse of discretion." Marcus Cohn made the charge in response to briefs filed recently by RKO General and FCC in defense of the pioneer tollvision trial.

trial.

In his reply brief, Cohn raised the question of whether the very existence of the RKO-General payty system in Hartford because of the millions RKO plans to sink into it would tend to force FCC's hand in authorizing over-the-air tollvision on a nationwide basis. The Hartford project was authorized as a three-year test to help FCC decide whether it should give a permanent greenlight to pay-ty.

a permanent greenlight to pay-ty.
At the same time, Cohn again challenged wnat he regards as the lack of programming information RKO furnished during the hearings last year. Hitting FCC's argument the RKO's program plans were "sufficient," Cohn averred: "If this is all the commission requires in the way of programming plans . then there is, in fact, no requirement that licensees inform the commission in detail of the programming it plans to present."

Concluding. Cohn and Total Total

where the best value for the invested dollar is received.

"I say to people here in this industry, individuals, guilds, union and artists that they should consider the situation and try and figure out a way where Americans can regain the initiave."

Stevens added the "Inducements that have come to me from responsible sources to make my film abroad is tremendous. The big companies like MGM and 20th-Fox don't resist these inducements. They just pack up and go. And the Guild exports American directors. The Union exports a cameraman. In other words the guilds and unions have not studied the basic situation to keep some of the big producing companies in America. They are making conversation and talk about it, but do nothing, from what I see."

"Greatest Story" will have tremendous employment, Stevens as ured. "In view of that and my problem will I be regarded as a runaway?"

problem will I be regarded as a runaway?"

Producer-director feels the time

is about here where American pro-ducers must wave making big pro-ductions in this country, as in the

"Let's pursue an idea of a solu-tion that can help us on runaway production, when it is used as an inducement of the realities in a

tion that can help us on runaway production, when it is used as an inducement of the realities in a given situation.

"In making an appeal to the House of Representatives on this matter, we might better direct our energies in the attitude of our government. It seems our government is most interested in challenging and harrowing the American film which, up to a very few years ago, knew no peer. This while European governments, with their great interest in international communications, have subsidies for their own producers and others who will make films in such countries as Italy and France. And by so doing represent those particular countries in world markets."

As for Edward Morrow and his "forum discussion" Sunday to approximately 100 industry, guild and union toppers, to which Stevens has been invited, producer said "The American image on our screen is gone to a great degree, to other places than America. We don't have the position we had in this particular production center because more and more pictures are being made abroad." He went down the list of various companies citing titles and countries where they have been made in past year and are now being produced.

He also pointed out government cooperation, particularly in the case of Darryl F. Zanuck's "The Longest Day," has been appalling. He stated there will be two Canadians for every American soldier, "thanks to a certain member of the House: of Representatives named Wilson."

Stevens a 'Runaway' | Film Logic's Kissing Cousin-Logistics; And How-to-Be-Your-Own Personality

Writer-producer Carl Foreman acquired Alistair Maclean's novel, "The Guns of Navarone," in the summer of 1958 and began.

"The Guns of Navarone," in the summer of 1958 and began.

His peregrinations in the fall of '58 when he began to hunt a proper location for his story. "Guns" was about Allied and Greek resistance in the Aegean Sea during the last Great War, Logic demanded that the film be made in its actual location, artistic integrity insisted upon it. But "logic" has a kissing coustin, "logistics," descended from the same Greek ancestor, "loges," and "logistics" was concerned such practicalities as housing, transportation, power, an adequate trained labor supply, lines of communication and all the other vital necessities required in film makrecessities required in film mak-

ing.

Greece, as it turned out, later Greece, as it turned out, later could provide these on the sunderenched island of Rhodes. But until this was determined, Foreman visited virtually every country in Europe with an established film industry. Some eight or ten thousand miles were logged in the process of establishing Rhodes as the final location.

Then came the problems of casting. This required four round trips between London, where Foreman works, and Los Angeles where

trips between London, where Fore-man works, and Los Angeles where Gregory Peek and David Niven live. At 10,886 miles per round trip, this is almost 44,000 miles. Add a few side trips bring this up to fifty thousand—to Rome when to fifty thousand—to Rome where Anthony Quinn was ensconced and to Athens and Spain where Irene Papas and Stanley Baker were so involved in films that a trip to London for discussion was impos-

London for discussion was impossible.

Armed with his cast, he made several trips to New York where he discussed with Columbia executives the impressive multi-million dollars budget which they would have to support and his other plans for the film.

He completed "The Guns of Navarone" in April of this year. As he participated in plans for the first of what were to become five Royal Premieres, he discovered that, in today's film world, you cannot have your stars and tour them too.

For of his stellar cast, Gregory Peck, David Niven and Anthony Quinn were all immediately involved in other pictures and unable even to come to London to be presented to Her Majesty, Queen Elizabeth and H.R.H. Prince Philip. Happily Stanley Baker and Anthony Quayle were both working in British films and Irene Papas was able to come from Greece so that the cast was well-represented.

But the painful truth, for Foreman, was that his stars were not going to be much use in the ex

Happily, Foreman, in his youth was a "talker" for a carnival and was a "talker" for a carnival and the prospect of facing audiences and delivering of "spiel" for his and delivering of "spiel" for his film didn't phase him. He couldn't persuade himself, however that people would accept him as a sub-stitute for such glamorous per-sonalities as Peck, Niven and Quinn, but he was prepared to do his heet piel" for his He couldn't his best.

Born Pitchman

In the six ensuing months, he visited some 30 cities in America where he appeared on television 50 times, recorded for radio 73 times, and participated in some 80 times 80 press conferences and private in-terviews. For the statistically-minded, he wore out two sets for luggage gained ten pounds—a phenomenon of "going on the road" is that irregular arrival and departure times and long hours result in extra meals which more than balance the reducing effects of hard work and nervous expendi-ture—and turned gray at the tem-

ture—and turned gray at the temples.

In Europe, he appeared in advance in Paris, Rome, Brussels, Amsterdam and Athens, returning again for the premieres in each of these cities. For some of this tour he was joined by David Niven, who, having completed his later assignment in "Best of Enemies," was able to lend a hand in Brussels and Amsterdam.

Gregory Peck, scheduled to make a tour of Germany following the completion of his own film, "Cape Fear," came to Europe but was "ummened back to Hollywood for

a tour of Germany following the completion of his own film, "Cape Fear," came to Europe but was summoned back to Hollywood for some crisis, and the German trip had to be cancelled.

had to be cancelled.

Quinn, who moved in quick succession from "Navarone" to "Barabbas" for Dino DeLaurentis, thence to "Lawrence of Arabia" and presently to "Requiem for a Heavyweight," was not only unable to tour for "Guns" but hasn't even had time to see the picture as vet.

Foreman, reviewing his pilgrimage, feels that it was a most profitable undertaking—not so much because of the wide acclaim and subsequent profits being garnered by "Guns" everywhere. The picture has been as successful, he mostly points out where he didn't appear as in those citles which he visited. What has been gained is a wide acquaintance with all kinds of people everywhere. This is a vital ingredient in the writer's formula for making successful films, Fore-

gredient in the writer's formula for making successful films, Fore-man believes. More producers and more directors and writers, he feels, should "hit the road." It will help overcome the pro-in-clalism and the insular attiludes claism and the insular attitudes which affect anyone who works in one place and lives in the place where he works, as Foreman did for a long time in Hollywood and later in London.

later in London.

And what is especially gratifying is that people everywhere have become so sophisticated about films that they have begun to look behind the stars and are interested in the creative personnel.

Retailers, Burned at Sunday Shops, Invoke Old Law; May Hit Pictures

Indianapolis, Nov. 7.
Drive to enforce 1905 Blue Law that would close most businesses if than \$10; but nothing herein conrigidly applied is giving exhibitors that would close most businesses if rigidly applied is giving exhibitors here some uneasy moments. Started by Marion County prosecutor and sheriff and Indianapolis chief of police with backing of downtown merchants association, aim is to curb free wheelers in retail trade. But some film exhibs fear it may get out of control. Only forms of entertainment specifically exempted from Sunday

tained shall be construed to affect such as conscientiously observe the seventh day of the week as the Sabbath, travelers, and those en-gaged in conveying them, families removing, toll brodges and toll gates, ferrymen acting as such and

'Family' Entertainment Needs to Be Helped

Greensboro, N. C., Nov. 7.

Little Messages To Film Producers

SMILE WHEN YOU SAY 'SCRIPT APPROVAL'

- Joe Blow, the Hollywood Coast Guard, previously mentioned in this space, is one film producer determined, he always says, never to concede script approval to any star. While recently melding a winning pinochle hand at Hillcrest, Blow muttered bitterly, "I would'nt give script approval to Sinatra, Grant, Taylor, MacLaine, Bergman or Lancaster" — just happening to mention stars who have never worked in a Joe Blow production.
- Admittedly this whole question of rewrite-by-star is pregnant with delicacies of Hollywood status—the producer's, the star's, the agent's, the lawyer's, even the auditor's status.
 Joe Blow is very own-prestige-prone.
- A man bound by the geography of his favorite restaurants, racetracks and backlots, Joe Blow has for years been yielding one kind of 'script approval'—namely the form and extent of his trade paper advertising. He allows others to decide that for him. It's part of his Coast Guardism that he neglects his beyond-Hollywood trade image.
- Whether he would or would not really give Sinatra script approval is pretty academic for Joe Blow. But at least he should catch wise and control his own prestige at the allimportant, point-of-product sale. Joe Blow should get with



Hollywood Production Pulse

ALLIED ARTISTS This Date, Last Year.....5

CONFESSIONS OF AN OPIUM EATER" Prod. Dir.—Albert Zugsmith Vinsent Pirec, Linds Ho, Richard Loo, Philip Ahn, Vincent Barbi, Terence de Marney, June Kim, Miel Saan, Raiph Ahn, Alicia Li Guarted Oct. 20

AMERICAN INT'L

"CONJURE WIFE"
(AIP-Anglo Amalgamated)
(Shooting in England)
Prod.—Julian Wittle & Leslie Parkyn
Dir.—Sidney Hayers
Janet Blau, Peter Wyngarde
(Slarted Sept. 25)

(Statted Sept. 20)
WARRIORS THREE"
Shooting in Yugoslavia)
Prod —Fulvio Luciyano
Dir.—Marro Silvestri
Jack Palance, Serge Regglanl, Gioyanna (Started Oct. 11)

COLUMBIA Starts, This Year22 This Date, Last Year.....14

"EXPERIMENT IN TERROR"
(Geoffrey-Kate Productions)
(Shooting in San Francisco)
Prod. Dir. Blake Edwar Ross Martin,
Taffy Paul. Sidney Miller, Ray Poole,
Worten
Wor

(Started Aug. 7)
HMS. DEFICANT"
formerly "Mutineers")
J.W. Films Ltd
jhooting in Spaini
prod.—John Brabourne
Dir.—Lewis Gilbert
Guayle Spaini
Guayle Spaini
Guayle Guayle
Guayle Guayle

Alec Guiness, Dirk Bogarde, Anthony Guayle
(Started Aug. 14)
(Started Aug. 14)
(Started Aug. 14)
(Started Aug. 15)
(Started Aug. 25)
(Started Aug. 25)

Glaried, Aug. 29)

"ASON AND THE GOLDEN FLEECE"

Shooting The Schneer
Dir.—Don Chaffey
Todd Armstong, Nancy Kovack, Gary
Raymond
Glaried Sept. 13

"THE WAR LOVER"
(Arthur Hornblow Productions)
(Shooting in England)
Prod.—Arthur Hornblow
Dir.—Philip Leacock
Ann Fielden, Robert Wagner, Shirley
Ann Fielden, Robert Wagner, Shirley
Ann Fielden, Robert Wagner, Shirley
Ann Fielden, Robert

Glarted Oct. 9: THE INTERNS'I Swift Production) Robert Cohn-David Coch Dir.—David Swift Cliff Robertson. Michael Callen, James MacArthur. Nick Adams, Sixy Parker. Hays Harareet, Anne Helm (Started. Nov. 1)

WALT DISNEY

Starts, This Year 5 This Date, Last Year 2 THE CASTAWAYS

hooting In London)
Prod.—Walt Disney
Dir.—Rober Stevenson
Maurice Chevalier, Hayley Mills, George
Sanders, Michael Anderson Jr., Wilfrid Hyde White, Keith Hampshere,
Jack Gwillim Sander frid Hyde Jack Gwillim Started Aug. 14)

METRO

Starts, This Year......20 This Date, Last Year.....5

Prod.—Bernard Smith
Prod.—Bernard Smith
Dirs.—John Ford, Henry Hathaway
John Ward, Henry Hathaway
John Ward, Henry Hathaway
John Ward, Hathaway
John Bernard, Hathaway
John Bernard, Hathaway
Morgan Russ Tamblyn, Andy Devine,
Claude Johnson
(Started May 28)
WOMMERGEIL WARLS

Claude Johnson (Started May 28)
"WONDERFUL WORLD OF THE BROTHERS GRIMM"
(George Pai Production)
Ghooting in West Germany)
Dix.—Henry Levin. George Pai Laurence Harvey, Karl Boehm, Claire Bloom, Barbara Eden, Yyette Mimeux, Russ Tamblyn, Walter Stezak, Tammy Marinugh, Drian Russell, Tammy Marinugh, Brian Russell, Tammy Marinugh, Walter Brooks (Started July 31)
"I THANK A FOOL"
(Shooting in Ireland)
Prod.—Anatole de Grunwald Dir.—Robert Stevens Susan Hayward. Peter Finch, Diane Glarted Sept. 6)
"PAMON AND PYTHIAS"
(Shooting in Rome)
Prods.—Sam Jaffe, Samuel Marx Dir.—Curtis Bernhardt Guy Williams, Don Burnette Started Sept. 18)
"Wo WEEK IN ANOTHER TOWN"

Trevor, James Gregory, Bahalia Lavi Started Oct. 2) \$WORDSMAN OF SIENNA" Monica-Capri, Productions) shooting in fially. Prod.—Jacques Bar Dir.—Leslie Norman Stewart Granger (Started Oct. 2)

"SEVEN SEAS TO CALAIS"
(Adelphia-Compagnia-Cinematografica

Gadebala-Compagnia-Cinematografica
Prod. Shooting in Rome)
Prod.—Attilio Riccio
Dir.—Rudy Mate
Gistrett Oct. Br.
Gistrett Oct. Br.
"GUNS IN THE AFTERNOON"
Prod.—Richard E. Lyons
Dir.—Sam Perkinpah
Randolph Scott. Joel McRes, Marlette
Hartley, Ronald Starr, James Drury
Gistrett Oct. 180

Started Oct. 16)

"BOY's NIGHT OUT"

(Embassy-Kime's Friways Prod.)

Prod.—Martin Ransohoff

Dur.—Michael Gordon

Kim Novak, James Garner, Tony Randall, Gig Young, Howard Duff, Janet
Blair, Patti-Page, Jessie Royce Landis,

Howard Morris, Anne Jeffreys, Fred

Clark, William Bendix, Jim Backus,

Ruth MoDevith

Glarted Oct. 23)

(Started, Oct. 23)
"(RIFFI in TOKYO"
(T)pra Production)
(Shooting in Tokyo)
Prod.—Jacques Bar
Dir.—Jacques Deray
Karl Boehm. Charles; Vansl, Barbara
Lass, Reiko Kischi, Michel Vitold,
Dante Maggio,
(Started Oct. 23).

PARAMOUNT

Starts, This Year..... This Date, Last Year.....12

"THE MAN WHO SHOT LIBERTY VALANCE"
(JOhn Ford Prods.)
Prod.—Willis Goldbeck
Dir.—John Ford
James Stewart. John Wayne, Vera
Miles, Lee Marvin, Edmond O'Brien
(State) Deve Sken Murray
(State) Deve Sken Murray
(THE PicEon THAT TOOK ROME"
(Formerly "Easter Dinner")

Formerly "Easter Dinner")
Litenroe Production!
Shooting, in Rome!
Prod.Dir —Melville, Shavelson
Charlton Heston, Elsa Martinelli, Hatry
Guardino, Baccaloni and Marietto
(Started Oct. 11)

20th CENTURY-FOX

Starts, This Year25 This Date, Last Year 26

"THE LONGEST DAY"

hooting in France) Prod.—Darryl F. Zanuck Dirs.—Gerd Oswald, Andrew Marton, Elmo Williams, Bernard Wickl, Ken

Prod.—Darryl F. Zanuck
Dirs.—Gerd Oswald. Andrew Marton.
Elmo Williams. Bernard Wickl. Ken
Annakin.
William Holden. Richard Todd. Peter
Jens. Robert Wagner. Tonmy
SanJs. Fabian. Paul Anta. Curt Jurgens. Red Buttons, Irina Demich
(Started Aug. 28)
"STATE FAIR"
(Shooting in Dallas).
Prod.—Charles Brackett
Dir.—Jose Ferrer
Pat Boone. Bobby Darin. Pamela Tittin.
"CLEOPATRA"
(Started Sept. 11).
"CLEOPATRA"
(Joseph L. Mankiewicz Prod.)
(Shooting in Rome).
Prod.—Walter Wanger
Dir.—Joseph L. Manckewicz
Elizabeth Taylor. Richard Burton. Rex
Holden Taylor. Richard Burton. Rex
Helming Martin Ritt
Richard Beymer. Paul Newman. Susan
Strabers. Eli. Wallach, Diane Baker.
Darthur Kennedy. Junno Oakland.
Edward Dinne
Started Sept. 25)
"THE LION"
(Samuel P. Engel Production)

(Started Sept. 23)
"THE 'LION"
(Samuel P. Engel Production)
(Shooting in Africa)
Prod.—Samuel Engel
Dir.—Jack Cardiff
William Holden. Trevor Howard, Capucine, Rafer Johnson, Pamela Frank

UNITED ARTISTS

Starts, This Year......25

This Date, Last Year 12

"TARAS BULBA"
(Handid Hecht Production)
(Ghooting an Salta, Argentina)
Prod.—Harold Hecht
Prod.—Harold Hecht
Dir.—J. Lee Thompson
Tony Curtis, Yul Brynner, Brad Dexter, Sam Wanamaker, Perry Lopez,
Your Rolfe, Ibra Windish, Daniel Ocho,
Mickey Fine
(Started Oct. 12)
"KID GALAHAD"
Officisch Co.)
Prod.—David Weitbart
Davis Presley, Gig Young, tola Albright,
Charles Bronson
(Started Oct. 30)

UNIVERSAL

Starts, This Year10 This Date, Last Year 12

Prodx—Sam Jaffe, Samuel Marx
Dir.—Curits Bernhardt
Guy Williams, Don Burnette
(Started Sept. 18)
"TWO WEEKS IN ANOTHER TOWN"
(Shooting in Rome)
Prod.—John Houseman
Dir.—Vincente Minnell
Rick Douglas, Edward G. Robinson.
Cid Charlisse, George Hamilton, Claire
(Shooting in Thailand)

"THE USIRAL ROAD"
(Shooting in Surinam)
Prod.—Robert Authligan
Rock Hidson. Burl Iyes, Gena Rov
Inch. Lesile Bradley
(Shooting in Thailand)

Heston: Tax Break For Actor A Myth; Producers Shoot Cheaply O'Seas

LANDSCAPE ALTERATION FOR CENTURY CITY

Hollywood, Nov. 7.

Webb & Knapp has started construction on first structure to be erected for the new Century City, \$500,000,000 project which will occupy 286 acres formerly the 20th-Fox studio.

Initialer will be a 13-story office building, of aluminum and glass, designed by Welton Beckett & Associates.

'Runaway' Subject Up in D.C. Dec. 1

Hollywood, Nov. 7.

Reps of three Hollywood groups two each from the Hollywood AFL Film Council, the Screen Actors Guild and American Federation of Musicians-will appear as witnesses at Congressional hearings starting Dec. 1 in Washington to probe "runaway" production.

Quiz has been ordered by Rep. John H. Dent (D.,-Pa.), chairman of the House Sub-Committee on the Impact of Imports and Exports on American Employment, who recently conducted introductory investigations in Hollywood on the

Unions, with H. O'Neill Shanks, Unions, with H. O'Neill Shanks, Film Council secretary and chairman of its runaway film committee, formed to fight American production abroad which could be made in Hollywood, as spokesman, have promised to reveal "startling figures" about situation to the Subcommittee. Shanks previously has reported that "in 1946, 19% of the feature inclures exhibited in ILS. feature pictures exhibited in U.S. theatres were made in foreign countries while last year more than 60% were made overseas."

Prod.-Dir.—George Englund Marlon Brando, Eiji Okada, Pat Hingle, Arthur Hill, Jocelyn Brando (Started Aug. 9) FREUD"

'FREUD''
Shooting in Munich
Prod.-Dir.--John Huston
Montgomery Clift, Susannah York
Larry Parks, Susan Kohner, Erick
Portman
(Started Sept, 11)

WARNER BROS.

Starts, This Year.....10 This Date, Last Year..... 7

LOVERS MUST LEARN"
Pro-Dir.—Delmer Daves
Troy Jonahue, Suzanne Pleshette, Ros
sano Brazzi, Angle Dickinson
(Started Sept. 4)

(Started Sept. annual Discussion)

"CHAPMAN REPORT"

"CHAPMAN REPORT Productions)

Frod.—Richard Zanuck

Dir.—George Cuknuck

Dir.—Geor

INDEPENDENT

Starts, This Year......33
This Date, Last Year.....35

"GAY PURR-EE"
("GPA PICTURES INC.)
(Animated Feature)
(Animated Feature)
(Animated Feature)
("Started June 6)
("Started

(Started Sept. 5)

JOSEPH DESA"

Dmytryk-Wieler Pro. for Columbia Release)

Omytryk-Wieler Pro. for Columbia Release)
[Shooling in Roome)
[Shooling in Roome)
[Shooling in Roome]
[Market Product of Dmytryk
Maximilian Schell, Ricardo Montalban,
Akim Tamiroff, Lea Fadovani
[Started Oct. 2]

"LONG DAY'S JOURNEY INTO NIGHT"
[Ely Landau Production]
[Prod.—Ely Landau
[Prod.—Ely

Mother & Son Operate

Los Angeles, Nov. 7.

Coperators of the Lyric in nearby Walnut Park—Agnes Guenther and her son, William A.—have protested the padlocking last week by sheriff's office of their Theatre and petitioned Superior Court

and petitioned Superior Court for a writ of mandate.
Action is almed at L.A. County Board of Supervisors and H. L. Byram, L.A. County tax collector, in charge of issuing licenses. Plaintiffs ask court to order the respondents to appear and show cause why they should not accept the Guenthers' application for a license and thereby issue a new license,
Plaintiffs, whose theatre was shuttered because of exhibi-

Plaintiffs, whose theatre was shuttered because of exhibition of nude pix, claim that the films they have been showing were lawful and not obscene. They also claim that on Oct. 30—date of padlocking—Oct. 31 and Nov. 1 they had sought to make application for alloense but were depited this a license but were denied this

Nudies Stir L.A. **County and City**

Los Angeles, Nov. 7.

L.A. county and city law enforcement officials are being called in by the new Fact Finding Committee on Motion Pictures, created by the L.A. County Board of Supervisors to propose measures by which local showing of objectionable films could be halted, to apprise the 24 members how far their agencies have been able to proceed and what steps already have been taken toward solution of the problem.

This motion was passed last

proceed and what steps already have been taken toward solution of the problem.

This motion was passed last week at first session of the committee chaired by Y. Frank Freeman, who also is board chairman of the Assn. of Motion Picture Producers. Slated to attend the next meeting of committee, late this week, will be reps of the Police Commission, Chief of Police, District Attorney, Sheriff, City Attorney, prexy of City Council and other agencies concerned.

That the Board of Supervisors is serious in its move toward ridding the city and county of nudeand-lewd films which have been increasing in recent months and that it intends to put teeth into its efforts to clean up the community is seen in its order to the Sheriff's office last week (30) to padlock the Lyric Theatre in nearby. Walnut Park.

This is the theatre, whose application for a renewal of its license was refused by the Supervisors, which actually started the whole ruckus over objectionable films. With huge billboards outside the theatre of mude femmes.

TOO EARLY TO MAKE UP MINDS RE TOLL

Hollywood, Nov. 7. Discussions have terminated for Discussions have terminated for the formation of a pay-ty company involving some of the town's leading business and sports figures. After talking over the project for several weeks, it was decided that it was too early to get into toll-vision and that further studies were needed A spokesman said

was too early to get hint time vision and that further studies were needed. A spokesman said yesterday, "Last week it was live, today it is dead."

Among those who attended the meetings as participants in the project were Norman Chandler, L.A. Times and Mirror owner; Walter O'Malley, prexy L.A. Dodgers; Fred Levy, one of owners of L.A. Rams; Ed Pauley, industrial-political figure; Bill Forman, owner and founder of Pacific Drive-in Theatres, and Richard Moore, prexy, KTTV. Understood that Moore was to take leave of his ty post to head up the organization.

Rome, Nov. 7.
Charlton Heston this week termed recent proposal to penalize runaway productions as "silly and puerile." Emphasizing that he was speaking strictly as a private individual (and not as a board member of the Screen Actors Guild), Heston paused between setups of his Rome locationer, "The Pigeon that Took Rome" (Mel Shavelson for Paramount) to elaborate on his views concerning foreign-based productions, which he himself calls "driveaway productions" "The Whole matter," the actor

"The Whole matter," the actor emphasized, "has been examined from too provincial a point of view—and Hollywood is notoriously provincial"

"The result is that people think "The result is that people think this is a phenomenon typical only of the film industry, whereas it's a known fact for example, that you can have German steel delivered to you in the States for a lower price than you'd have to pay for the U.S. equivalent. The same holds for Japanese rubber, or any number of other products."

Heston referred to the much-

number of other products."

Heston referred to the much-discussed tax advantage incentive as "nonsense," adding that actors had long unjustly taken the rap for an isolated case or two. "Why I don't know of five American stars—and there may not be that many—who enjoy a true tax advantage by working abroad."

vantage by working abroad."

Cost was a primary factor in films being "driven away" from Hollywood, Heston feels, but this wouldn't have been possible if foreign filmmakers and industries had not assimilated U.S. technical prowess to such a degree that they could now compete on an almost equal basis. But there are other factors, he said. Apart from the cost problem, certain big pictures would continue to be made abroad if only to catch the proper setting.

"You can't make 'Lawrence of

if only to catch the proper setting.

"You can't make 'Lawrence of Arabia' in Red Rock Canyon, or shoot 'The Longest Day' along the California coastline, at least not any more. People now get their local settings on tv. Also, theatre audiences no longer will accept back projection."

Actor feels that current critics of so-called runaway productions should "Face the facts, not try to pick the heavies" and hoped that future guild-producer conferences

pick the heavies" and hoped that future guild-producer conferences would result in a "non-emotional appraisal" of the situation eventually leading to the setting up of "certain incentives" for production at home. Heston suggested the British Eady plan as the basis for a possible solution, but reiterated that any punitive scheme was "sophomoric":

"Even if the industry and the propersult were to be a certain the set of the set

"Even if the industry and the government were to be so illadvised as to slap on a penalty tax on production abroad, the overseas

on production abroad, the overseas governments would retailate with their own taxes and other schemes hitting U.S. releases on foreign markets. We mustn't forget that over half of our film Income now comes from abroad."

As for himself. Heston admitted to a rather Jaded view of overseas work. "I've travelled all I want in recent years, and what's more I like to work in Hollywood, where my family lives and the kids go to school. "I even" got them to shoot half of Pigeon back on the Coast—but that doesn't mean

to shoot half of Pigeon back on the Coast—but that doesn't mean they could have shot all of it there. What do you think this church setting here would have cost to build in Hollywood, and all for only a few shots?"

The Yank thesp, who flies back to the Coast in a week's time, said he had no fixed commitment; "I'll take a script anywhere just as long as its good, but not just because it will enable me to work at home."

'DIMES FROM DAMÉS' FOR ROGERS HOSPITAL

Dallas, Nov. 7.
The board of directors of the Women of the Motion Picture Industry has decided to set aside a dime-a-week instead of a penny-aday for the Will Rogers Memorial Heonital fund

day for the Will Rogers Memorial take leave of his tv post to head up the organization.

Bert I. Gordon prepping "Off on a Flying Carpet" for indie production.

Bert I. Gordon prepping "Off to the hospital each of the last two duction.

5th Year of Hollywood Freeze of Frisco Fest; Can Project Continue?

San Francisco, Nov. 7.

Like most other things about the nation picture maistry, its cold-shouldering of the San Francisco International Film Festival falls into a gray area. While official cooperation by the Motion Picture Assn. of America has been withheld, some individual studios did offer pictures but they did not note festival requirements. Primarily the quality of the proterred releases was amacriby in the Quincin of fest director and Grighalor from Leving Levin. Generally, standard of fix in this fest is not divinctive!

Heliywood's lack of participamedyword's lack of participation is, of course, a conversation piece. The S. F. Examiner's film critic, Stanley Eicheibaum, took up the subject Friday 3 in a page five editorial essay headed, "Mystery of Missing Hollywood Movie."

cry of Missing Hollwood Movie."
"Why," he asked, "is it that
nearly two dozen countries—inclading Expt and Nationalist
China—were willing to send important new if his to the competition? On the other hand, the
United States, which made 150 major pictures last year for worldwide distribution, apparently had
mothing to offer but three lowbudget movies submitted by unknown, independent producers.
"If our moviemaking neighbor

mothing to offer but three low-budget movies submitted by unknown, independent producers.

"If our moviemaking neighbor to the south persists in snubbing us, why, then, does San Francisco even bother with a film festival?"
That last question is one which Levin himself is pondering, too, considering all the time and energy he spends annually in attempting to organize an interesting program of pix and line up a jury and visting celebs. Event, tacked by the City Art Commission mostly with enthusiasm, is cairied off on an unbelievably small budget about \$80,000 this yearl with a good chunk representing out-of-pocket expense for Levin, operator of Metro Theatre where fest pix care shown.

The business his theatre is carable of deing during the two-wock run of test pix couldn't come near to pet ing the nut. Then what does he get our of it?. At present, primarily the satisfaction of making the motion picture a focus, even if only temporarily, of local cultural interest.

It is difficult to project just what the future might hold for the Fisico Festival. Although the promber of crivies from o'seas is preceder than ever this year—there are 19 features—it seems extremely acceptance in the new proposed than even before are conscious of and being attracted to foreign pix.

A Local Boy's View

By WILLIAM STEIF

San Francisco newspapers with the arrival of their delegation in San Francisco newspapers with the arrival of their delegation to the festival. Hollywood, to the time at time the split with the arrival of their delegation in San Francisco newspapers with the arrival of their delegation to the festival. Hollywood, to the festival?

Interestingly, foreign filmmaks, respect.

The Russians, for interestingly, forcing in the headines and the picture of the headlines and the picture space in the newspapers. Moreover, it on the exploitation accorded this event by local merupapers. Moreover, it on the exploitation accorded this event by local merupapers.

Hollywood can argue that on the exploitation accorded this event by lo

sizes anti-Statinist "The Clear Saskaton, Sask, Nov. 7. Delegates to the annual convention of the status with the first proper of course, several research for Helly gods stand-off attitude. Utilize in Europe where facilities in Europe wh

mentum on the whole question of United States participation in fes-tivals, which have sprung up al-most everywhere abroad, although

New York Theatre

"FLOWER DRUM SONG" NOY KWAN + JAMES SHIGETA mente Nett and MIYOSHI UMEKI acad by Beac Rester - Directed by Henry Koster A Watersal-International Picture on Color pa Saes, "MOORLIGHT AND BITTHIN"

RADIO CITY MUSIC HALL

the big three still are Cannes, Venice and Berlin. The U. S. government is in the act, too, and the industry now has a special committee to study the matter. Interest is mounting as well for an official U. S. film festival and many believe Hollywood would be the natural locale for such an event. A decision to proceed with an industry-backed fest would, without doubt, knock the props out from under the S. F. affair. Hopefully, Governor Pat Brown, or his successor, in Sacramento, could prevent a California civil war. There is every indication that folks up here take a proprietary interest in what Levin started in 1937.

In any event, whatever commercials and the successor in the successor in the successor in Sacramento, could prevent a California civil war. There is every indication that folks up here take a proprietary interest in what Levin started in 1937.

what Levin started in 1957.

In any event, whatever commercial factors motivate interest in festivals, it is not as important as the fact that film becomes something special, even if the impression is not indelible. This apparently does not mean much, if anything, to the film industry, perhaps because it has never really understood the art of institutional public relations as distinguished from point of sales ballyhoo. The former, the industry should begin to recognize, can make it easier to smash through with the direct box-office pitch for a receptive public

mer, the industry should begin to recognize, can make it easier to smash through with the direct box-office pitch for a receptive public is much easier to persuade.

Interestingly, foreign filmmakers are very much aware in this respect. The Russians, for instance, grabbed frontpage attention in San Francisco newspapers with the arrival of their delegation to the festival. Hollywood, to say the least, could have shared the headlines and the picture space in the newspapers. Moreover, it could have drawn some benefit from the exploitation accorded this event by local merchants; including the big department stores. Hollywood can argue that no single nation can match its overall prestige image; that only b.o. results count and it is 'way ahead in that respect. However, Hollywood can't overlook that competition from abroad is increasing and that here at home more people than ever before are conscious of and being attracted to foreign pix.

night.

Glamor, as embodied in film appointed to a sixth term as section Josef von Sternberg is one of five jurors; director Fred Zinnemann spent last weekend in Frisco; Argentine director Leopoldo Torre Nilspon came in for the screening of his "Summer Skin" and now probably wishes he hadn't; New York's Arthur Mayer, Indian director Tapan Sinha, British director John Halas and a Moscow film critic. Kira Paramanova are also serving as jurors; and the usual run of importers. Irvin Shapiro, Peter Horner, Dick Brandt. Tom Brandon, Jay Frankel, Robert Kronenberg, plus art circuit operators like Louis Sher and Louis Liethold, are in Frisco. But none of these people can give this fest the hypo it needs.

Sophia Loren is supposed to be coming in—that could help—but as of now she must be listed as a doubtful possibility.

Warner Bros, had a chance—

appointed to a sixth term as sectently-treasurer.

C. S. Chaplin of Toronto, Canadian general manager of United tists said: "In a democracy, it isn't right for a person or two or film to person or two or many person or two or mapper of the total said. Hore to decide what movies the bublic should have the opportunity to pay to see." Theatregoers should be given credit for having the menbulic should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should he given credit for having the menbulgite should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity to pay to see." Theatregoers should have the opportunity of pay to see." Theatregoers should have the opportunity of pay to see." Theatregoers should he

Film Fest 'For Credit'

Film Fest For Creut
San Francisco, Nov. 7.
Fifth annual San Francisco
Film Fest has begun a unique
program under which about 50
college students of cinema
techniques from UCLA University of Southern Calitornia
and Stanford are "studying" at
fact

fest.

Last weekend 18 UCLA students and 12 USC students flew up from Los Angeles to view films and hold a "seminar" Sunday (4) morning with directors Fred Zinnemann, Joseph Charles (1) Charles and charles (1) directors Fred Zinnemann, Josef von Slernberg and others on hand for fest. Also participating were 10 Stanford students, who are commuting from Palo Alto to attend all

dents, who are commuting from Palo Alto to attend all pictures.

Festival's putting up students free at YMCA arranging meals and admitting them to films free.

Next weekend another two dozen students from UCLA and USC will come to Frisco for similar round of "studies."

UCLA teacher Colin Young was in Frisco with his students last weekend, as was Stanford's Henry Brightrose.

USC's Richard Dyer McCann is expected next weekend.

indeed, was begged—to put "The Roman Spring of Mrs. Stone" into the Frisco Fest and declined. Such a picture, with Vivian Leigh spending some time in Frisco, would have helped this fest. But, as many visitors have said, "you put a picture in here and it gets panned locally and you're dead—if you pen in New York and get panned, at least you got a chance."

Irving M. Levin projects total gross of this year's festival at around \$40,000, perhaps a little less, which would be some \$10,000 more than, 1960. Still, this is hardly big money—and still, there are a number of nights at this fest when the house isn't anywhere near sold out.

At opening night ceremonies Harold Zellerbach, president of the City Art Commission, which sponsors Frisco's fest, hinted that a move to a bigger theatre was being discussed. But if this fest card fill 1,000 seats niehtly, what will it do with 2,000 seats?

SASKATCHEWAN ASSN.:

some films were shown uncensored on television, but were cut for movie houses.

Hilliard Gunn, of the Capitol theatre. Regina, was named vice-president, and J. M. Heaps, of the Metropolitan theatre, Regina, was appointed to a sixth term as secretary-treasurer.

C. S. Chaplin of Toronto, Canadian general manager of United Artists said: "In a democracy, it isn't right for a person or two or three to decide what movies the public should have the opportunity to pay to see." Theatregoers should be given credit for having the mentality to decide for themselves, he said. He urged the exhibitors to "protest vigorously against any examples of unfair and detrimental censorship."

Named to the board of directors were:

R. Plumb, Saskatoon: G. R. Mil-

Inside Stuff—Pictures

Columbia in its past fiscal year wrote off \$3,000,000 in film investory values, including productions in release and others completed and awaiting release. The readjustment in inventory was made to conform to current market conditions. The inventory cut apparently is a major factor in the drop, in income for the year, which ended July 1, to \$212,-000, compared with 1960's \$2,107,000. Latter figure was after an inventory reduction of \$1,000,000. Income for the new year included a profit of \$1,617,000 on the sale of undeveloped and unneeded Coast land, compared with a profit of \$202,000 from the same source in 1960. Another footnote has it that last year's profit included \$3,800,000 representing foreign prints and advertising which were capitalized and written off on an amortization basis instead of having been charged as current operating expense as in previous years.

Col in 1961 and 1960 had no Federal income tax provisions to enter because of tax loss carry forwards from prior years.

Meanwhile, Col president Abe Schneider says things are getting better. He stated the first quarter of the new fiscal year ought to show a substantial profit and a favorable trend will be continued through the second quarter. "Guns of Navarone" plus other features and the 89%-cowned Screen Gems are mainly responsible.

Hollywood American Federation of Labor Film Council, one of the leaders against U.S. "runaway" production abroad, charges that the Motion Picture Assn. of America, has been and is doing everything in its power to block a Congressional probe into this practice and flew one of its top lobbyists from Washington to Hollywood last September "to keep the pressure on Rep. John Dent 'D-Pa.) while he was there." Accusation is made by council secretary II. O'Neil Shanks. Says Shanks, "the intensity of the pressure being exerted by the Eric Johnston office against the holding of a public hearing on the runaway picture production problem has rarely been equalled in the entire history of lobbying in Washington."

A MPAA spokesman last night freely admitted that one of MPAA's D.C. exces was here during Dent's visit, adding, "not only that, he stayed at the same hotel that the congressman stayed at." Lobbyist referred to is Manning Tim) Claggett, director of state legislation service for MPAA.

MPAA's Ken Clark's rejutation of same last week had issued charge by Screen Actors Guild'.

Following the discrimination of the Motion Picture Assn. of America to join in his plan for an international film exposition at the 1964-65 N.Y. World's Fair, B. B. Kreisler is seeking the backing of construction groups to finance the project. Kreisler called a press conference to blast MPAA prexy Eric Johnston for refusing to consult with him on the \$2.515.000 film project. Kreisler said he had been able to get interviews with all the major company toppers, most of whom gave their tacit approval to his efforts, but that Johnston alone remained "unavailable." In June the MPAA appointed a committee to study ways in which MPAA companies might participate in the fair, but as yet no plans have been announced.

Publicity statement Issued through the American Jowish Congress quotes author Meyer Levin as charging that he is the victim of "career assassination" premised on allegations that he is a troublemaker, impossible to work with and litigation-prone. The following is verbatim: "Among the examples of the blacklisting from which he suffers, Mr. Levin writes, are: cancellation of an agreement to write a book on Israel; cancellation of a television interview in connection with publication of his novel, 'Eva'; cancellation of an interview with his wife—Toreska Torres, an author in her own right—on the publication of her novel, 'Dangerous Games'; and cancellation of an agreement to cover the Eichmann trial for a major American picture magazine."

Mucho uproar among slick mag staff writers and freelancers who've been lopped off Hollywood studio preview lists recently. Spokesman for Johnston office admits severe pruning which may run as high as 40% of names and states "errors have occurred because publicity heads do not know writers personally." Among those protesting move are Dora Albert, who also contributes to fan mags, and Elizabeth Gilrain, longtime Coast ed for Better Homes & Gardens. Miss Gilrain contends that "within the last 12 months we have given a great deal of space to Hollywood personalities, including a cover of Charleton Heston and a 6-page layout on Vince Price."

The hyphen in "Ben-Hur" has gotten lost again. Glenn Randall had a "Ben-Hur" chariot act at the horseshow in New York and many references to it were made by sports writers, who neglected to include the hyphen. When the film production first came to the fore Metro had a time of it in educating film writers about the existence of the hyphen. M-G finally succeeded. Now the sports scribes have got to be instructed.

"I hope I don't get anyone mad when I say this," said Hurd Hatfield,
"but some of those British actors are so terrible with their vocalisms.
They lean on their voices—beautiful voices—so much that I can't tell
what they're doing."

A PIOUS CHALLENGE: 'DRIVE US OUT OF BIZ'

Washington, Nov. 7.
An agency to distribute Catholic films nationally has been set up in Newark with this observation by the director, Father John A. McAdam: "If Hollywood wishes to drive us out of business by producing its own wholesome spiritual pictures for the commercial theatre, that's just fine."

National Catholic Welfare Conference here said the Newark office will begin operation this month with distribution of "St. Maria Goretti." It will be exhibited for six weeks in the Newark area by three chains and then be shown in Philadelphia, New England. Chicago and Cleveland before being released nationally, NCWC said. Filmed in English in Rome, the film has won six international awards, including the Vatican's gold medal and the Venice Film Festival grand prize.

Michael Halm has been designated national field director of the new agency in Newark and will train field representatives in distribution and promotion. The National Catholic Films Production at 300 Broadway is an arm of the Audio-Visual Library of the Newark archdiocese.

Todd-AO Gear In **300 World Spots**

Todd-AO equipment is now in-Todd-AO equipment is now installed in 300 theatres in Europe, North Africa and the Middle East, according to Albert Leonard, v.p. in charge of foreign distribution for Magna Pictures. He's back in New York this week following an extended overseas trip.

Leonard reported that the wide-Leonard reported that the wide-screen system can be found in all key cities, as well as remote spots, and installations are increasing constantly. As a matter of fact, he added, the luxury liner S.S. France is now equipped with Todd-AQ Todd-AO.

Films such as "Oklahoma,"
"South Pacific," "Around the
World in 80 Days" and "Can-Can"
led to the theatrical acceptance
of Todd-AO, Leonard said.

MANY PEOPLE INVEST DO YOU?

SEE OUR AD IN THE LEGIT SECTION

RUN, BOYS, IT'S THE NIELSENS

Nielsen's Top 20

		2000
Wagon Train-NBC		30.4
Bonanza-NBC		29.8
Red Skelton—CBS		27.8
Gunsmoke (10 p.m.)—CBS		26.8
Andy Griffith—CBS		26.5
Gunsmoke (10:30)—CBS		26.4
Danny Thomas—CBS		25.7
Sing Along With Mitch-NBC		25.6
My Three Sons—ABC		25.6
Perry Mason—CBS		25,2
Real McCoys—ABC		25.1
Car 54—NBC		24.1
Garry Moore (10 p.m.)—CBS		23.6
Walt Disney—NBC		23.0
Defenders—CBS		22.9
Hazel—NBC		22.6
Have Gun, Will Travel-CBS	,	22.5
Perry Como—NBC		22.4
Garry Moore (10:30:-CBS		22.2
Candid Camera—CBS		22.2

Jack Benny Up for Grabs, With All TV Webs Pitching for Him

NBC-TV's 'Big Brain' Jess Oppenheimer is teamed with writer Sam Taylor on a pilot for NBC-TV. Deal for the half-hour

situation comedy telefilm was closed last week by the web.

It's called "Big Brain," and the casting is now going on in Holly-

Depends On Como

Wednesday, hottest night of the week for NBC-TV, could ironically

week for NBC-TV, could ironically turn into one of the web's weakest

(Continued on page 54)

nights a year hence.

next season and all three television networks are currently pitching for the comic's allegiance. Under pontract to CBS-TV for many years, Benny's most recent deal with Lever Bros. gave him the years, Benny's most recent deal with Lever Bros. gave him the right to choose his network slot. Selection of CBS-TV for the 61-62 span was understood to be motivated by the fact that CBS bought "Checkmate," a property of Benny's production firm until its recent sale to MCA's Revue.

cent sale to MCA's Revue.

It's known that Leonard Goldenson, AB-PT prexy, had tried to get Benny last year, before he decided to stay with CBS, and the romaning by the ABC-TV web of Benny is now being renewed. Benny is reported as having a heavy stock interest in the AB-PT company.

NBC'S Wed. Could Get A Body Blow;

\$3,000,000 Nestle Tab for CBS-TV

Nestle has plunked down over \$3,000,000 in daytime biz with CBS-TV, buying 260 quarter hours over a 52-week period.

Weekday shows bought in quarter-hour segments include: "Secret Storm," "Millionaire," "Edge of Night," "As the World Turns," "Password," "Love of Life." "Verdict Is Yours," and "Brighter Day." Saturday shows bought are Roy Rogers "Mighty Mouse," and "Video Village, Junior Edition."

WB Putting All Its Contracted TV Stars Into a Feature Film

Into a Feature Film

Hollywood, Nov. 7.

Warner Bros., aware that contracted stars in its 10 telescries repmultipronged drawing power, plans using them in a feature, "Ain't We Got Fin." now being scripted by Edwin Blum and understood to be the brainchild of WB production chief Bill Orr. Comedy is perioded in the '20s, although it won't be an extension of its recently-axed series, "Roaring '20s."

Studio will be "Facility and the start of the s

of its recently-axed series, ing 20s."
Studio will be the first major company to try out such an idea. WB tv pact list, most of whom will be included in feature, includes Efrem Zimbalist Jr., Roger Smith, Ed Byrnes, Clini Walker, Ty Hardin, Donald May, Dorothy Provine, Anthony Eisley, Connie Stevens, Troy Donahue, Diane McBain, John Russell, Peter Brown, Peggic Castle. Andrew Duggan, Jack Kelly.

NBC's Hour Sports Yen

One of the possible shows for next season at NBC-TV is a prime

next season at NBC-TV is a prime time weekly sports stanza. Concerned with major sports events, big sports names and under the aegls of NBC-TV sports boss Tom Gallery, the stanza, if used, would probably get a 60-minute slotting.

CBS AND NBC IN

By GEORGE ROSEN

The national Nielsens—by which the agencies, the sponsors and the networks live (and die)—have been networks live tand diel—flave been posted, registering the first all-important tallies for the '61-62 season. And while it's only Round One in a continuing cycle of reports, the results are indicative of the new trends and patterns in viewing habits. The report spans the two-week (Oct. 2-15) period, but it's the second week of the nosecounting (Oct. 9-15 inclusive) that realistically portrays who-did-what-to-whom, since it accounts for the entire three-network '61-62 schedule (Nielsen, incidentally, is now for the first time breaking down his Alpha & Omega by single weeks.)

weeks.)

The resuits are wholly revealing from a multiplicity of angles, the Nielsens bearing out the NBC-TV upsurge from a weak third position last season to a strong second this season (if toting up the more realistic Oct. 9-15 period) and out in front on average rating by a fraction (if counting the two-week period), but in any event suggesting a touch-and-go battle for supremacy.

For the Oct. 9-15 span, with all prime time shows accounted for (7:30 to 11; and starting at 7 on Sundays). CBS was in the lead

In A Nutshell

	Average audience rating for two-week period (Oct. 2-15):
	NBC 19.1
	CBS 18.8
•	ABC 14.6
٠,	Average audience rating for
	week of Oct. 9-15 reflecting the
•	new season's full schedule:
	CBS 19.1
	NBC 18.9
	ABC 14.7

turn into one of the web's weakest nights a year hence.

It's bad enough that "Wagon Train" is already committed to another web (ABC) in '62-'63. This leaves NBC-TV with an important 7:30-8:30 hole to fill and when it's filled the new NBC offering will probably have to face off against the very program it replaced. "Wagon Train" is still the No. 1 Nielsen show.

Second big problem—now only a question mark—is what is going to happen with Perry Como, who holds forth brightly this season between 9 and 10 p.m. on Wednesdays? Like "Train," Como helps anchor the entire evening for NBC-TV. It's anticipated Como will want to go the Dinah Shore route next season and only do a limited number of shows.

Como was a difficult enough man to sell on returning to a week-(Continued on page 54) with 25 half-hour wins; NBC 19; ABC nine. CBS won three nights of the week (Monday, Tuesday and Saturday); NBC won three (Wednesday, Thursday and Sunday); ABC won Friday night.

Here are some of the major nighlights of the report:

(1) For all the hoopla attending the NBC-TV move-in with its Saturday Night Movies, CBS swept the entire evening;

(2) Bearing out the early Arbitron projections, the cartoon shows are in trouble; ditto the action-adventure shows, with ABC taking the brunt of the beating. (The closest ABC has come to a hit among its new entries for the season is "The Corrupters," but its 17.2 is far short of Top 40 or the click 20-or-better mark;

(3 Among the so-called "new (Continued on page 54)

(Continued on page 54)

As One Major Ad Agency Sees It: 37 TV Network Shows in Jeopardy

New Hour Dramas (Nielsens; Oct. 9-15)

Gunsmoke	CBS 20.7
Defenders	CBS 21.8
Dick Powell	NBC 20.4
Dr. Kildare	NBC 19.6
Tales of Wells 1	Fargo
	NBC 18.9
87th Precinct	NBC 17.4
Corruptors	ABC 17.2
Robert Taylor	NBC 15.5
Ben Casey -	ABC 14.1
Frontier Circus	CBS 13.0
Investigators	CBS 11.3
New Breed	ABC 10.9

this week with revelation of a deal for a full-hour Revue-produced series hased on the Bing Crosby starres, "Going My Way."

The tv series, desinged as a '62-'63 entry, will star Gene Kelly in the Crosby role fo the priest. It looms as one of the major ABC-TV entries for next season. By virtue of MCA's \$50,000,000 acquisition of the pre-48 Paramount backlog (on which the agency has already reaped millions in profits), MCA has rights to the story properties in the catalog, among which are numbered the "Going My Way" entry.

All told some \$6,000,000 is rep-

All told some \$6,000,000 is represented in the deal, calling for 35 original hour installments. It's jointly owned by Kelly's Kerry Productions and Revue

Another Scalpel Series -On Bing Crosby Agenda

Hollywood. Nov. 7.
Bing Crosby TV Enterprises, which currently is producing the medic "Ben Casey" teleseries, has plans for a second scalpel series, "Come A-Runnin'," story of a young medical student in a small

Harry Tatelman will produce and Montgomery Pittman is set to direct half-hour pilot of new series from a James Poe script.

A major advertising agency, which has made analytical studies of network programs in the first flush of the season, summarizes its findings with the warning that flush of the season, summarizes its findings with the warning that "storm signals are flying." For the opening weeks of the season (Septill-Tr-Oct. 12) its survey shows ABC-TV with 16 of its evening programs in jeopardy, CBS-TV with 12 and MBC-TV with 9. "Of these," says the study, "10 of the ABC shows are almost sure losers as against eight for CBS and three for NBC. Listed as likely failures are:

ABC. "Follow the Sun." "Louis."

Robert Taylor
Ben Casey - ABC 14.1
Frontier Circus CBS 13.0
Investigators CBS 11.3
New Breed ABC 10.9

*Going My Way'

As Gene Kelly

Series for ABC

The McA-ABC romance, which moved into high gear with the recent \$20,000,000 transaction for the network's acquisition of "Wag-on Train" (new segments plus 189 reruns), took another forward leap this week with revelation of a deal for a full-hour Revue-produced series, hased on the Bing Crosby starres, "Going My Way."

The tv series, desinged as a '62-'63 entry, will star Gene Kelly in the Crosby role fo the priest, It looms as one of the major ABC-TV entries for next season. By virtue of McA's \$50.000,000 acquisition of the pre-'48 Paramount backing (on which the agency has already reaped millions in profits), MCA has rights to the story properties in the catalog, "Wagon Train" by ABC, the study settles in the actalog, "Wagon Train" by ABC, the study settles in the catalog, "Wagon Train" by ABC, the study settles in the

in accordance with the strength or weakness of its lead-in and competition."

Commenting on the purchase of "Wagon Train" by ABC, the study says, "it's a reflection of ABC's concern. Historically, with the exception of the Jack Benny move from NBC to CBS, program raids have not proven a consistently successful or constructive solution to a creative problem. Ed's note: the report should have included the move of Danny Thomas from ABC to CBS). ABC is taking a calculated risk that there is sufficient vitality in "Wagon Train" to keep it on the road for a few more seasons. This could prove to be an expensive miscalculation."

"Reason for the NBC resurgence." the study continues. "is too complex for precise definition but two of the more obvious should be noted: (1) smarter program selection and, '21 more effective counter programming in terms of program-time period placements.

Report gives NBC four possible winners among the new entries: "Car 54, 'Bob Newhart, Joey Bishop and "Hazel." The "Dick Powell Show" and "Dr. Kildare" are credited with "developing strong audience appeal." In ABC's safe column, according to the study, are "Ben Casey" and "Target—Toe Corrupters." Report continues, "the balance of ABC's new ones, along with several of the old ones are in trouble." (No listing is made of CBS probable winners.)

NIELSEN THE ALL-AMERICAN

(Shows Leading Time Periods Oct. 9-15)

9		T UDG.	TVED.			- 5.111.	
7:00—							Lassie (CBS)
7:30—	To Tell The Truth (CBS)	Laramie (NBC)	Wagon Train (NBC)	Outlaws (NBC)	Rawhide (CBS)	Perry Mason (CBS)	Disney World of Color (NBC)
8:00—	Pete & Gladys (CBS)	Laramie (NBC)	Wagon Train (NBC)	Donna Reed (ABC)	Rawhide (CBS)	Perry Mason (CBS)	
8:30—	Price Is Right (NBC)	Doble Gillis (CBS)	Checkmate (CBS)	Real McCoys (ABC)	Flintstones (ABC)	Defenders (CBS)	Car 54 (NBC)
9:00—	Danny Thomas (CBS)	Red Skelton (CBS)	Checkmate (CBS)	My Three Sons (ABC)	77 Sunset Strip (ABC)	Defenders (CBS)	Bonanza (NBC)
9:30—	Andy Griffith (CBS)	Dick Powell (NBC)	Perry Como (NBC)	(NBC)	77 Sunset Strip (ABC)	Have Gun, Will Travel (CBS)	Bonanza (NBC)
10:00—	Hennesey (CBS)	Garry Moore (CBS)	Naked City (ABC)	Sing Along With Mitch (NBC)	Twilight Zone (CBS)	Gunsmoke (CBS)	Candid Camera (CBS)
10:30—	I've Got A Secret (CBS)	Garry Moore (CBS)	Naked City (ABC)	Sing Along With Mitch (NBC)	Corruptors (ABC)	Gunsmoke (CBS)	What's My Line? (CBS)

'Investigators' As 1st CBS Casualty?

First casualty of the new season on CBS-TV is expected to he "The Investigators." the hour vidifilm series Thursday nights at 9 p.m., produced by Revue.

Web is thinking of two half-hour replacements, one of which is "Password," the Goodson-Todman game show which recently had its daytime debut on the web. Programming v.p. Oscar Katz is off to a Coast visit and is expected to give Revue the cancellation notice for the subsequent 13-week cycle. "Investigators," along with other crime mellets, has been diseasehanting in the rating numbers.

TV Acad's Tri-City Museum-Library As a Shrine For Program Landmarks

An inhitious project of the na-titinal Academy of Television Arts & Sciences, to establish a tri-city museum and library for video pro-grams dating from the neolithic era of 1947-48 to the present, is now due to be completed in 1963. now the to be completed in 130 sites have already been lined up in Hollywood, New York and Washington and a ATAS committee is now at work on the specifics of how to select and store the shows slated for enshrinement.

shows slated for enshrinement.

ATAS: meantime, is launching a new magazine. Television Quarterly, Jan. 15 in association with Syracuse Univ. Dr. A. William Bluem, of the school's Television & Radio Center, is editor of the publication with an editorial board of 19 members representing a broad industry cross-section. The n.rg vill be cuffed to ATAS members. members.

members.
Robert Lewine ATAS prexy, envisions the tv museum as a repository for the industry's efforts in all programming spheres. The major networks are making available the film and tapes and, wherever possible the kinescopes of the early tv programs, many of which were unfortunately not preserved. Lewine said that the musuem in New York would be situated in the

Lewine said that the musuem in New York would be situated in the Lincoin Center for the Performing Arts. In Hollywood, it will be housed in the Motion Picture & Television Museum due to be completed next spring. In Washington, it will be part of the National Cultural Centre building when that's finished.

Inished.

Lewine disclosed that "major, but not lad call changes in ATAS" "Emmy," award procedures are in the works. The academy's trustees are now considering the proposed amendments which will either be ratified or rejected within the next two works. two weeks

two weeks.

In New York, the local ATAS chapter is gearing up production for a flork of experimental shows due to be presented on all six N. Y. channels. WCBS-TV and WNBC-TV have already given the green'iely to ATAS for such telecasts and approvals are expected from the four others shortly. The N. Y. branch, incidentally, is working closely with the new WUHF station in creating program ideas station in creating program ideas and it will also cooperate with Channel 13 if and when it goes educational.

educational.

Now comprising some 5.000 members in eight key cities across the notion. ATAS is now entering its fifth year with a well-rounded service available to universities and educational broadcasters. Top talent, execs and technicians from all phases of the medium have been recruited into a lecture bureau which has been operating like a ATAS "neare corps" in hinterland schools and civic organizations.

tions.

One of the key functions of the N. Y. chapter is its annual "Close-up" dinner, staged as a salute to a top industry figure. This year's iblowout at the Astor, Nov. 30, will be a Chet Huntley-David Brinkley night

L&M's Pullback

Liggett & Myers is cutting back on two of its NBC-TV buys. One is "87th Precinct," the other— sur-prisingly — "Dr. Kildare," one prisingly

of the higher rating new shows of the season.

Reason reportedly is that the bankroller, with some seasonal budget problems to face, wanted out of ABC-TV's "Follow the Sun" first, but the ABC Sunday deal is a firm one. Next best bet was the Monday "Precinct" on NBC, but since the bankroller wanted to keep come kind of a served on Mondays.

Max Shulman

has written a bright whimsy

Once You Know How, It's Easy

another of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Brinkley Journal' May Go Full Hour

NBC-TV brass is toying with the idea of making "Brinkley's Journal" a full hour's length in '62-'63. Web is far from making such a decision definite with regard to the 10:30-11 p.m. Wednesday offering, but there are a couple of presumed reasons why it could end up being a fait accomplia fait accompli:

a fait accompli:

An hour pubaffairs show is certain to pull more weight with Washington than a half-hour pubaffairs show, and besides this Brinkley weekly outing seems to have considerable critical support already from all quarters.

Second it may become necessary.

Second, it may become necessary for NBC-TV to find a relatively inexpensive replacement next season for one or another of its Wednesday half-hours, if Perry Como's big rating thrust isn't around to help out the various 30-minute commercial offerings. cial offerings.

Of course, a decision to go an hour with Brinkley would depend on Brinkley, who is said to feel that he already has enough to do preparing a weekly half-hour.

Bingham Back to U.S.

Tokyo, Nov. 7.

CBS cameraman Wade Bingham after 11 years in Far East, reports to new Los Angeles base (via New York) where he'll be with first West Coast bureau of "CBS Reports."

BING'S BRITISH CAST FOR ABC SPECIAL

VARIETY

Bing Crosby's first of two hourlong specials for ABC-TV this season will tee off Dec. 11 with an
English supporting cast, including
the comedy team of Terry Thomas
& Dave King, singers Shirley Bassey and Marion Rye and a vocal
combo, The Wanderers. Some of
the routines are currently being
filmed on location in London while
the studio sequences are being
taped at the Wembley studios of
Associated-Rediffusion.

Motorola, through Leo Burnett agency, and the U. S. Time Corp., through Warwick & Legler, are sponsoring the show.

Self Takes Over **As Huggins Steps** Down at 20th-TV

Roy Huggins has stepped down at his own request, as veepee in charge of tw production at 20th Fox. His contract has been rene Fox. His contract has been rene-gotiated with Peter Levathes, studio's executive veepee in charge of production, which will have Huggins heading up his pro-duction unit at the studio. William Self. who has been an executive tv producer at 20th-Fox, becomes head of the studio's tv production. Huggins is taking into his Sidona

Huggins is taking into his Sidona Productions the current hour series, "Bus Stop," and will develop other properties under the studio canopy. Huggins created Sidona four years ago, named after the location site near Flagstaff, Ariz. of the first picture he produced, for Columbia.

In commenting on his new setup Huggins said, "I wanted to work less and earn more and this new arrangement will accomplish it."

BRIT. PILKINGTON REPORT IN SPRING

London, Nov. 7.
The Pilkington report on television is expected in the spring, according to a statement made in the House of Commons last week by Postmaster-General Reginald Bevins.

This suggests that the Government will be able to keep to its original timetable of introducing legislation in 1963, to take effect in the following year, when the ITA license and the BBC charter expire.

Garry_Moore's Got A Secret: 'I Let Everyone Steal My Scenes'

For a self-heralded "no-talent," On NBC Entries

On NBC Entries

Great & Myers is cutting back wo of its NBC-TV buys. One right precinct," the other—surnely—"Dr. Kildare," one he higher rating new shows the midweek daily 10-minute "Garry Moore Show" on CBS. Radio. For years and years now, he's had such exposure—and his shows aren't exactly busts.

At his office, sitting in his red.

At his office, sitting in his red.

shows aren't exactly busts.

At his office, sitting in his red rocking chair, he was questioned about the secrets of longevity. "Does taking notes bother you?"

"No. Ask an actor a question and he speaks for 27 hours."

The pencil couldn't keep up with his reply.

"I let everyone steal my scenes. If I had a trained seal on my show, people wouldn't say, 'Hey, did you see the Trained Seal Show.' No. They would refer to the pointer. since the bankroller wanted to keep some kind of a spread on Mondays! If I had a trained seal on my show, and Titursdays as well, it asked for a 50% cut in the Thursday night firm buy of "Kildare." NBC gave They would refer to the pointer. In in order to keep part of the money in "Precinct."

L&M owns alternate half-hours in "Precinct" to a minitude weekly, and cut its two "Kildare" minutes down to one.

"I came up through broadcasting. I sat in the studios and played."

Garry Moore, sitting in his red to mikes. I haven't the dark vision Garry Moore, sitting in his red to his a single rocker, talked of longevity on tv, of a John Barrymore who used to a medium which devours its children. "I'm a pointer," he said, "I hungry eyes upon a stage performant sing, dance and I'm not a comedian." I think of my audience as one or it think of my audience as one or it think of my audience as one or it is the said of the s I think of my audience as one or two people, perhaps lonely at home, and I try to make as much contact with them on a personal basis, as I can. Every number needn't be a smash."

Garry Moore oftered to say he isn't good looking. He said he'd rather have it that way. Idols do get smashed and it's unusual if they're known by their first names. "We made a mistake on my

they're known by their first names.

"We made a mistake on my
nighttime show when it first
opened. They had me decked out
in coat and tails, with an opening
image of me behind Broadway
footlights, accompanied by 'West
Side Story' music. It was a showcase built for Cyril Ritchard. People at home, before their tv sets,
probably wondered, Jooking at me,
middle-aged, with a pot-belly, in

probably wondered, looking at me, middle-aged, with a pot-belly, in such a setting. 'He's gone out of his mind,' they probably said. We changed all that."

'Living on Borrowed Time'

'Living on Borrowed Time'

'You're supposed to be dead on tv after three years. I'm living on borrowed time. If they came in to-day and told me that the public doesn't like me anymore, that I'm

(Continued on page 50)

TV's Hypocritical Oath

London, Nov. 7.

William Cormack, chairman of the Society of Members of the Advertising Association, suggested to admen here that all tv execs should swear an oath similar to the one taken by medics. The aim is to clean-up tv plugs.

Proposed oath reads, in part: "Whatever I do will be for the benefit of the people. . I will always tell the truth though lies be asked of me... refrain from any wrongful act of psychological seduction."

And keep his job?

Fail in Bid to Resolve British Actors' **Equity Walkouts On Com'l TVers**

Irving R. Levine dwells on

The 'B' In A News-Man's Bonnett-From Bizerte To Berlin

enother informative Feature in the upcoming

56th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles.

NBC-TV Test Pilot On 'We the People'

out an hourlong pilot of the old, time-proven "We the People." Stanza, produced by Perry Como's Roncom Productions (and evi-Stanza, produced by Perry Como's Roncom Productions (and evi-dently controlled in part by GAC) will get into Como's Wednesday night slot for a one-shot on Nov. 29, and it's reported that the star

29, and it's reported that the star will be Douglas Fairbanks Jr. Alan Newman is producing this special pilot. (Como is slated to do 30 weeks this season, with time out for three specials, this being one of the three.) All the details on production are still not set.

CBS-TV's Carol Burnett, Julie Andrews Special From Carnegie Hall

"Julie Andrews and Carol Bur-nett At Carnegie Hall" is a pro-jected special of CBS-TV for teleeasting sometime after the first of

The hour special now has a half sponsor in Chemstrand and, if the other half is sold to a sponsor, it will be given an air date. Special conceived by Bob Banner Associates, carries a gross program price of \$191,000, including tape origination charges. Carnegie Hall sched-

of \$19,000, including tape origination charges. Carnegie Hall scheduling permitting, a regular show without cameras will be scheduled at the Hall before a paying audience one week before the telecast taping. Purpose of the paid audience pre-tv show outing is to gain extra polish for the broadcast.

Carol Burnett and Julie Andrews have appeared as a duo in the "Garry Moore Show." Show would have Banner as exce producer, Joe Hamilton, producer and Julio Di Benidetto as director. A male chorus of singers and dancers would be among the features. Banner recently produced the "Carnegle Hall Salutes Jack Benny," special.

CURRIER & IVES TV'ER FROM GROSSINGER'S

A famous plece of Americana will turn up with a peculiarly Broadway twist on the Westinghouse Thanksgiving special on ABC-TV Nov. 21.

Titled "An Old - Fashioned Thanksgiving," show will bring to life some Currier & Ives prints illustrating how the holiday, was observed in the 19th Century. One of the most celebrated prints is the ice skating scene set in Central Park, N.Y. But for tv, this scene has been switched by producer Robert Saudek to a new location—Grossinger's, N.Y.

A futile bid was made yes old performers' strike on commer-cial tv, when program bosses met leaders of British Actors Equity for the first time since the walk-out was staged last Wednesday (1).

for the first time since the waiks out was staged last Wednesday (1).

The dispute, which involved the entire membership of British Actors' Equity and the Variéty Artists Federation, other than artists who are under contract, did not seriously affect the commercial program schedules for the first few days, though there was one immediate casualty last Wednesday (1) when "Echo Four-Two" had to be dropped by Associated Rediffusion and replaced by TWW's "Jubilee Show." If the dispute goes on it will take a few weeks before there is a serious disruption of programs, in view of the substantial volume of prefilmed and pretaped material, plus the fact that many of the artists in regular series are under contract. under contract.

of the artists in regular series are under contract.

Though the schedules themselves are not being too heavily, mutilated, the actors' walkout has involved a considerable amount of reshuffling. For example, unless they are specifically under contract the Tiller Girls are barred from the Palladium show, though headliner Shirley Bassey, who appeared last Sunday '5) has been presigned and there was no objection. Likewise in the case of emcee Bruce Forsyth, who is a regular on the show. For next Sunday '12) ATV have a recorded and edited version of last night's 'Mon.) Royal Command Variety Show at the Prince of Wales.

From the time of the final break-down in negotiations last Tuesday down in negotiations last Tuesday (31) the program companies have issued three invitations to Equity to send the dispute to arbitration with a pledge to honor the award. But that has been formally turned down by the actors union. Gerald Croasdell, Equity's general secretary, explained his objections to arbitration in a BBC fadio interview. He said that the negotiations had been going on for about four months, and about two weeks before the breakdown, the program companies conceded the principle of paying artists in accordance with the size of audience, but the amount they were prepared to pay amount they were prepared to pay was considered inadequate by the unions. The program companies thereupon offered to go to arbitration, but in doing so would have

(Continued on page 50)

Smith, NBC Can't Agree; No Deal

Dickers between Howard K. Smith and NBC News we're ended last week, because the web and the recently resigned CBS newscouldn't see eye to eye on

his role.

Smith, who earned upwards of a reported \$100,000 a year at CBS News, is said to have wanted complete editorial freedom at NBC and rank just below NBC's Huntley-Brinkley team in terms of commercial assignments.

For each think NBC heass felt.

commercial assignments.

For one thing, NBC brass felt that to bring Smith, however good, in as a top-ranking staffer in news would create a morale problem among other members of the department's reportorial staff. For another—after the fashion of CBS, which fought with Smith over his editorial stands—NBC felt that if they were hiring Smith the web ought to have some degree of say over his program content. Jim Hagerty, ABC news chief, said no talks have been held between Smith and the web.

MINOW'S MEN OF DISTINCTION

Something New, Something Cld

as a click NBC-TV entry, look for a rash of ex-feature properties as to series. A number are already in the works, as witness:

MCA's projected hourlong entry based on "Going My Way," the ex-Bing Crosby starrer, designed for ABC-TV in '62-63. (See

MCA's projected hourlong entry based on "Going My Way," the ex-Bing Crosby starrer, designed for ABC-TV in '62-63. (See separate story;
An "Andy Hardy" half-hour series already being plotted for MBC-TV. (A 16-year-old Texas boy looks headed for the former Mickey Rooney role, once the studio can erase his drawl);
Also out of the MGM-TV shop a half-hour series based on Will-llam Saroyan's "Human Comedy." This one is firmed for ABC-TV with Bristol-Myers underwriting.

There was another starter out of the MGM studio vaults this season ("Father of the Bride" on CBS-TV), but it's falled to achieve the click status of "Kildare."

CBS Greenlights \$14,500,000 For **Modernized N.Y. Production Center**

A \$14,500,000 program to improve and modernize the CBS Production Center between 56th and 57th street in New York has been given the greenlight by prexy Dr. Frank Stanton, following board approval.

approval.

The expenditure is believed to mark CBS' pledge of allegiance to tv production in N. Y. Plan, which calls for consolidation of the web's studio facilities in N. Y., encompasses radio facilities as well. Work is slated to start after the first of the year and is scheduled for completion in Jan, 1964 when it will house studio and related facilities of CBS-TV. CBS Radio, CBS News and WCBS-TV.

Some of the early N. Y. CBS studio and properties will be relinquished as the new studios become completed.

Top management of CBS News and headquarters of CBS News, domestic and foreign, will be located at the Center, as well as CBS News (N. Y. newsroom, studios and supporting operations.

Six tv studios and five radio studios, plus other facilities, will be built at the Center. It also will house rehearsal halls, administrative offices and film libraries. The six tv studios will be on the third floor immediately above central technical facilities. Largest studio will have a 7.300 square feet production area. Other studios will range from 5.500 to 2,400 square feet.

Charles Luckman & Associates.

Charles Luckman & Associates, architect firm, designed the new additions to the Center, in conjunction with web execs.

'Straightaway' In Swap Vs. Beaver

ABC-TV is adding a couple of more shows to its nighttime schedule reshuffle. In the latest planned web shift. "Straightaway," currently in the 7:30 p.m. Friday slot, is changing places with "Leave It To Beaver," at 8:30 p.m. on Saturdays. It's figured that the switch will boost the adult audience for "Straightaway" and hypo the kiddie pull for "Beaver."

Meantime previous shifts have

die pull for "Beaver."

Meantime, previous shifts have fallen into definite place. Starting next Tuesday (14), "The New Breed" is being moved from the 9 to 10 p.m. slot to 8:30 to 9:30 p.m. with the new Bert Parks half-hour game show. "Yours For A Song." in at 9:30 p.m. "Calvin and The Colonel." the carfoon show had its last airing last night (Tues.) until it resumes on ABC-TV Jan. 27 in the 7:30 p.m. slot vacated by the hour-long "The Roaring '20s." A filmed situation comedy series, "Room For One More." will be a new half-hour entry at 8 p.m.

CBS Seeks TV Rights To 'Calamity Jane'

CBS-TV is negotiating with Warner Bros. for the tv rights to "Calamity Jane," a WB pic of yesteryear. Web's specials division, under the aegis of Jerry Leider, has Carol Burnett for the title role; if the rights are secured.

No More Benefits

The three television networks are now in agreement about one thing at least—no more benefit shows. NBC-TV, which carried a benefit show for the Mannie Sacks Cancer Fund, has now formally hand-down a whose arriver cash ed down a ukase against such cuffo programming ventures from now on in CBS-TV is expected to follow suit while ABC-TV has had a longstanding policy against such shows.

ing policy against such shows. Web exces found that the only way to handle the persistent and numerous requests for benefit programs was to turn them all down impartially. One of the difficulties in brushing the benefits has been that in virtually every case a prominent show biz personality has been tied into the deal.

Banner & Brodkin **Entries in '62-'63** Hopper at CBS-TV

For the '62-'63 season, CBS-TV has a number of projects in the hopper, all of them slated for production in N. Y.

Herb Brodkin's Plautus Co., now busy with the weekly Saturday ment Detenders," accounts for two properties. They are "Wake. Up Stupid," a half-hour adult com-edy series, based on the Mark Harris book by the same title, star-ring Larry Blyden; and a one-hour vidilm series, ittled "Dlary of a Nurse." night "Defenders," accounts for

Also in the hopper is a live va-riety show out of the Bob Banner shop, titled "TV Tonight." That snop, titled "TV Tonight." That project hasn't gone beyond the format stage, with an emcee and star roster yet to be selected. In addition, CBS-TV, in a deal with Ziv-UA, is putting up the financing of a pilot for "Acres and Pain," based on S. J. Perelman's spoof of life in suburbia. in suburbia

in suburbla.

Regular CBS-TV shows now emanating from N. Y. include "Garry Moore Show." Ed Sullivan. "Defenders," "To Tell the Truth,"
"I've Got a Secret," "What's My Line," and "Candid Camera," among others.

Gray Delmar on Own

Gray Delmar, who had been one of the remaining CBS-TV directors of entertainment shows, has left the network to devote himself to developing his own properties and to do commercial directing for tv. His first assignment will be for NBC, to direct a program for show-ing in Australia.

Delmar had been with CBS 10 years. He was staff associate director with the network from 1953-58 and from 1958 on directed such shows as "U.S. Steel Hour." "Lamp Unto My Feet." "Morning Playhouse," among others.

THE CLASSY GUY LIKES HIS STYLE

Washington, Nov. 7. Who are Newton Minow's sup-

porters?.

Mostly men—and men of distinction if the response to the Federal Communications Chairman's wasteland speech is any gauge.

This comes as a surprise to those who've assumed that the hard core of Minowism is comprised of PTA distaffers, perennial coed types and other organized groups of housewives.

It also raises the question of

wives.

It also raises the question of where the hoipolloi stands. Did Minow get his wasteland message through to the milkman in Omaha or was the latter too busy watching

through to the milkman in Omaha or was the latter too busy watching television to take pen in hand?

At any rate, an exhaustive report by Commission's Complaint Branch on the mail response to Minow's NAB speech last May showed men outnumbering women by about five to one in support of his dim views of video. And only a smattering of working stiffs were represented as against a high percentage of high-status folk like attorneys; educators, physicians, executives and ministers.

The report itself is as remarkable as its findings. Analyzing 2.542 letters received through last June, it does just about everything except take the square root of the writer. About 60 FCC staffers and volunteers put in no less than 505 man-hours dissecting the missives. A handful of Complaints Branch staffers put in 141 regular working hours plus 135: in overtime for which they are entitled to time off, while 50 volunteers from neighboring campuses and PTA units pitched in 229 hours in return for some letter thank-you from Minow. All of which raives another question. After such a gigantic effort,

form letter thank-you from Minow. All of which raises another question. After such a gigantic effort, why 'sn't Minow doing something with the report? It's still in the same, draft shape it was when handed to his office last July. Anybody can see it if they ask for it. But nobody has been spreading the word, few knew about its existence, and there are no plans for either, printing it or publicizing it in press release form. Possibly Minow regards it as susceptible to an unfriendly interpration. Axegrinders could label it a self-serving document whintoots Minow's horn in deafening volume. serving document which toots Minow's horn in deafening volume

serving document when tools Minow's horn in deafening volume.

Or maybe Minow is still pondering the implications of the findings. Broken down into simple pros and cons, there's cause only for glee on Minow's part. This is the only segment of the analysis which has been given any publicity. Out of 2.542 letters dissected through last June (total response is said to be well over 5.000 now). 2.049 went along with Minow's wasteland condemation of tv all the way, 69 part of the way ("support with reservations"), 369 didn't say one way. or the other, and ony 55 decared themselves anti-Minowites. The sex angle is puzzling. Of the correspondents, 1618 were

The sex angle is puzzling. Of the correspondents, 1,618 were men as against only 324 women (eight were children and 92 were

mysteries).
Status-wise, 1,047 were pegged (Continued on page 50)

That'll Show 'Em!

In a memorandum to the New York radio and tv news rooms, CBS News prexy Rich-ard S. Salant says:

ard S. Salant says:

"I am sure that I'm being overly pure and superconstructive, but it jars me every time there is any reference, either on the air or in writing to CBS news broadcasts as 'shows.' I even dislike 'programs' but I suppose sometimes we have to use that word. Isn't there some way, however, that we could try to refer to them as 'broadcasts?'

According to the CBS News

refer to them as broadcasts?

According to the CBS News
Cue. Line mimeographed
house organ, Robert Skedgell,
assistant general manager for
Radio, adds the suggestion
that the news rooms avoid the
use of the terms "newscasts"
and "newscaster."

Will ABC Tint Up TV Spectrum? **Decision Expected by February**; More Biz Than NBC Can Handle

The Rap Trap

The Rap Trap
Purex found itself in a trap
of its own when it discovered that its NBC-TV Nov. 16
special, "The Glamor Trap,"
was an explicit rap of the
American female's compulsion
to be glamorous. A manufacturer of glamor-producing
toiletry articles. Purex tried to,
modify the show's slant, but
the production was too far
along to be switched.
As a result, Purex will only
be plugging its bleach and detergent products on "The
"Glamor Trap,"

tergent products on "Glamor Trap."

Five Chrysler NBC-TV Specials; \$1,600,000 Cost

Chrysler Corp. has a verbal order in at NBC-TV for a reported total of five one-hour specials this season. If the time periods can be found, the time and talent bag for the network amounts to about \$1.600.000.

Big part of the deal might turn out to be a 60-minute special costarring Milton Berle and Jack Benny (latter owes Berle a guest-shot), but there's nothing final in this regard yet. Deal will definitely include the Lerner-Loewe special, for which arrangements have already been concluded, and is expected to include a special by producer 'Arthur Freed, who has done many major musicals for Metro.

Metro.

(Freed deal, by the way, was cooked up several months ago by NBC with an eye to making a deal just with Chrysler.)

Other two stanzas were not

An-All-Miami Weekend For ABC-TV New Year's; Grid, Regatta, Parade

ABC-TV is making a weekend of its coverage of the New Year's Orange Bowl football game in Miami. Starting on Dec. 30, a Saturday, the web will telecast the King Orange Jamboree Parade for an hour starting at 7:30 p.m. Lever Bros. is picking up the tab for this event.

event.
On Jan. 1, ABC-TV is also presenting highlights of the Orange Bowl International Powerboat Regatts starting at 11:30 a.m. and running for 75 minutes. The football game, which will follow the regatta, has been seven-eights gold with Pulch Montant Park. ball game, which will follow the regatta, has been seven-eights sold with Bulck Motors, R. J. Reynolds, Boyle-Midway and United Motors Service already in as advertisers. Curt Gowdy, Paul Christman and Jim Simpson are handling the description of the game for ABC, with Jim McKay covering the parade and the regatta. Buick is full sponsor of the game on ABC Radio.

The web will also telecast the Orange Bowl Junior Davis Cup Tennis Matches over the New Year's weekend.

Mrs. Bullitt Names Son As King B'casting Prexy

As King B'casting Prexy
Seattitle, Nov. 7.
Stimson Bullitt is succeeding his
mother, Mrs. A. Scott Bullitt, as
the new prexy of the King Broadcasting Corp. She'll continue as
board chairman of the company
which owns and operates KING
radio and tv in Soattle; KREM
radio and tv in Spokane; and KGW
radio and tv in Portland.
Bullitt, a lawyer, has been officer
and director of KING since it was
founded by his mother in 1946.

By not much later than February of next year, ABC-TV will make an annual decision—to color of not to color? This time, though chances seem to have improved somewhat for ABC to say yea instead of the old nay, and the reasons are many. sons are many.

After seeing how color set sales

sons are many.

After seeing how color set sales move around the year-end holiday period, ABC will make its decision, if set sales are "reasonably high," then ABC will go color.

Fact that the decision will be based on sales suggests that ABC may now have come to believe that color sets can move into several million homes even if the price of each receiver doesn't go below 5-495. th' present low.

But there are factors that apparently have encouraged ABC—and CBS, too—to look ever more carefully at the February reports from set manufacturers:

(1) There is apparently more color business than NBC, alone in color transmission now, can possibly handle. ABC and CBS in the past have lost some Detroit automotive coin because color seems to have become so important to car sales.

(2) Besides RCA, there are pres-

sales.

(2) Besides RCA, there are presently eight other set manufacturers making tint receivers, and it's felt that they'd rather lose an arm than advertise their color sets on NBC-TV. (Best way, quite obviously, to push color sets is to advertise in color, and ABC is not equipped, and CBS won't transmit

(3) ABC has a clear recollection

(3) ABC has a clear recollection of what happened when Eastman Kodak decided to sponsor Walt Disney's color show on NBC rather than remain, in any significant way, with either its own "Ozzie & Harriet" or CBS' Ed Sullivan.

ABC has the basic facilities to set up color, but it'd silli cost the web a few million dollars more to make the full transition. CBS has the basic setup too, and may be closer, economically and technically, to color than ABC, because CBS once did transmit in color—until it became economically unsound.

sound.

There is one other argument that could push ABC into color (although the most compelling still seems to be that potential automotive, tv manufacture biz: that is the generally favorable effect color seems to have had on Wall St. However, this could go the other way, just as easily; if ABC goes into color without tangible biz resulting, it could drive down the value of parent American Broadcasting-Paramount Theatres' stock.

stock.

Still and all, February (or January, if this set sales figures are available that early is obviously going to be the most important time of annual decision on tint-up that either ABC or CBS has faced in all the years of multichrome availability.

NBC-TV Metrecal

Biz. (\$2,000,000)

NBC is getting all the Metrecal tw web biz in the first quarter of next year. The weight-watching wink is going to spend \$2,000.000 in seven nighttime stanzas and in three daytimers on the web.

In the last quarter of '61, the Metrecal biz is mostly with ABC-TV to the tune of over \$1,000.000, and NBC-TV has about \$600.000.

All the coin, this time, is going to one network—NBC-TV.

Bankroller, which still has the last two months to go on a sixmonth deal with ABC. has bought into NBC's "87th Precinct," "Laramie," "Cain's Hundred," Saturday movies, "Outlaws," "Detectives," and part of "Brinkley's Juday" when," Jan Murray and "Make Room for Daddy" in the daytime.

Admen Worried Over Network TV's **Spiraling Time and Talent Costs;** Mitchell Cites Perils Of a Pilot

Hot Springs, Va., Nov. 7.
Network tv's spiraling time and talent costs—up more than 30% in the last five years—were the big worry of tv advertisers at the Assn. of National Advertisers 52nd annual meeting here last week.

In a nanel session collection

In a panel session called to wrestle with the cost trend, the ad men took a mild scolding from Screen Gems veepee John Mitchell, who supplied facts and figures be-hind the tremendous increase in program costs to sponsors.

By way of just a beginning. Mit-chell pointed out that it now costs \$120,000 to make the average half-hour tv pilot film, and anybody's half-hour show takes a staff of from

half-hour how takes a staff of from 80 to 100 people, represented by 35 different unions.

Moderating the panel was Howard Eaton Jr. media director of Lever Bros. Members besides Mitchell were CBS veepee of sales administration William Hylan and J. Walter Thompson media veepee Richard Jones.

"We 'producers' are just as disturbed by the high cost of tele-

"We (profincers) are just as dis-turbed by the high cost of tele-vision as you are." the Screen Gems veenee declared. "Most of all, we want to see costs stabilized We want to see spiraling wage and price increases come to an end. But frankly, we cannot say that an end appears in sight."

Comparing production costs two Comparing production costs two short years ago with today. Mitchell childed the ad men for their heart in the inflotion: "In some respects you gentlemen must share some of the responsibility for the most recent boost in television costs. Specifically, less than two years ago, the film producers, in a determined effort to stop another wage and price ubward spiral, refused to give in to what producers felt were unfair demands by many of the guilds and trade unions of fused to give in to what producers felt were unfair demands by many of the guilds and trade unions of our industry. We needed the united support of the advertisers who snonsored our felevision programs. We needed von only to arree to push back starting dates for rew programs so that we could take a firm stand. Unfortunately, we were unable to arbitect this?"

CBS' Feb. 15 Closing Date (In this connection, it was disclosed that CBS-TV has notified advertisers that the network intends to have it's 62-63 schedule locked in and sold by Feb. 15. a good month earlier than ever before. CBS' Hylan said the earlier contract closing was discussed at the closed session, and that advertisers so far were agreeable to the speed up.)

tisers so far were agreeable to the speed up.)
"When we talk of being concerned with the cost of television programs, we really mean the high and increasing cost of programs," Mitchell said, "not just in one single area, but in every single phase of the operation."
Examples: Average prices for

of the operation."

Examples: Average prices for half-hour tv scripts was \$1.750 just two years ago. Today it's \$2.750.

Minimum price for a director was \$550. Today the minimum is \$780 and most directors working on shows get \$1.500 to \$2.000 today.

First cameraman's parise up from First cameraman's pay is up from \$540 to \$596. and a year from now it goes up again to \$626—without overtime.

nt goes up again to \$626—without overtime.

By stages. Mitchell gave the ad men a breakdown of the perils of a pilet project. When the pilot is finally in. he said, costs have gone to \$40.000 above the line and \$80.000 below. In the making, he said, the producer finds himself in the middle of an economic battle of supply and demand, and "generally speaking, the supply is on the short end, due chiefly to the high consumption rate of creativity in the business."

The margin of safety for a producer which once existed via repruns, Mitchell said is long gone. "By 1959, the market for reruns was over-supplied and only those programs of unusually high popularity could share in it to any great extent. Today a producer can no longer afford to subsidize the advertiser, because if he doesn't take it the first time around, there is not likely to be a second turn."

Rerun Payments Up

Also. he said. rerun payments have sky orgeted. Example: In two years, rerun payments to directors The margin of safety for a pro-

'Too Many House Com'ls'

The Assn of National Advertisers committee on Broad-cast Advertising is preparing a written complaint to be sent to the networks as regards its recent study on the extensive use of promos, billboards, credits, etc., within programs.

credits, etc., within programs.
Study, which disclosed that
primetime programs carry as
much time in plugs as paid
blurbs, was prepared by a subcommittee of the broadcast
group. Project and the complaint to the webs, which is in
the works, have been approved
by the broadcast committee of
about 20 members.

alone rose from \$275 to \$1,100 over six runs. And, the producer must also pay 5% of these salary costs to Screen Directors Pension Fund.

to screen Directors Pension Fund.
Foreign sales, he said, are no longer as profitable as they once were. "For one thing, the program that is a big hit in the United States is often not understood abroad. This is, particularly true of the situation comedy shows whose humor is so indigenous to America."

America.

Other limitations on the foreign market, he said, are in new quotas and price ceilings imposed by countries anxious to develop their own tv industry.

A hit show, he said, calls for extra money demands by directors, scripters after—demands that are

extra money demands by directors, scripters, actors—demands that are almost always fullfilled.

Another panelist. J. Walter Thompson media veepee Richard Jones said that tv growth would level off with another 5,000,000 homes by 1965 at 92°¢ saturation).

On time sets he said twe thinge

On time costs, he said two things are evident: the period of tv's automatic growth is over, and "an advertiser's chance of grabbing a really dominant share of the existing audience through fortuitous program selection has grown much slimmer."

Network time costs, he said, represent the largest single factor in total program expenditures.

Since 1956, Jones said the average increase in posted rates for the three networks has gone up by about one-third, roughly the same rate as the growth in total tv homes.

homes.

A more realistic way of looking at time costs, he said, was in relation to the delivered audience of an average show. Using the Nielsens, the comparison shows a 57% increase in time costs for the average primetime half-hour program, which has nearly been matched by the increase of 48% in potential viewing homes '56 to '61).

viewing homes '56 to '61).

In talent costs, he said the published estimates indicate the price per average half-hour show has risen at about the same rate as web time costs, or about 30% over the last five years.

"The best opportunity for continuing increases in audience values per dollar of investment," he said, "now lies in the area of cost control."

London Agencies

London, Nov. 7.

St. James Tobacco Co. has started a pilot scheme for its new brand of cigaerttes, Max. Initially, 30-second video spots have been booked for the Midlands by W. S. Crawford Two 40-ways of the control 30-second video spots have been booked for the Midlands by W. S. Crawford . . Two 40-year-old agencies merged last week. They are Glovers Advertising and Pethick Advertising . . Stamin Pet Foods account transfers to Benton & Bowles on Jan. 1 . . A new national agency, promoted by the Cooperative Productive Federation Ltd., is in the planning stage. Another round in the liquid detergent battle began last week when Domestos launched Super SqueZy washing-up liquid in a \$550,000 campaign. Stowe and Bowden have booked to plugs on all stations to run until early 1962 . . St. Raphael, the French aperitif, is to be launched here next year says G. Street & Co. which is currently plotting the video campaign.

Lerner & Chayefsky As Monte Carlo TV Reps

Alan Jay Lerner and Paddy Chayefsky are to be the new American reps on the jury of the Second International Television Festival at Monte Carlo. Awards will be made next Jan. 17 in the Monte Carlo Opera House.

Award categories are best dra-matic program, best comedy show, best variety show and best actor and actress, best kidvid stanza and the non-entertainment stanza one non-entertainment stanza (e.g. cultural, historical, scientific) "most likely to foster better international understanding." There may be an eighth award—given at the international jury's discretion—for "exceptional achievement."

'lliad' & 'Odyssey' **Eyed by 20th-TV**

Twentieth-Fox-TV is readying a new teleseries twirling around Homer's "Iliad" and "Odyssey," for which Kimian Friar, authority on Greek literature, is now doing research in the east. Nothing definite for production is planned, however, according to tv sales and syndication head George Shupert, until there is a signed commitment with one of the networks.

ment with one of the networks.

Meanwhile, Rod Amateur, 20thTV producer-director, and author
Max Shulman, both identifed with
"Dobie Gillis" series, are working
on a new series to star Sheilah
James, "DG" star, tabbed "Zelda."
CBS reportedly has evinced interest.

Capital Cities Says It'll Show Proft on Eichmann Trial: Gains to Charity

Capital Cities Broadcasting, which spent around \$500,000 to cover the Eichmann trial in Israel last spring, has come out ahead of the deal financially. When all post-production costs are toted up, the profit will be turned over to a charity to be designated by Israel.

charity to be designated by Israel.
Capital dropped the option to videotape the decision in the Eichmann trial sometime in December because of logistic rather than economic considerations. Since the decision will be wrapped up in a couple of days, Capital felt that shipping over the necessary equipment was unnecessary in view of the fact that an Israel company was being permitted to film the proceedings.

Milton Fruchtman producer of

proceedings.
Milton Fruchtman, producer of the Eichmann trial footage, stated that Capital's objectives in getting in this non-profit public affairs effort was fully met. The show was seen in every country where there is television and in particular, the Eichmann trial was given special spotlighting on German tv channels. A recent survey showed that 80% of all Germans saw at least one-half show per week relating to the Eichmann trial.

NEWS: UP MONROE

Bill Monroe became director of NBC News' Washington office, and Bill Corrigan was named as his successor as manager of the news division in the capital.

division in the capital.

Corrigan was with CBS, and he covered the Eichmann trial in Israel for the web. Once back in N.Y., he asked for a stationary assignment, but CBS refused. NBC offered him steady employment in the capital and he shifted webs as the result.

TV-Radio Production Centres

A statement in last week's VARIETY that ABC's radio and ty flagships in New York "skipped" coverage of the New York primary snips in New York supped coverage of the New York primary results only should have referred to WABC-TV. WABC Radio was on the air for three solid hours with the primary election figures. Harvey Jacobs, ABC-TV staffer in sales development, won the Playboy Fiction Prize for 1961 with his story, "The Lion's Share". ABC commentator Lisa Howard received "civic contribution" award from Hadassah . WNEW-TV, N.Y., starting its broadcast day 20 minutes earlier Mondays through Fridays, going on air at 6:40 a.m.

Barney Martin who did a Perry Comp appearance last week on ton

Barney Martin, who did a Perry Como appearance last week on top of several other to one-shot stands in the past few months, was signed by Talent Associates to appear in the feature filmization of "Requiem for a Heavyweight" and in Joshua Logan's new legit musical, "All Americans". . George Heinemann, manager of NBC pubaffairs and exec producer of "Update." delivering the keynote speech Friday (10) at the annual confab of the Ohio Schools Journalism Assn. at Ohio State U... Dong Liewellyn, formerly of NBC News, replacing WNBC Radio director Larry Cirillo, called to active duty at Fort Bragg. . Johnny Falk, WNBC flack, off on a weeklong grouse and woodcock shoot tits periodic with him) in Chenango County, N.Y... Geraldine Brooks returned to N.Y. after star appearances in "Bus Stop," "Adventures in Paradise" and "Bonanza" segs. . Former child actress (in Italo theatre and radio) Helen Gerald now working as a United Nations interpreter . . John McClane leaving NBC Press to John NBC special projects, and Alan Baker is moving in as his replacement . . Anthony Perkins, in a rare tv appearance, participating in three-hour "Box 20/20" — a fund-raising affair due Nov. 25 on WABC-TV for The Associated Blind.

Jack Benny in London where on Monday (6) he gave a Royal Com-

20/20" — a fund-raising affair due Nov. 25 on WABC-TV for The Associated Blind.

Jack Benny in London where on Monday (6) he gave a Royal Command Performance. Also with Benny is George Burns and J&M prexy Irving Fein . . . Oscar Katz, CBS-TV program v.p., off to Coast . . CBS' 1960 summer and winter Olympics coverage lauded by President Kennedy at White House ceremony last week at which the coverage got National Recreation Assn. award . . Fred Friendly and CBS Reports crew back from Gettysburg, Pa., where they shot additional footage for second "Eisenhower and the Presidency" show skedded for later this month . . Art Linkletter back to Coast and his CBS-TV "House Party" show after a trip to Des Moines and a speech before the Iowa Bankers Assn . . . Mrs. Indire Gandhi, who is accompanied by her father, Indian Prime Minister Nehru, on his visit to the U. S., will be interviewed on "Calendar" tomorrow (Thurs.) on CBS-TV . . First oratorio ever written, "Anima e Corpo," will be presented on "Lamp Unto My Feet" Sunday (12). Oratio is performed by the orchestra chorus of Santa Cecilia Academy of Rome, under the direction of Alfred Antonini . . . Frank J. Shakespeare Jr., v.p. and general manager of WCBS-TV, delivered an on-the-air editorial last week, in support of the court reform issue submitted to referendum on Election Day . . Stephen Bord has been signed to star in "The Wall Between," a teleplay about retarded children, to be presented by "General Electric Theatre." . . . CBS Radio personality Jack Sterling celebrated his 13th anni with WCBS Radio and was feted at a luncheon attended by CBS Radio prexy Arthur Hull Hayes and WCBS Radio prez Sam Slate Josef C. Dine, director of information and special services for CBS News, is the author of "Sir, You're Nuts," in the December issue of SAGA Magazine. Dine's pen name is Casey Roberts. Mag edition is a special World War II anni issue Mort Sahl joins host-narrator Henry Fonda in starring cast of Leland Hayward's "The Good Years," upcoming CBS-TV specia

IN HOLLYWOOD . .

KOOP's new headman, William Whitsett, scotched the broad speculation that his station would be picked by FCC for an educational band. He says the station is not for sale . . . KHJ-TV outrated all other L.A. indies in the prime hours in the September ARB report. Some of the vintage films outdrew even the network programs . CBS-TV was given permission by IATSE to film a seg of "Pete and Gladys" at Television City, the first time that film cameras were allowed in the studio. Script called for a tv studio setting . . Latest of the panel shows, "Humantics," making the agency rounds. It's a Wilbur Stark-Leonard Blair package with George Fenneman as moderator . . Caned and unable: ABC-TV's Sandy Cummings, Campbell-Ewald's Hugh Lucas and Leo Burnett's Earl Ebi . . Don Allen, from out of the west, joined KABC news staff . . James Simons installed as KFWB general manager and Robert Sharon sales chief . . Max Shulman working on the format of "Zelda" for next season . . Nell Cleary retiring after 30 years of publicity writing for NBC and ABC . . Parke Levy holing up at his own hotel, Arizona Manor in Phoenix, to whip up the outline of an hour comedy for CBS-TV.

IN CHICAGO . . .

Peter Bradley, former adman, has formed the syndication firm of Bradley Associates, whose first property is "It's Baby Time." 15-minute film series on infant care... Jim Conway and Don McNeill have agreed to host the first awards banquet of American College of Radio Arts, Crafts and Sciences on Dec. 12... Broadcast pioneer Edgar Kobak, once prexy of the Mutual Network and now a radio-ty consultant, will address the Broadcast Ad Club next Tuesday (14)... Ward Quaal, exec veep of WGN Inc., will be principal speaker at Illinois Broadcasters Assn. conclave here this Friday (10) at the Sheraton-Chicago. It's to be the first IBA convention held here in a number of years ... WMAQ deejay John Doremus will co-host the Sun-Times Harvest Moon Festival Nov. 18 with Iry Kupcinet ... WFMT has increased its power to 135,000 watts ... Fred Niles Productions transferred sales veepee Max Pride to the newly-opened New York office ... WGN pubrel gal, P. J. Zerler, vacationing a fortnight in Mississippl.

IN LONDON . . .

First of the "little network" 30-minute dramas went out yesterday (Tues.). Titled "Aiready It's Tomorrow," the play was seen by Anglia-TV, Scottish-TV, TWW and Westward-TV. No major took it ... BBC-TV brings back "Film Club" today (Wed.)... Associated TeleVision's press director, Robert Stannage, left the firm, and subsequently the the press office has been revamped... Ex Director of BBC-TV. Sir Gerald Beadle, guested on radio's "Desert Island Disks"... Westward-TV shifted its disk show "Spin Along" into prime time after initial success as an afternooner... BBC in the north is studying plans for a new hq., Granada-TV director Harry Latham is heading for New York to eye U.S. tv techniques.

IN BOSTON . .

WBZ-TV previewing "Postscript to Empire," intertel production, for tv editors at Somerset Hotel Wednesday (8) with Joe Ryan, press chief, hosting . . . WBZ promotion man Donn Winther in New York all week for BPA conferences . . . Betty Adams, WBZ-TV newswoman, (Continued on page 48)

Thanks for wonderful performances to

CLAIRE BLOCM BOB HOPE

EDD BYRNES PETER LAWFORD

ROY CASTLE PEGGY LEE

ROSEMARY CLOONEY KENNETH MORE

JAMES DARREN ROBERT MORLEY

ELLA FITZGERALD HARRY SECOMBE

BENNY HILL PETER SELLERS

STANLEY HOLLOWAY MEL TORME

VAL PARNELL'S LONDON PALLADIUM

JOHN TILLER GIRLS

THE WESTMINSTER ABBEY CHOIR

under the direction of Sir William McKie

AMY WESTON TIM WESTON

and

LESLIE BATES ALAN MacNAUGHTON

GEORGE BENSON STANLEY MEADOWS

TERRY BREWER KENNY POWELL

KENNETH CONNOR MICHAEL STAINTON

CORONA STAGE CHILDREN GRAHAM STARK

KATHLEEN HARRISON TONY SYMPSON

PATRICIA HAYES LARRY TAYLOR, JR.

And to all the regulars: THE POLKA DOTS;

LIONEL and JOYCE BLAIR and the LIONEL BLAIR

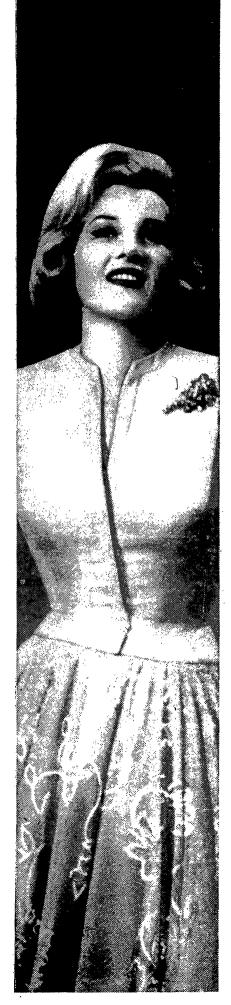
DANCERS; JACK PARNELL and his Orchestra;

ALAN BERGMAN and MARILYN KEITH, Writers;

JO DOUGLAS, FRANCIS ESSEX, ALAN TARRANT, Directors;

and BILL WARD, Executive Producer & Director.

Thank you!





HIGHLIGHTS FROM



THE JO STAFFORD SHOW SPECIALS

JO STAFFORD CLICKS IN TV SPECIAL"

"For sheer vitality, ingenuity of staging, rich musical arrangements and brilliantly conceived dance routines, the first Jo Stafford Show was without parallel in TV.

"It was a triumph for the multi-faceted Miss Stafford. She clowned her way visually and vocally, through zany routines with Britain's ace funnymen Peter Sellers and Graham Stark and came superbly into her own in characteristic solo numbers. The close-harmony backing of The Polka Dots completed the magic.

"I doubt if any British TV spectacular has boasted such an elaborate and fast-moving dance routine as Lionel Blair and his dancers streaking through a wonder-world of drums and cymbals.

"The 'Jo Stafford Show' is made-to-measure for American TV screens and an irresistible attraction for other major TV markets." -Peter C. Davalle,

Radio-Television Dally

"'THE JO STAFFORD SHOW' was equal to anything seen on 'The Perry Como Music Hall."

"A DELUXE ENTRY FOR THE AMERICAN MARKET"

"The 'Jo Stafford Show' which replaces the peak-hour 'Saturday Spectacular' is clearly a de-luxe British variety entry for international TV markets in general, and the American one in particular.

"It exhibits enough gilt and glitter to match the highest opposition in any market place.

"Miss Stafford parades the no-nonsense cool singing style and throaty tingling voice which are her trade marks.

"She deserves compliments, too, for having the good sense to secure The Polka Dots and Lionel Blair – respectively the best harmony group and dance man in Britain

"Add an open purse approach which allows guests like Peter Sellers to be snared and the Stafford series seems set to send Saturdays merrily singing past."

> -James Green, London Evening News and Star

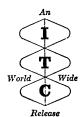
"THE JO STAFFORD SHOW: SHAPED FOR HIGH RATING"

"First of 10 one-hour spectaculars, pre-filmed at the local Elstree studios, 'The Jo Stafford Show' made a sparkling entry into the fall schedule and shaped for a high rating. It stood comparisons with the best packages from the U.S. without wilting, and moreover Bill Ward's production touches were notably inventive, giving the format a high gloss and undisputed class.

Promised for the skein is a host of star guests, ranging from local celebs like Roy Castle, Claire Bloom, Kenneth More, Robert Morley, Stanley Holloway, Harry Secombe, our own choir of Westminster Abbey and Benny Hill to Bob Hope, Ella Fitzgerald, Rosemary Clooney, Mel Torme, Edd Byrnes, Peter Lawford and Peggy Lee. Chief guest of this one was Peter Sellers.

"Miss Stafford's principal vocal segment was a romantic songalong, all delivered with creamy poise. -Otta.

Variety



Network Sales Representatives

ASHLEY-STEINER INC.

New York • Los Angeles © 1981-INDEPENDENT TELEVISION CORPORATION



SYNDIE'S 'OPTION ME A TIME'

Destined Some Day for TV Stations

Washington, Nov. 7.

Everybody picks on television but winks at film makers who are easting moral inhibitions to the winds in shaping sex-laden "box-effice smasheroos."

So goes the plaint of Robert Swezey, director of the new NAB Code Authority, who conceded there's no percentage in criticizing rival media as an excuse for one's own faults. Nonetheless, he felt constrained to say:

"I am interested to note that, while broadcasting is being lambasted on all sides for its alleged program excesses, the motion pictures seem to me to have given up virtually all pretense of self-restraint without occasioning any noticeable public resentment and censure.

Swezey, in a speech prepared for the North Carolina Assn. of Broadcasters, said that telecasters will be obliged to pay increasing attention to the quality of motion pictures morality. Current bo. "smasheroos" will some day be effered to ty. He explained:

"The morals and mores of motion picture production have real interest for broadcasting. Not only are radio and ty carrying considerable motion picture avertising, but it is to be assumed that before long, we will be offered some of these 'smasheroos' for ty exhibition,"

Stressing he had no intent of diverting attention from the short-comings of his own industry, the NAB exec averred:

"In terms of performance, I think broadcasting stands up very well when compared to ther media likes newspapers and motion pictures. But that sort of comparison never gets one anywhere. As a business affected with the public interest, technically at least, we have a higher degree of responsibility and, moreover, there's neverbeen any merit in implying that the other fellow's inadequacy, mediocrity or 'immorality is an excuse for yours,"

2 More Stations **Put on FCC Alert**

Federal Communications Commission, pushing its crackdown on errant broadcasters, has wielded its big stick against two

One, a Leland, Miss., AMer was given a one-year-only license renewal for failing to live up to its programming promises. The second, a Cranston, R. I., FM outlet was ordered to show cause why its license shouldn't be revoked for possible technical and financial violations.

wiolations.

Miss Ark Broadcasting Co., operator of WESY, Leland, Miss., was told in a letter from FCC that the variance between programming promise and performance was such to justify the conclusion that it "failed to exercise the degree of responsibility which the Commission has a right to expect of its licensees."

The station was also criticized

The station was also criticized The station was also criticized for its spot commercial proposals which FCC said raised the question of whether there would be too many interruptions. Commissioners T. A. Craven and Rosel Hyde dissented from the action.

The Neighborly Broadcasting Co., Cranston, R. I., Iteensee of WLOV (FM) was directed to show why a hearing should not be held (in Providence) on the issue of revoking its license. The outlet, FCC said, "appears to have failed FCC said, "appears to have falled to take corrective actions after being informed of various technical violations, to have made certain misrepresentations, either operated with reduced power or was silent more than 10 days . . , willfully and repeatedly violated or failed to observe specific rules, and may not be financially qualified to operate the station." Jack Yellen

traces the evolution of songs and songplugging from yesteryour vouce to today's technique in his personal saga

Evolution Of Tin Pan Alley

her interesting Fe in the upcoming 56th Anniversary Number

VARIETY Plus other statistical and dat charts and articles.

'87th Precinct' To Brit. Wales TV

A major innovation in program sales to British television has been introduced by NBC International (Great Britain) which has sold U.K. rights to "87th Precinet" to a regional commercial outlet.

The series has been picked up by Television Wales and West (TWW) the company in which NBC has a management consultancy in-terest, and this is the first time that a major program skein has been offered outside the "big four" British comparcial ty networks British commercial tv networks.

British commercial tv networks.

Bryan Michie, TWW's program controller, is slotting the series for a late night Saturday show, starting in the New Year, but also finds himself in the unique position of having a top-ranking American show to offer to the major companies, as well as to all the other seven-day regional program contractors.

contractors.

Though there have been many Though there have been many cases of top Yank shows going to the regional webs, usually after they ve failed to find a networking niche with the majors, the "Precinct" deal creates a precedent inasmuch as the Welsh outlet was offered priority, and now has to negotiate its own terms with the majors. In the past, it has always been the other way around.

N.Y. AND L.A. SALES ON 'DANGER MAN

"Danger Man," off-network entry of Independent Television Corp., has been sold in N.Y. and Los Angeles. Series in syndication includes 15 episodes which weren't telecast during the CBS-TV run.

"Whiplash." ITC's first-runner, is now in 111 markets. New deals in clude WLW-D, Dayton, O.; WEHT, Evansville, Ind.; and WESH, Orlando, Fla. Sales on another first-runner, the kiddie series, "Supercar," include WDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke - Lynchburg; KOMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercar," include WDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke - Lynchburg; KOMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercar," include wDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke - Lynchburg; KOMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercar," include wDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke - Lynchburg; KOMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercar," include wDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke - Lynchburg; KOMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercar," include wDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke - Lynchburg; KOMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercar," include wDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke - Lynchburg; KoMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercar," include wDEF, Chattanoga; WNBF, Binghamton, N.Y.; WDBJ, Roan oke and word what would be done.

Some of the end of option time situation is that of syndication intended in the option time situation is that of spatials, and one-shots field of pub-affairs, and one-shots of the option time situation is that of swallskind and action and extended of pub-affairs, and one-shots deals. Next King Cole" are in

'Everglades' Sales

Everglades' Sales
Pay-Less Self Service Shoes, a
Texas chain, signed two Lone Star
markets for Ziv-UA's new "Everglades" series. Markets bought by
the shoe chain are KTV, Corpus
Christi, and KTBC, Austin, bringing the market roster to 82.
Other "Everglades" sales include A&P Food Stores, KIRO,
Seattle; Hartz Mountain Products,
KDKA, Pittsburgh; WATE, Knoxville; WLWI, Indianapolis; KSLA,
Shreveport; WKTV, Utica; WCCA,
Columbia, S.C.; Montgomery, Ala.;
and El Matamoras Restaurant,
KTBC, Austin.

Option time, bane of life in syn dication for years, now is assum-ing the proportions of a magic phrase. Switcheroo is being trig-gered by the Federal Communications Commission, as evidence col-lects that the FCC might rule out

lects that the FCC might rule out option time as against the public interest, or at the very least whittle down the power of networks to command time from their affils. End of option time as currently practiced might not be the boon to the depressed syndication biz, as forecast by some. The move, though, would have a buoying effect on market-by-market selling. Decrease in the number of first-

though, would have a buoying effect on market-by-market selling. Decrease in the number of first-runners in the current syndie market is largely blamed on the inability of syndie shows to command decent time periods. Not securing a good prime evening slot is another factor in driving out many regionals from the sponsorship of first-run syndie product. Whole effect of increased network programming, daytime as well as nighttime, has been to diminish the pool of available time for syndicated product. Oddly enough, the boost in network programming, has occurred despite the FCC ruling which decreased network option time in the broadcast periods from three to two-and-a-half hours. That ruling, according to the charge of some syndicators, just proved a legal fiction. Affil contracts read two-and-a-half hours to comply with the FCC ruling, but the network nighttime feed of 7:30 to 11 p.m. continued with no change in the affil lineup because of the ruling.

Move, if and when, of the FCC

Move, if and when, of the FCC Move, if and when, of the FCC to abolish or dilute option time is considered to be, among other things, an effort by the FCC to stimulate local programming, be it pubaffairs, news, or entertainment. Many stations, though, are held to be hardly equipped to handle all demands for local shows. There's when the prediction of the programming the program

demands for local shows. There's where the syndicator could come into the act with strength.

It's known that one major house, now out of the first-run race, is considering a high budgeted entertainment series, if and when the FCC moves against option time. Thinking is that if major markets are opened for prime evening time slots, the syndie field then could afford upped budgets and a boost in standards of entertainment. Syndicator referred to al-

boost in standards of entertainment. Syndicator referred to already is sampling a number of agencies and advertisers with a blueprint of his projected effort. Another area which might be opened up considerably with a significant change in the option time situation is that of syndicated specials. David Wolper, in the field of pub-affairs, and one-shots of David Susskind and ABC Films' (Nat King Cole" are indicative of what could be done.

Traditional action adventure syndie fare also would have a bet-

Aussie Aide in N.Y. Judith Resnick has been appointed to film clerk in the N.Y. Australian Broadcasting Commission office. She will handle all current and future inquiries pertaining to film purchases, as well as outgoing and incoming shipment of films.

and incoming shipment of films.
Appointment of Mrs. Resnick
ends an erroneous report that the
Australian, Broadcasting Commission's film procurement office in
N.Y. will close down. Previous film
procurement officer, David Stone,
has departed for Australia to assume a more important post with
the commission.

Swezey Alarmed Over B.O. Smashes | WILL FCC ACTION | Looks Like FCC Means Business On GE, Westinghouse Station Licenses

Jack Douglas

Faith

one of the many interesting Features in the upcoming

56th Anniversary Number

VARIETY

Spain Telepix Bid For U.S. Markets

Madrid, Nov. 7.

Spain's most ambitious move to stablish a foothold in the Spanishlanguage television market is in progress this week as Movierecord chief Jo Linten and Moro Studio execs Santiago and Jose Luis Moro open the first stage of an extended trip to North and South America. with the inauguration of Movierecord offices in New York.

record offices in New York.

Initial Movierecord-Moro assault is to demonstrate two Castillian pilots and a filmed version of their 90-minute live variety show "Gran Parada" to Yank sponsors of Latin American programs and to ty distribs active below the Rio Grande. Subsequent Gotham phase is expected to produce a close association with Terry-Tune filmmakers. Stories. characters and sales of

pected to produce a close association with Terry-Tune filmmakers. Stories, characters and sales of these short features will be handled in New York, while physical production takes place at Moro Studios in Madrid.

Junket to Hollywood is related to their expansion into credit and end title production for Hollywood films—a new departure based on an off-and-running start in this medium for Spanish features.

From Hollywood, the trio heads south for huddles with Emilio Azcarraga of Mexico's Televicentron Fernando Eleta, ABC man in Panama; Amable Espina of Radio Caracas TV and Goar Mestre, former Cuban tv chief who now heads a channel out of Buenos Aires to develop Spanish-language outlets, talent exchanges and reciprocal inter-programming.

Somewhere along the line, Linten and the Moro Brothers will aegotiate with TYSA, a Miami-based major tv distrib for Latin-America, to unload their concept for open end spot commercials, flexibly conceived to meet the needs of advertisers in the middle and lowerfee brackets,

ATLASS S.F. STATION FINALLY MAKES IT

San Francisco, Nov. 7. Most AFTRA members are going through NABET's "informational" picket line at Frank Atlass' newly

Washington, Nov. 7.
General Electric and Westinghouse have some more cliff-hanging turns to do before the suspense drama being staged by Federal Communications Commission over their broadcast license renewals runs its course.

FCC broke official silence on the issue for the first time last week

FCC broke official silence on the issue for the first time last week after many weeks of backstage deliberations, and the word was harsh for the two big electrical equipment makers.

In virtually identical letters, the Commission told the firms that a "serious question" had arisen in connection with their renewal applications as result of their antirust records. More information to the contraction with their renewal applications as result of their antirust records. More information plications as result of their anti-trust records. More information about their past broadcast opera-tions "in the most detailed form" as information on their organiza-tional structures and lines of re-sponsibility were demanded in the strongly-phrased missives. The letters, sent by action of six members with Commissioner Pochart Rarilov sheart, described

The letters, sent by action of six members with Commissioner Robert Bartley absent, described the so-called Philadelphia anti-trust cases in which some execs were jailed in these words:
"The numerous violations to which you pleaded guilty were of recent vintage, flagrant and based on persistent unlawful acts over a period of time."
Continuing the Commission

on persistent unlawful acts over a period of time."

Continuing, the Commission said: "In such circumstances, a heavy burden of proof is imposed on the applicant to show he is qualified to operate a broadcast station in the public interest."

In its call for more information, FCC said: "First we require that you submit, in the most detailed form, information as to your broadcast operations since the date of the last renewal—and any other information—which you feel constitutes 'countervailing circumstances' or 'other favorable facts and considerations that may outstitutes 'countervailing circum-stances' or 'other favorable facts and considerations that may out-weight the record of unlawful con-duct and qualify the applicant to operate the station in the public interest'."

FCC went on to say that it was concerned that in light of the anti-trust record "whether your corpo-rate policies, procedures, and or-ganizational structure are such as on assure proper discharge of the

responsibility of top management for operation of the broadcast stations in the public interest."

Commission noted that top offi-Commission noted that top onticals of the firms have stated they were unaware of the "flagrant and long-continuing price-fixing violations" involved in the case. It sald: "The Commission is concerned (Continued on page 54)

SG's Big Sales On Late-Make Movies

Three tv stations have lately inked for big groups of Screen Gems' post-'48 feature films.

Gems' post-'48 feature films.
WREC, Memphis, took on 450odd full-lengthers for the outlet's
latenight movie formula. WTVT,
Tampa, bought 318 features, and
KCPX, Salt Lake City, bought a
'large group' of undisclosed segs
to use for a once-weekly prime
time feature film slotting. (Next
year the SLC station will do a
prime-time feature every night).
Largescale consumption of late-

picket line at Frank Atlass' newly acquired KKHI and as a result Atlass got station on the air for the first time last week, a fortnight later than planned.

Pickets were established in mid-October in NABET effort to get Atlass to rehire dozen men who lost jobs when station, then owned by Sherwood Gordon, folded and was sold to Atlass. New owner points out he has no NABET contract.

Federal Mediation and Conciliation Service has been called in on beef, but so far no progress toward settlement has been made. Atlass says NABET is "still presenting its zame old demands."

Largescale consumption of latemake features seems to indicate a make features powing the make features seems to indicate a make features seems t Largescale consumption of late-



And on NBC Daytime you can woo them in more ways than one!

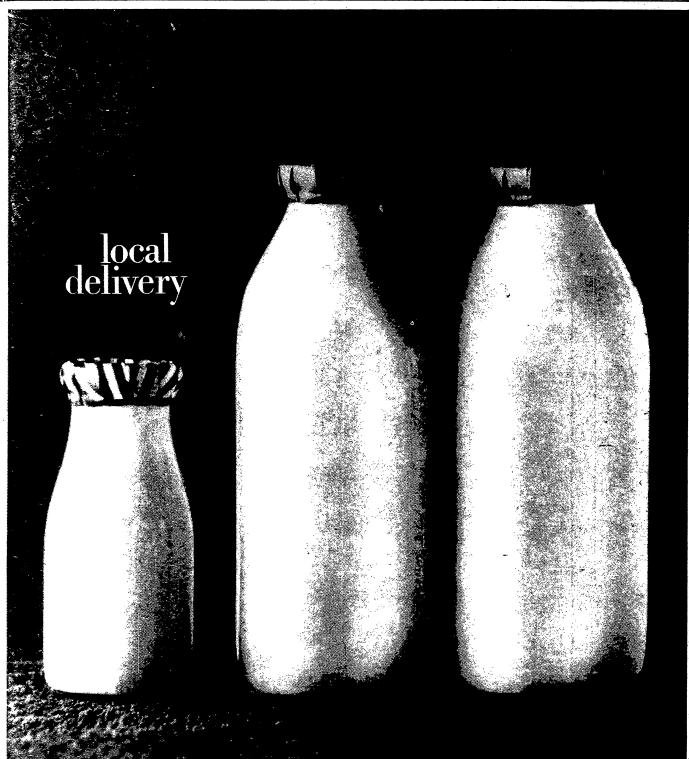
That's why it works so well for such a wide range of advertisers. NBC Daytime flexibility accommodates individual needs and budgets. For example: Mounting a sales drive for a specific product? Follow the lead of Bon Ami. Use one or more of NBC Daytime's double crossplug shows, where the commercial pattern is designed to reach the widest audience. Each quarter-hour you sponsor provides commercial exposure on three different days. That way, your impact is spread to a maximum number of unduplicated homes. Want to create a dramatic promotion? Get the most excitement for your dollar with a short, concentrated burst on NBC Daytime. A paper products advertiser tried it. They used 12 different shows in a 30-day schedule. Result: 180,000,000 commercial



impressions and a rousing campaign that captured dealer support throughout the trade. Interested in prestige and public service identity? NBC created a series of daytime specials for women that was greeted with wide acclaim. Purex is the sponsor. And now General Mills and Bristol-Myers identify themselves with the nation's news-leadership network by sponsoring NBC News Day Reports during the daytime. Do the greater part of your sales come at a particular time? Reader's Digest uses announcements once a month to publicize its

new issue. Choose a pre-buying peak promotion or a year-round campaign. Reach the 70 top markets or a full lineup of 170. NBC Daytime flexibility makes almost anything possible!

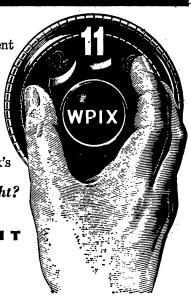
NBC Television is leader in the daytime!



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability—as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years wpix-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why wpix is New York's prestige independent.

Where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



WBBM-TV's 'Hey, Look at Us!'

Chicago, Nov. 7.

WBBM-TV, the CBS oato here, is doing nipups over the October Nielsen report which gives it the 11 toprated shows in the market and, again, clear supremacy in total audience share on a seven day a week basis.

For the 77th consecutive Nielsen report, or since April of 1955, the CBS station is first here in aggregate share from sign-on to signoff. According to its statisticians, WBBM-TV has a 32.4 share across the week against WNBCy 26.4, WBBM-TV has a 32.4 share excress the week against WNBCy 26.4, WBBM-TV has a 32.4 share between 7 ayem to 6 p.m. Mondays through Fridays, and 6 p.m. to midnight Sundays through Saturdays.

In doping a list of the top 15 shows from the Nielsen report, WBBM-TV has treated all seven editions of its 10 p.m. "Late Westher, News and Sports Report" as separate shows. Accordingly, it scores as the toprated show in town in the Saturday edition, with a 37.1, and the runner-up in the Sunday outing with a 33.9. Weeknight versions rate seventh, ninth, 11th and 15th.

Toprated networks show here is "What's My Line?" which places third on WBBM-TV's list, and a surprising fourth is the syndicated "Trackdown" (CBS Films).

Hub WBZ-TV Pacing New England On Stepped-Up News (Local & Global)

Boston, Nov. 7.

The big news at WBZ-TV is news, and more news.

The Westinghouse outlet, with 53 local newscasts per week, is going in for the half-hour format (including five minutes of weather).

It has just expanded its 6:3f p.m. Saturday news from 10 to 25 minutes, with a personalized "by-line" insert by newsman Jim Jensen. This follows on the heels of its recently expanded (to 25 minutes) 6:30 p.m. Sunday news, with an analysis insert by news editor Ira Lurvey. Jack Borden helms both news shows.

These two join the 30-minute.

both news shows.

These two join the 30-minute, Monday-Friday a.m. "News at Nine," with reporters Betty Adams and Jack Chase and staff meterologist Don Kent; and the Sunday 11:30 a.m. news. Report is the cross-the-board "News at Noon" may also go the 30-minute route, making an eventual per-week total of 13 half-hour telenews shows.

News and Special Projects Di-

of 13 half-hour telenews shows.

News and Special Projects Director Larry Pickard (ex-managing
editor of Garroway's "Today")
says: "The public wants and should
get more news from tv. Not just
more news programs, but longer
news programs. I foresee the time
in the near future when half-hour
news programs—not background
or documentary shows—will be the
rule rather than the exception."
"No one of any experience in

"No one of any experience in news, no television executive of any reputation, still regards news as a 'loss leader'."

There's also big news in the rating story. Station's longtime news dominance looks even better on the basis of the latest ARB.

Every M-F WBZ-TV news show rated, is number one in its time period. The 6:30 p.m. news with veteran Arch Macdonald, and the veteran Arch Macdonaid, and the 11 p.m. news with newcomer Jim Jensen, share equal billing as the top rated, locally-produced show (of any kind) in this three-station market. Each has a 21 average.

market. Each has a 21 average.

The 6:30 news' 21 rating is almost double that of the combined competition. The 11 p.m. news' 21 equals that of the other two stations combined. The 6:30 news bucks the usually strong kiddie combine of "Quick Draw McGraw," "Huckleberry Hound," "Bugs Bunny," "Yogi Bear", while Jensen's 11 p.m. strip competes with newscasts on both channels. The NBC affiliate's 2:15 p.m. strip (also handled by Jensen) has a rating almost equal to that of its combined network competition ("Face the Facts," "Day in Court"). The station brass is particularly

("Face the Facts," "Day in Court"). The station brass is particularly delighted with the way its "News at Nine" registers in the new ARB book. It pulled its best competitive rating to date, a 7, to equal muscleman Jack LaLanne's rating and take the lead in homes-reached, and knock off "Romper Room."

reacher, and Mon"

Jack Chase's "News at Noon"
strip clobbers its M.F non-news
competition with a 16—more than

"It albor two stations combined, other two stations combined. The WBZ-TV news image is so (Continued on page 54)

KHS Back to Mutual

Mutual Broadcasting has won back RKO General's Los Angeles radio station KHJ as an affiliate. Web's new and feature feeds to the station will begin Jan. 29. KHJ replaces KPOL as the area's MBS affil.

Travellin' Man

Screen Gems international veep Lloyd Burns, who has spent five of the last seven weeks marching through Australia, Bangkok, Hong knrough Austraina, Bangkok, Hong Kong, Tokyo, Paris, London and Toronto, is leaving again soon for an extensive European trip. He's hitting London and Paris again, and Brussels, with the aim of lin-ing up European product that SG can distribute world-wide.

can distribute world-wide.

After returning from Europe, he'll spend a week at the SG N. Y. homebase and then move out on a three-week junket to Mexico. In later winter or early spring, Burns will hit South America and in between he has pencilled in further trips to Canada and one to Hollywood.

M'waukee WXIX's Germanic Format

Chicago: Nov. 7.

What does an UHF independen of in a four-station market when the other three stations are net-work-affiliated and VHF? It finds itself forced to specialize.

Milwaukee's WXIX has chosen the city's largest minority group, 200,000 German-speaking people (and 20% of the city's population), (and 20% of the city's population, for its viewership target. The station has purchased a batch of German films and will show them every Sunday on "Continental Kino" starring Nov. 19. Host on the new show is Herb Wittka, who has been deejaying a German musical radio program on WMIL.

REMCO'S HOLIDAY **MOVIES ON WCBS-TV**

Remco Industries has inked for full sponsorship of three pix clas-sics on WCRS-TV, N. Y., to be tele-cast on consecutive Saturdays dur-ing the Christmas toy-buying pe-

Programs, in the second year out Programs, in the second year out for Remco Industries on WCBS-TV, are under the umbrella of "Shari Lewis Presents Famous Film Classics." Titles, all from Paramount Pictures, are "Tom Sawyer," which will launch the series on Nov. 25; "Huckleberry Finn." Dec. 2; and "Alice in Wonderland," Dec. 9. Shari Lewis will function as announcer and commentator, with an assist from her puppets. Remco, toy manufacturers, is represented by Webb Associates.

Station for the second year is

Station, for the second year, is distributing study guides on the pix to schools in the station's tristate coverage area.

Don Garrett Back to SG

Don Garrett is returning to Screen Gems as head of publicity for the telefilm production house. He's taking over for Gene Plotnik a promotion-publicity command at King Features tv arm.

Garrett was with SG before Plot-who left less than a month ago for nik came four years a. (0.

KOA-TV Program Cues \$1,500,000 Libel Action Vs. Bob Hope, Others

VARIETY

Denver, Nov. 7.

A suburban county sheriff, under grand jury indictment for burglary and conspiracy, has filed a \$1,500,000 libel and slander suit in Denver district court against KOA-TV, its news director, officers, and directors, including comedian Bob Hope, a major stockholder in the station.

Sheriff Robert M. Roberts Sheriff Robert M. Roberts of Adams County, who has been linked to the current Denver police burglary scandals, charged that an eight-minute segment on the station's Saturday night news show — "Gcope" — "Irreparably harmed him and his reputation."

harmed him and his reputation."
The station, an NBC affil, carried an interview with Allen J.
Reynolds, a former Adams County
deputy sheriff. Reynolds helped
break open the scandals several
months ago when he turned state's
evidence against his former boss.

Roberts, whose trial jurors are now being chosen, asked for a continuance on the grounds that the KOA show might have swayed prospective jurors.

prospective jurors.

But District Court Judge Addison Gooding rejected the defense motion, saying he saw the telecast and "it only emphasized what already has been widely publicized in the newspapers."

The news director being sued is Tom Watt, former radio-ty editor of The Denver Post.

'Flying Doctor' To **Wynn Nathan Org**

Wynn Nathan, has acquired another first-run property for immediate syndication. It's "The Fly-ing Doctor," produced in associa-tion with ABC-TV of Britain, which initially had been in the catalog of Gross - Krasne - Sillerman now defunct.

Wynn said, though, that "Flying Doctor" never was picked up by Gross-Krasne-Sillerman and had never been sold in the States. Pronever neen soid in the states. Produced by Donald Hyde and Jack Gross, the 39 half-hour episode series stars Richard Denning. It deals with the exploits of doctors who fly in Australia's "Royal Flying Doctor Service."

The other first-runner being offered by TV Marketeers is "Adventures of the Sea Hawk," a 26-episode series, starring John Howard.

In the rerun field, Nathan's out-fit has acquired distribution rights ift has acquired distribution rights to five series, formerly distributed by MCA-TV. The half-hour shows are "Dr. Hudson's Secret Journal," 78 episodes; "Headline," 39 stanzas; "Heart of the City." 91 half-hours; "Mayor of the Town," 39: and a number of episodes of "Author's Playhouse," a 30-minute anthology series. These shows, according to present plans, will be sold for daytime stripping.

Hefty WPIX Audience On 3-Hour Commiecast

"Hollywood's Answer to Com-unism," the three-hour anti-Communist telecast, secured an average Arbitron of 8.8 on WPIX, N.Y. Rating, over the three-hour span Thursday (2) night, ranged from 9.5 to 8.0, in hour sequences, starting at 8 p.m.

starting at 8 p.m.

Telecast of the Christian AntiCommunist Crusade movement
was fully sponsored by Schick
Safety Razor and Technicolor
Corp. Average Arbitron of 8.8
for the indie is considered okay,
much less than some other specials of the indie, but a bit higher
than the recent Wagner-Leftkowtitz debate on the station, which
drew an 8.1.

Telethon, bringing to N.Y. the anti-Communist movement which anti-Communist movement which casting for the rerun series, "Life has drawn audiences in Southern and Legerd of Wyatt Earp," with California, featured among its speakers, Dr. Fred C. Schwarz, diterore. The Crusade, former FBI series, with 226 half-hours availman, W. Cleaon Skousen, Senator Thomas J. Dodd and Represent-jof 55 markets, according to the ative Walter H. Judd.

Ziv-UA Embraces United Artists' Autonomous Producer Pattern For TV; Dorso Named Program Exec V.P.

Jav's Univision

Univision Inc., topped by David Jay, has been formed to provide international tv fare for U.S. viewing. Jay, who has just completed a world tour, said his company will be supplied with material from over 30 countries, on all continents.

over 30 countries, on an continents.

Support of his project, Jay said, includes participation from the Soviet Union as part of the East-West exchange program, and participation in the color form from

'Grand Ole Opry' **Invites 500G Suit**

Asking for damages of \$500,000, Albert C. Gannaway Jr. and Gannaway Productions Inc. filed suit over "Grand Ole Oprey" in N. Y. Federal District Court. Listed as defendants were Joseph and James B. Harris, David Wolper, Flamingo Films, Buckeye Corp. and Citation Films.

Suit also seeks an injunction and an accounting from the distribu-tion and exhibition of films made from the "Grand Ole Opry" radio program.

program.

Suit asks the court to declare Gannaway has a 25% interest in tw distribution of "Grand Ole Opry" which was made for tv. It also asks the court to declare that plaintiffs have a 50% interest in all other rights which the Harris group acquired, and an accounting of all moneys received, as well as other forms of redress.

CREPAULT, LEVIGNE'S **ALL-FRENCH OUTLET**

Toronto, Nov. 7.
As partners, Raymond Crepault
wner of CJMS, Montreal, and As partners, Raymond Crepault, owner of CJMS, Montreal, and Conrad Levigne, owner of CFCL, Timmins, Ont., have applied to the Board of Broadcast Governors to operate CJBC, Toronto, to serve some 200,000 French-Canadians in Southern Ontarlo. Programming for the Toronto radio station would be entirely in the French language, plus music from France.

CJBC, Toronto, is now operated by the Canadian Broadcasting Corp.'s cross-country Dominion network but CBC has announced that it plans to consolidate its Trans-Canada and Dominion webs and that CJBC, Toronto, will be sold to private interests, the CBC keeping one of its two Toronto outlets—in the English tongue.

WPIX In All-Night Lefkowitz Telethon

An all-night political telethon on WPIX, N. Y., was staged by Attorney General Louis J. Lefkkowitz, on the eve of election day.

Lefkowitz, running for mayor of N. Y. on the Boards Leikowitz, running for mayor or N. Y. on the Republican Party ticket, started the "live" telethon at 11:30 p.m. Monday (6) and wound up in the early morning hours of the next day at 6 a.m. Time was purchased by Lefkowitz supporters. Station declined to state the cost of the six and a half hour broadcast, produced by Jerry Danzig, former NBC-TV v.p.

Slated to be featured on the late night political show were Governor Rockefeller, Senator Jayits, Lefko-witz's running mates Fino and Gil-hooley in an on-the-air meeting in-volving questions from the public.

Wyatt Earp' Grand Slam On Westinghouse TVers

ABC Films has signed all five tv outlets of Westinghouse Broad-casting for the rerun series, "Life and Legerd of Wyatt Earp," with sale of the skein to WJZ-TV, Bal-

United Artists' concept of independent pix producers functioning autonomously is being embraced for tv by Ziv-UA, with the appointment of Richard Dorso to the newly-created post of exec. v.p. in charge of all programs.

v.p. in charge of all programs.

The major production policy change represents a deemphasis of the Ziv Studio in Hollywood, which from here on in will or will not be used for Ziv shows, depending on individual series' requirements. Altered policy also will mean that producers coming under the Ziv-UA banner no longer will report to Maurice (Babe) Unger, who had been Ziv studio chief. Unger now is producer of the "King of Diamonds" series.

Under the new Ziv-IIA policy

"King of Diamonds" series.
Under the new Ziv-UA policy
fresh product will be created by
indie producers functioning autonously, rather than through having production centralized and conducted by the studio. Now pro-ducers will report directly to Dorso, who will headquarter in

One of the first properties to be signed coming under the new policy is S. J. Perelman's "Acres and Pain," for which Ziv-UA signed a deal with CBS-TV. Under the deal, web will finance the pilot, which will be produced in N.Y.

"The old-fashioned studies of the comment of the pilot which will be produced in N.Y.

will be produced in N.Y.

"The old-fashioned studio-controlled mass production concept does not work anymore, according to Ziv-UA prexy John Sinn." At elevision series must reflect the individual taste and talent of one man—the producer. The factory type of operation inherited from the Hollywood feature studios does not lend itself to the necessary atmosphere of creative freedom. Our new concept of operation will make this freedom possible," he opined.

Sinn also stated that having N.Y.

Sinn also stated that having N.Y. as Dorso's headquarters has the dual advantage of constant exposure to new program trends and increased objectivity in evaluating the work of producers. Dorso joined Ziv in '55, after an extensive background in various creative phases of show biz. Ziv is now a subsid of United Artists.

ROBT. AKIN'S FINANCE BERTH FOR STORER

Miami, Nov. 7.

Robert M. Akin, a partner in the San Antonio investment house of Dittmar & Co., became director of finance last week for Storer Broadcasting, headquartered here.

Broadcasting, headquartered here, Besides the Akin appointment to the radio-tv chain, Bill Michaels and Terry H. Lee, both board members and veeps, were given added duties. Michaels becomes veep for tv' and Lee veep for business planning and development in addition to heading up Storer Programs Inc., a whollyowned subsid.

owned subsid.

Storer, which has seven radio and five tv stations, declared a quarterly dividend of 45 cents per share on its common stock. It's payable Dec. 11 to recorded stock-holders on Nov. 24. Class "B" common paid a quarterly dividend of 12!2 cents.

ITC 'Supercar' Cartoon Series Sold In Canada

"Supercar." Independent Tele-vision Corp.'s new kiddie series, has been sold to the Canadian Broadcasting Corp., marking the fourth CBC sale for ITC this year.

Kiddle cartoon series already has been scheduled in N.Y., Chicago, Pittsburgh, Detroit, Washington, Seattle-Tacoma, and in other U.S. cities.

other U.S. cities.

Previous ITC Canadian network sales this year include the one-bour series. "Ghost Squad" and "Sir Francis Drake," and "The Arthur Haynes Show." All of these series were produced by Associated Television, the British parent company of ITC. In addition, ITC of Canada also has placed with the CBC a package of one-hour ATV glays for telecasting this season,



Lady

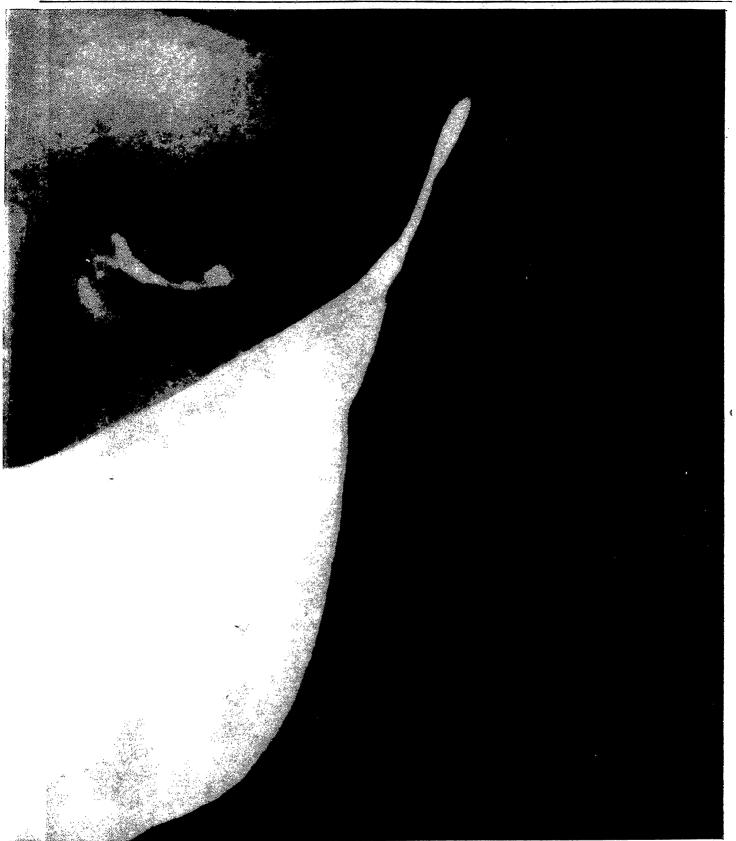
Ben Casey, M.D., now TV's big

If so many feminine hearts flutter so much faster on Monday nights, it's because Monday's the night Dr. Casey makes his house calls.

This understandably excessive palpi-

tation is cardiographed in TV Q's latest popularity report.* It shows that <u>Ben Casey</u> (starring Vincent Edwards) now outranks <u>all</u> other shows with the ladies.

The program swings with men, too.



killer.

gest attraction with women

TV Q's report also rates it best-liked of all shows—with everyone from 18 to 50.

Speaking of ratings, the latest Nielsen[†] gives Ben Casey the highest score for all Menday night programs. And speak-

ing of Monday, it's now another ABC night.

There sure is a doctor in the house.

ABC Television



Drive your message home with "Breakfast Club," "Flair," "Sports" and "Special Events" on young adult ABC Radio. Sell those young families on the move. They're the ones who make highest percentage of young adults in network radio.*

Call your ABC Radio Sales Representative for the facts.

BUY MORE GASOLINE BUY MORE OIL the wheels go round—make your sales go up. So whether you're BUY MORE EVERYTHING selling motor oil or salad oil, remember, it's ABC Radio with the AUTOMOTIVE**

CONSUMER EXPENDITURES Under Age 50 CONSUMER EXPENDITURES Under Age 50 To % Gasoline, Oil 57% FIRST WITH YOUNG ADULTS

Blees: 'These Are the Fax, Mr. Cone'

Editor, Variety:

May I respectfully ask for a little space to reply to Fairfax Cone's prominently-featured attack on "Bus Stop" in Variety. I am sure Mr. Cone would not have attacked the professionals who create the program, under circumstances which he knew would make it impossible for them to reply, without forwarding a complete text of his remarks, but obviously some mishap has occurred, as no copy of the statement has reached me. I thus reply on the basis of Variety's story, not so much for myself, but principally on behalf of the other talents who made the program.

The writer of the premiere "Bus Stop" was Sally Benson, and the director was Start Rosenberg. Their work was described by Mr. Cone as "the nastlest, ugliest show I have ever seen on tv."

Sally Benson is the author of "Meet Me In St. Louis" and "Junior Miss," and on the face of it I suppose I should have known better than to ask her to write a sensitive, emotional script. She is currently writing a screenplay for Walt Disney; I hope that Walt, will not be as blind as I must have been, and that he will bluepeneil Sally's nasty, ugly dialog, which she cleverly slipped past me.

Stuart Rosenberg's major credit at the moment is the feature motion picture, "Question 7," a commercial success which is sponsored by the Lutheran Church. Mr. Rosenberg was selected for that assignment after most serious consideration, not only of his abilities and taste, but also, if you will, his morality. I am led to believe that the screening process was rather extensive, perhaps even as extensive as the processes Fairfax Cone himself must use to make sure his agency personnel meet his own exacting standards of behavior.

I produce "Bus Stop"; in my past there are many pictures I

havior.

I produce "Bus Stop"; in my past there are many pictures I wrote which some might well call nasty or ugly. I merely call them flops. I plead guilty: I wrote them for money. The adjectives are perhaps relative; in wondering about what Mr. Cone might have meant by "nasty" and "ugly," I dug up some advertisements and some television commercials which went out under his imprimatur. Frankly, I think there are those who might describe that work as nasty and ugly or misleading, but if Mr. Cone wants to join me and admit he, too, did them for money, I will certainly understand

join me and admit ne, wo, und them as a many indeption.

If by "nasty" Mr. Cone is saying that a husband should not be shown on television offering his love to his wife, then "Bus Stop" is nasty. If by "ugly" Mr. Cone suggests he cannot imagine any dramatic situations in which adults might use the words "hell" or "damn," then indeed "Bus Stop" is by his definition ugly.

Well, that's show biz. Good luck to Mr. Cone on his side of the television fence, and heaven help us on ours. Robert Blees

Gil Cates Deplores Status of TV Director in N.Y.; 'Getting Worse'

Television directors, with the exception of a handful of names who can call their own abots, have been reduced to the level of technicans compelled to turn out hack work in an increasingly mechanized media. According to fill Cates, young producer-director of the ABC-TV daytime game show strip, "Camouflage," who also has done several dramatic shows in the past, the directorial fraternity in New York is now in a desperate plight. They have not been clobered by the New York-to-Hollywood transition that accompanied the shift to filmed shows but have been crushed by the termination of their authority on most of the remaining assignments in the east.

of the remaining assignments in the east.

Cates asserted that the persistent interference of ad agency personnel in the production of shows guaranteed an end result of mediocrity. They are not interested in originality or quality," Cates said, "but only concerned with a director's skill in leading into a commercial with precise timing and with the properly cheerful tone."

Cates reported that the New York directors are not optimistic about the return to live television. "Every year." he said, "we have heard that video shows on film have heard that video shows on film have head it, but every year the situation keeps getting worse. There are just no opportunities for directors in (Continued on page 67)

Truman Tells National Press Club He Doesn't Dig Minow Philosophy

Washington, Nov. 7. wasungton, Nov. 7.
The controversy over Federal
Communications Chairman Newton
Minow's programming philosophy
has left former President Harry S.
Truman unperturbed.

With Minow in the audience, Truman was asked at a National Press Club luncheon what he thought about Minow's ideas. "I don't know what his philosophy is," Truman replied. "What is his philosophy?"

Nobody filled him in and Press Club President John Cosgrove went quickly on to the next ques-tion.

Truman, in his appearance be-fore the newsmen (marking the 13th anniversary of his defeat of Dewey), pooh-poohed the efficacy of broadcasting in politics. In-the-flesh confrontations with the elec-

(Continued on page 50)

Lubell's ABC Deal

As part of its news department beefup, the ABC network has arranged for the services of Samuel Lubell, public opinion analyst, on a longterm deal. Lubell handled his first assignment last night (Tues.) in WABC-TV's coverage of the New York mayoratty elections which was furnished by the network's news department.

Lubell had been associated with

Lubell had been associated with NBC for many years in its various election result flashing.

WRUL's Long Haul On a Shortwave: **Black Ink on Tap**

After almost 30 years of being the solitary and profitless pioneer in the area of U.S. commercial shortwave broadcasting, WRUL now looks as if it will hit paydirt territory next year. The station's revenue is now riding at a \$400,000 annual clip and, if the pace can be maintained, WRUL will finally be in the black at the end of 1962. In view of WRUL's contribution to projecting the image of the U.S. on the world scene, the station has recently received a virtual carte blanche from the Federal Communications Commission on extending its airtime. Broadcasting in Spanish and English on five different shortwave channels, WRUL recently went up to 140 hours a week, compared to only 40 hours last year when Metromedia took over the operation. Raif Brent, WRUL prexy, said the FCC has "waived the rules" for the station in view of the type of job its doing.

That job, according to Brent, Isto provide to world audiences
'programming that they can get no
other way.' That comprises extensive coverage of news, public
affairs programming, conversational stanzas, occasional musical offerings and play-by-play baseball.
Although one of the commercial
handicaps WRUL works under is
the lack of audience research on a
global scale, it's estimated that
over 20,000,000 shortwave sets are
in circulation around the world.

A steady pull of around 500 let(Continued on page 54)

(Continued on page 54)

NBC PINS VEEPEE STRIPES ON THREE

Three men on the NBC-TV staff were upped Friday (3) to the vice-presidential level by the web's board of directors. Two are in the NBC-TV sales area, one in standards and prac-tices: Angus Robinson, director of central sales (out of Chicago) for the network, and Charles (Chick)

tentral sales tout of Chicago) for the network, and Charles (Chick) Abry, a general sales exec in N. Y., agot stripes. So did Ernest Lee Jahncke, who is head of the NBC Standards & Practices unit. Abry, once ABC-TV eastern sales boss, and Jahncke, a high-level lawyer at the same network, have worked under NBC prexy Bob Kintner for a longtime, both at ABC and now at NBC.

Robert L. Werner was named exec veep and general attorney for RCA at the last corporate board exec veep and general attorney for RCA at the last corporate board ago as a legal aide, and now also serves as a director of RCA Victor Distributing and RCA Communications.

Distributing and RCA Communications.

Educator Dr. Carroll V. Newsom was elected to both the RCA and NBC boards of directors. Mrs. Everett Needham Case, elected last September as a member of the RCA board, was also elected Friday to the NBC board, succeeding Mrs. Douglas Horton.

Newsom, president of N.Y.U., fills the spot left vacant by the death of Walter Bedell Smith.

Here's Hollywood' Getting Jan. Heave

"Here's Hollywood" is being can-celled officially by NBC-TV in January, and the 4:30-5 p.m. strip will be replaced by a new Bill Cullen-fronted audience participa-

Cullen-fronted audience participationer.

The Cullen stanza is tentatively tagged "Music Match."

This is the third daytime change planned by NBC-TV in January. First change definitely confirmed was the replacement of the 3:30 p.m. "From These Roots" by another soaper, "Five Daughters." Also firm now is the end of "It Could Be You" at 12:30 p.m. "You" slot will be taken by "Truth or Consequences," which in January will shift from noon anchorage. The noon slot will go to Art Stark's new panel stanza, "First Impressions."

CBS STICKS WITH 'GAME OF WEEK'

CBS-TV's "Game of the Week" will be around next season when the "play ball" cry goes up in mid-April.

Web, though in an economy move for the Saturday and Sunday move for the Saturday and Sunday baseball events, won't have no standby games if the selected big league tilt is rained out. In prior years, web had a standby crew ready in another city, if the scheduled game for one reason or an-other didn't come off.

Falstaff, via Dancer Fitzgerald-Sample, has picked up half-spon-sorship of the weekend series of games. Web feels sure that other sponsors will be lined up before the start.

the start.

Dizzy Dean will return for the eighth season and Peewee Reese for the third season, as, the ty sportscasters. As in previous seasons, the weekend games will not be seen in big league cities, nor in minor league cities, when the minor league teams are playing there.

Natch, He's Got a Book

Natch, He's Got a Book
Washington, Nov. 7.
Marquis Childs, St. Louis
Post-Dispatch Washington columnist, was the happy victim
of television overexposure
Sunday (5). He was on three
programs for a total of two
hours and 45 minutes.

It's not expected to hurt
sales of his novel about diplomacy, "The Peacemakers"
(Harrourt, Brace & World),
Childs was a panel member on
NBC-TV's half-hour "Meet
the Press," was interviewed
locally on WTTG-TV's "Mark
Evans Show" for 15 minutes,
and wound up with a two-hour
stint on Metropolitan Broadcasting Corp, "Open End" with
David Susskind.

B'cast Promotion Assn. in N.Y. Meet Rejects a Radio Counterpart of TIO; General Conclusion: 'Who Needs It'?

Berle's Bifocals

Berle's Bifocals

For the first time a telefilm
is being offered up for Oscar
consideration. It's the Dick
Powell Show entry of Oct. 24
starring Milton Berle, "Doyle
Against the House," with the
Four Star prexy listing Berle's
thesping outstanding enough
to warrant such consideration.
In fact Powell is doublingup on his enthusiasm, naturally also registering Berle's
performance for Emmy honors.

NBC to Abandon Ziegfeld Theatre, One Legiter Left

NBC-TV will be giving up its hold on the Ziegfeld Theatre, on New York's Sixth Ave., in precisely, a year. Some months back the same web let go the Hudson Theatre after a long association, although it still holds onto the Colonial on upper Broadway.

Web let its option with owner Billy Rose lapse last week, which means the present five-year contract on the Ziegfeld will end on Oct. 31, 1962. The tv history of this famous former legiter dates back to the days when C'm. David Sarnoff himself eviden. got involved in order to k-ald major color facilities for NBC-TV.

Before letting the option lapse, however, the NBC brass went to Perry Como and J. Walter Thompson, ad agency for Kraft, the same land the same land.

noweer, the NBC brass went to however, the NBC brass went to perry Como and J. Walter Thomp; son, ad agency for Kraft, the Como sponsor on NBC, because Como emanates on Wednesday nights from the Ziegfeld and, Indeed, is the only NBC personality using the theatre presently. Webb brass promised the star and the sponsor both that Como could have the major Brooklyn color facilities if he wants it next year—provided he returns again; or, if that was not satisfactory to Como, the network guaranteed to develop Studio 8-H at 30 Rockefeller Plaza into a color operation equally replete to the Ziegfeld, with seating for a large audience, full color chains, etc.

etc.
Ziegfeld owner Rose reportedly
asked for a large hike in payments
on the Ziegfeld and again wanted
a five-year deal. NBC didn't want

a five-year deal. NBC didn't want to make a longterm firm commitment, it's understood.

"Price Is Right" comes from the Colonial, the remaining NBC theatre. What the future holds for the Colonial is not known.

GRANT TINKER'S NBC PROGRAMMING SLOT

Grant Tinker has quit Benton & Bowles ad agency to go with NBC-TV as a general program exec under departmental chieftain Mort Werner. Tinker will head up program development for the web, a job that has not had a fulltimer since Gene Burr gave up his vice-presidency at the web several months ago.

It's likely that Tinker will eventually get a stripe to accompany his new post at NBC-TV.

Tinker gave notice early last week to his B&B boss Lee Rich.

nis new post at NBC-TV.
Tinker gave notice early last week to his B&B boss Lee Rich.
The new NBC-TV man has been veep and director of programming at the agency for two years. He once served as operations manager for NBC Radio, but that was before a five-year hitch with McCann-Erickson.

Kaselow's MBS Show

N. Y. Herald Tribune Madison Ave. columnist Joe Kaselow will bow with a network radio weekly series Sunday, Nov. 19. on the Mutual Broadcasting System.

Title of the show, to be aired Sundays from 2:35 to 2:45 p.m. will be, "About Advertising—Joseph Kaselow." He'll cover the ad biz In consumer terms and beyond. Madison Ave.

In these times of the organiza-tion man, the station promotion exers were sounding very inde-pendent at the annual seminar of the Broadcast Promotion Asso. in New York's Waldorf Astoria this week

week.
Subject of a workshop session
was: "Does Radio Need an RIO
'Radio Information Office similar
to tv's TIO?" Answer from both
panelists and rank and filers attending was a resounding "No."

panelists and rank and filers attending was a resounding "No."

Moderated by Robert Cheyne, sales promotion director of WHDH, Boston, the panel speakers were Jay Barrington, assistant to general manager of WDAF, Karsas City; John Gilbert, veepee and general manager of WXYZ, Detroit; and John V. B. Sullivan, veepee and general manager of WNEW, New York.

Sullivan and Barrington came

WNEW, New York.

Sullivan and Barrington came out fiatly against the idea of industry-wide promotion or a propaganda arm for the air medium. Neither felt the divergent interests of the country's 3,800 radio stations could be served by such an organization, that "image building" was a job to be done independently.

While criticians the leachter

While criticizing the infighting in the radio industry—the constant selling against the competition—Gilbert also figured the job of overall promotion was one that an industry couldn't do. organization

couldn't do.

The speakers were seconded unanimously from the floor. Storer Broadcasting's Chick Kelly summed it up, citing the orgs his group already belongs to—NAB, RAB, TvB, BPA, TIO and NAB radio and tv codes—and asking "who needs another industry association?"

who heeds another industry association?"

In other conference blz, the BPA announced plans for a traveling world communications exhibit in the fashion of the Good Ship Hope, U. S. traveling hospital ship. Org's first veepee Donald B. Curran, promotion director for ABC o&o's, said, "It's our desire to create better understanding of existing communications facilities and, in effect, to sell the world on communications. We shall reach all nations of the world with these latest broadcasting realities and hope to stimulate a desire in nations to equip themselves for worldwide communications participation."

cipation."

Ship will carry most of the modern radio and tv equipment including channel and frequency transmitters and portable power units.

mitters and portable power units.
Besides the Monday session on a RIO, BPAers held panels on station image building with Don Curran of ABC Radio moderating; saw the TIO presentation, "Television USA." heard ABC's news topper James Hagerty at luncheon (see separate story); and sat in on separate sessions defining market data required by ad agencies from various-sized markets. KYW's Mike Rupee headed up a session on headed up a session on

(Continued on page 52)

B'cast Promotion Men Hear Hagerty Plea To Help Bridge Info Gap

Help Bridge Info Gap

ABC News boss James C. Hagerty called on 700 members of the Broadcast Promotion Assn. on Monday 66 to assist "in bridging the information gap that exists in our industry." He felt that viewers preferred "cops and robbers" to the large amount of qualitative news and informational programming being put out nationally and locally by telecasters.

"You can plug (news and inforfational programs), as you plug entertainment programs," Hagerty told them. The BPA teamed up with the Radio & Television Executives Society to throw the luncheon at which Hagerty was guest speaker. It was one of the RTES Newsmaker series.

Haeerty felt that the broadcasting industry can lead in stemming "the growth of radicalism in the United States."

He said that America fails to pay (Continued on page 52)

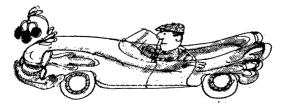
(Continued on page 52)

Off-Beat and On-Target

It's too bad the uncontrollable type of installment-buyer isn't as hilarious a subject as the comic strips have made him out to be. If he were, he could at least laugh all the way to the poor-house.

The fact is there's precious little laughter in the plight of any credit-crushed family that doesn't know where its next payment is coming from.

One such brooding brood—from a Washington, D. C. suburb—will be telling its story on next Wednesday night's "David Brinkley's Journal." With an annual income under \$6,000, this family now finds itself about \$6,000 in debt (aside from the obligations of a \$12,000 mortgage). "I guess," the woman-of-the-house will explain to viewers, "we were neon-signed to death."



In examining this serious, all-too-national

problem—he calls it "the high cost of prosperity"—commentator Brinkley will be hitting at the abuses of credit buying and not the practice per se.

Yet, it's dollars to deferred doughnuts that certain hypersensitive quarters will respond to the show with the charge (no pun intended) that David has maligned the whole institution.

THE ACCUSATION would be no wilder than the scatterings of hurt feelings that have followed other editions of "David Brinkley's Journal." From Florida's Cocoa Beach came the complaint that the show's essay on the honky-tonk, carnival-like side of that town was a slur not only on Cocoa Beach but against the dedicated missile program at adjoining Cape Canaveral. It was, of course, neither. It's fairly plain to any viewer, we think, that no missile was ever planned, built or launched by a cabaret singer.

No more relevant was the objection of Grosse Pte., Mich. to the program's "crime-does-pay" feature of three weeks ago, in which NBC cameras took viewers on a tour of several hoodlumowned homes in that otherwise respectable community.

We can see where no decent family would enjoy having the TV spotlight turned on the unsavory backgrounds of a few of their neighbors. But facts are facts, and we still have the film plus several items of smashed recording equipment to remind us of our visit.

UNUSUAL A SHOW as it is, "David Brinkley's Journal" is not one to go off half-cocked. With all the wordage that's been written about David's engagingly sardonic approach, it's sometimes overlooked that he's also one of the most *responsible* journalists on the American scene today.

In addition, the program's staffers—headed by Ted Yates, Stuart Schulberg and Bob Asman—make up as gifted a team as has ever been assembled for a public-affairs series. What's more, in producing this all-color, all-original-film show, they're given an absolutely free hand by the sponsors—the Douglas Fir Plywood Association and the Pittsburgh Plate Glass Company.

One of the surest and most immediate signs of the program's impact was a mash note written to NBC right after the premiere by movie producer Jerry Wald (movie producers, it should be noted, are not addicted to writing fan letters to TV networks).

Among the orchids in Mr. Wald's spontaneous, two-page tribute: "Please tell David Brinkley I was stunned by his brilliant opening show... he avoided, with meticulous care, the spirit of

imitation...not only intelligent, but a rare commentary on the world in which we live...the biggest step forward in TV reporting I've seen."

The exciting sessions of "David Brinkley's Journal" that followed the premiere have proved the opener was no freak. And viewers will continue to be fascinated, we're sure, by such items as tonight's sequence on the techniques of a Soviet spy in New York City and the forthcoming "biography of a tenement."



Brinkley will, of course, continue to explore the more frivolous aspects of our civilization as well. Sometime next month, for example, we'll be taken to Paris for a look-see at an artist who's launched an "art of fury" movement.

Swinging a bass fiddle over his head, the Frenchman will suddenly dash it—the fiddle, not the head—against a huge board in his studio. The fragments of the hapless instrument will then be nailed to the board, and the resultant "canvas" will be ready for a prospective buyer.

From where we're sitting, it sounds like the truly perfect gift for the man who knows everything about art but doesn't know what he likes.



VARIETY-ARB SYNDICATION CHART

VARIETY'S weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week six different markets are covered.

six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an eract picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable

Over the course of a year, ARB will tabulate a minimum of 24T markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

(*) ARB's September 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

BOSTON

STATIONS: WBZ, WHDH, WAC. *SURVEY DATES: SEPTEMBER 8-28, 1961

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	AV. TOP SYND RTG. RK. PROGRAM—DAY—TIME	ICATED PROGRAMS STA. DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION STA.	AV RTG
1. Gunsmoke (Sat. 10:00-10:30) . WHDH 2. Price Is Right; Bishop (Wed. 8:30-9) . WBZ 3. Wagon Train 'Wed. 7:30-8:30) . WBZ 4. Petry Mason (Sat. 7:30-8:30) . WHDH 4. Angel 'Wed. 9:00-9:30) . WHDH 4. I've Got A Secret (Wed. 9:30-10:00) . WHDH 5. Lawrence Welk 'Sat. 9:00-10:00) . WNAC 6. Bonna Reed 'Thurs. 8:30-8:30) . WNAC 7. Have Gun, Will Travel (Sat. 9:30-10) . WHDH 7. Groucho; Mitch 'Thurs. 10:00-10:30) . WBZ	40 1. Lock-Up; Pageant (Sat. 10:30) 37 2. Death Valley Days (Wed. 7:00) 34 3. Dang Robin; Thriller (Mon. 10:32) 4. Brothers Brannigan (Thurs. 10:0) 32 4. Sea Hunt (Tues. 7:30) 30 4. Quick Draw McGraw (Mon. 6:30:0) 29 5. Rescue 3 (Tues. 7:00) 28 5. Whirlybirds (Fri. 7:00)	WBZ U.S. Borax 30) WBZ Ziv-UA 1:30) WNAC CBS WBZ NBC Films WHDH Ziv-UA 9) WNAC Screen Gen WNAC Screen Gen WNAC MCA		51 28 38 35 28 35 28	Fight; Spare WNAC Local N-W-S; CBS News WHDH Mitch; Local Broad WBZ State Trooper WNAC Laramie WBZ Local N-W-S; CBS News WHDH Huntley-Brinkley WBZ Local N-W-S; CBS News WHDH Jim Backus Local N-W-S; CBS News WHDH Local N-W-S; CBS News WHDH	1 2 2 1 1 2 2 1
						9 .
PITTSBURGH		<u> </u>	WIIC.		RVEY DATES: SEPTEMBER 8-28	. 1961.

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: SEPTEMBER 8-28, 1961.

1. Real McCoys 'Thurs. 8:30-9:00' WLWA	1. Tightrepe: Pageant (Sat. 10:30) WAGA Screen Gems 27 2. Death Valley Days (Mon. 7:00) WSB U.S. Borax	28 25	64 Sat. Night MoviesWSB 69 Vikings WAGA	12
I. Gunsmoke 'Sat. 10:00-10:30'	37 3. Diverce Court (Mon. 8:09)	20	32 CheyenneWLWA Surfside 6WLWA	24 29
2. Have Gun, Will Travel (Sat. 9:30-10). WAGA	4. Whirlybirds; Political (Wed. 7:00)WSBCBS Films	18	47 Miami: Baseball	
3. 77 Sunset Strip (Fri. 9:00-10:00) WLWA	5. Huckleberry Heund (Thurs. \$:00) WSB Screen Gems 6. Sea Hunt (Fri. 7:00) WSB Ziv-UA	17 16	61 PanoramaWAGA 47 RawhideWAGA	17
4. Flintstones (Fri. 8:30-9:00)	31 (6. Third Man (Sat. 8:00)	16	22 Bonanza	26
5. Surfside 6 : Mon. 8:30-9:30	7. Deputy Dawg (Wed. 6:00)	15 15	58 PanoramaWAGA 60 American BandstandWLWA	\$ 7
6. Deputy (Sat. 9:00-9:30)WSB	7. Popeye (MonFri. 5:00)	10	RiverboatWAGA	ŝ
7. Connie Francis: Hawaiian Eye (Wed. 9:00-10:00)WLWA	27		Cimaron CityWAGA Overland TrailWAGA Action In AfternoonWAGA	5 8
7. My Three Sons (Thurs. 9:00-9:30)WLWA	27 8. Yogi Bear (Mon. 6:00) WSB Screen Gems	14	58 PanoramaWAGA	6
7. Dennis The Menace (Sun. 7:30-8:00). WAGA	8. Quick Draw McGraw (Tues, 6:00) WSB Screen Gems 8. Brothers Brannigan (Thurs, 7:00) WSB CBS Films	14 14	56 PanoramaWAGA 40 Rescue 8WLWA	10

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: SEPTEMBER 8-28, 1961.

· · · · · · · · · · · · · · · · · · ·				
1. Gunsmoke (Sat. 10:00-10:30)WBNS	46 1. Mike Hammer: Pagesmi (Sat. 19:30)WBNSMCA 2. Whirlybirds (Thurs. 7:00)WTVNCBS Films	30 21	63 Roaring 20's WTVN 47 Looking With Lorg WBNS	10 21
2. 77 Sunset Strip (Frl. 9:00-10:00)WTVN	37 [[CBS NewsWBNS	18
8. Have Gun, Will Travel (Sat. 9:30-10) WBNS	35 8. M Squad (Mon., Tues., Thurs., Frl.) WBNS MCA	16	30 77 Sunset Strip WTVN	37
4. Real McCoys (Thurs. 8:30-9:00)WTVN	84		Donna Reed	34 19
	•••		Cheyenne WTYN	22
5. Donna Reed (Thurs.)WTVN	4. Huckleberry Hound (Thurs. 5:30)WTVNScreen Gems	15	48 Home EditionWLWC	10
6. Flintstones (Fri. 8:30-9:00)WTVN	30		Huntley-Brinkley WLWC	13
6. My Three Sons (Thurs. 9:00-9:30)WTVN	5. Dangerous Robin (Fri. 10:30)WTVNZiv-UA 5. Rescue 8 (Mon. 7:00)WTVNScreen Gems	14	36 Michael Shayne WLWC 31 Looking With Long WBNS	14
7. Guestward Ho (Thurs. 7:30-8:00)WTVN	28	**	CBS NewsWBNS	20
8. Surfside 6 (Mon. 8:30-9:30) WTVN	6. Third Man (Thurs. 10:30)	13	35 Mitch; BackWLWC	19
	6. Two Faces West (Thurs. 7:30)		27 Guestward; Ozzie & Har. WTVN	28
9. Groucho; Mitch (Thurs. 10:00-10:30)WLWC	26 7. Yogi Bear (Wed. 6:30)WTVNScreen Gems	LZ.	41 Home Edition	11 15
9, Hawaiian Eye (Wed. 9:00-10:00)WTVN	28 8. Sea Hunt (Mon. 7:00)	11	24 Looking With LongWBNS	20
9. Wagon Train (Wed. 7:30-8:30)WLWC	26 3. Sea Hand (1151).		CBS NewsWBNS	20

NEW ORLEANS

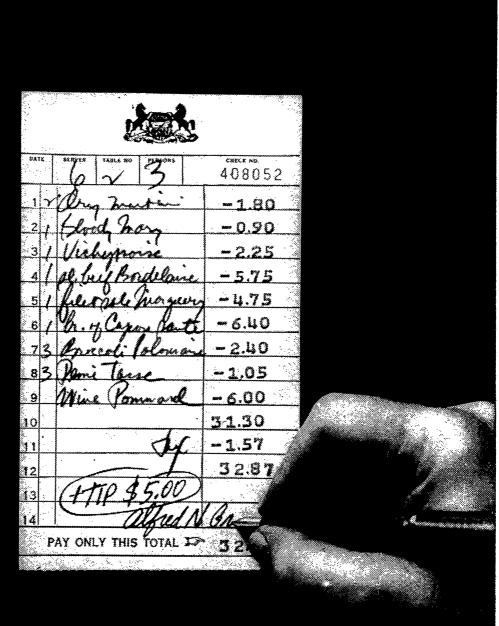
STATIONS: WWL, WDSU, WYUE. *SURVEY DATES: SEPTEMBER 8-28, 1961.

	*		<u> </u>	
1. Groucho; Mitch (Thurs. 9:00-10:00) WDSU	28 1. Brannigan; Mitch (Thurs. 9:39) WDSU CBS Films	38 7	2 Silents Please: KovaksWVUE	8
2. Joey Bishop; Local Shew		26 3	8 Sat. Night Movies WDSU	32
Wed. 7:30-8:90)WDSU	3. Marry A Millionaire (Fri. 10:00) WWL NTA		8 Third ManWDSU	12
8. Bonanza: Mystery	4. Leck-Up (Fri. 8:30)	22 3	5 77 Sunset Strip WVUE	21
Sat. 6:30-7:30; Sun. 8:00-9:00). WDSU	4. Two Faces West (Wed. 9:00)		5 Circle; Steel	20
8. Tall Man (Sat. 7:30-8:00)	32 5. Trackdown (Sat. 6:00)		6 News: Sports WWL	10
4. Laramie (Thurs. 6:30-7:30)	5. Yogi Bear (Mon. 5:00)		8 American Bandstand WVUE	Ť
4. Price Is Right; Wells Farge	6. Three Stooges (Fri. 5:00)		73 Project 4 WWL	` i
(Mon. 7:30-8:00)	(Sat. 9:36 a.m.)		Report To The People WWL	ĩ
4. Wagon Frain (Wed. 6:30-7:30) WDSU	31		American Bandstand WVUE	ā
5. Hitchcoc': 'Tues. 7:30-8:00'	30 7. Amos & Andy (Fri. 10:30)	19	News: Wea.; Spts.; Movie WWL	14
5. Depuly; Movie (Sat. 8:00-8:30) WDSU	7. Huckleberry Hound (Thurs, 5:00)WDSUScreen Gems		8 Bandstand: Dag Ham WVUE	Ř
5. Your Tife; DuPont (Sun. 9:30-10:00) WDSU	30 1. Huckieberry Hound (Thurs. 5.007 W DSO Screen Gents	10	Danustana, Dag Ham 11 1011	•

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: SEPTEMBER 8-28, 1961.

				
1. Guns: V Sat. 10:00-10:30:	43 1. Shotgun Slade (Sat. 7:00)		O Pinb; Show	10
2. Perry 7 389a (Sat. 7:30-8:30) WMAR	32 2. Brothers Brannigan (Thurs, 7:30) WBAL CBS Films		5 Sports Spec	15
	30 3. Manhunt (Thurs. 10:30)	13 2	9 Mitch; Local ShowWBAL	23
3. Have Civit, Will Travel (Sat. 9:30-10) WMAR	4. Blue Angels (Tues. 7:00)	11 3	7 CBS News; Final; Wea WMAR	14
3. My Thr. Sons (Thurs. 9:00-9:30) WJZ	30 4. Death Valley Days (Wed. 7:00)WBAL U.S. Borax	11 3	3 CBS News; Final; Wea WMAR	
3. Real Me 1978 Thurs. 8:30-9:001 WJZ	30 5. San Francisco Beat (Tues. 6:30)WMAR CBS Films	10 4	5 Huntley-BrinkleyWBAL	17 10
3. 77 Sunset Strip (Fri. 9:00-10:00) WJZ	30		News; Wea.; Sports WBAL	5
	so 6. Bugs Bunny (Thurs. 7:00)	9 3	3 CBS News; Final; Wea WMAR	14
4. Groucho: Mitch (Thurs. 10:00-10:30) WBAL	29 6. Bugs Bunny (Thurs. 7:00) WBAL UAA 6. Whirlybirds (Wed. 6:30) WMAR CBS Films		7 News; Wea.; Sports WBAL	4
5. Hawaiian Eye; Local Show		25.0	Huntley-Brinkley WBAL	â
Wed. 9:00-10:00)WJZ	28 7. Yogi Bear (Mon. 7:00)	8 3	0 Final; Wea.; CBS NewsWMAR	13
6. Flint :es (Fri. 8:30-9:00)	27 8. Huckleberry Hound (Fri. 7:00) WJZ Screen Gems	7. 2	7 CBS News; Final; Wea WMAR	12
6. Surfside 6 (Mon. 8:30-9:30)	27 8. Highway Patrol (MonFri. 6:00) WMAR Ziv-UA		2 5 O'Clock Show WBAL	8
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Living it up...on nothing down

Now a community as the fact process drive the experimental facts the average the a anest construction apartic, of the executive part movement American account to protect of the

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THE CBS OWNED RADIO STATIONS

WCBS . WBBM

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MNATE OF THE EXPENSE OF THE CONTROL OF THE SEC.

DANNY KAYE SHOW DANNY KAYE SHOW
With Phyllis Avery, Alice Backes,
Jesslyn Fax, Barry Livingston,
James Milhollin, Bert Freed,
Paul Mazursky, Barbara Morricon: Dave Rose orch
Pr. Jucers: Bud Yorkin, Norman
Lear

Lear Dissetor: Yorkin Director: Yorkin Wri ers: Lear, Hal Kanter 6) Mins., Mon. (6). 9 p.m. GF VERAL MOTORS CBS-TV (tape)

CB-TV (tape)

Donn Kaye, General Motors of centercainer, paid his onceasing visit to two CBS Monday and music special with results approximating his initial GM entry of its season—an enormous talent for fully realized because of inal content of the material. Occasionally the numer article was there, for the content with the content of to tally realized because of ina create material. Occasionally
the numer article was there, for
example, when he recreated his
entired half vocal bit and again
commend up the fairy pipers at
p'a Or in the plaintive melody
when which he finaled the show.

w: which he finaled the show.

Kee is a rare, unique item in

Show biz, with this politicated

charm and ageless qualities of in
movorce that are invariably pleas
ing entertaining and heart warm
ing But these are qualities, too,

that are brought to life and bloom

only when the specially-tailored

material matches the talent.

For the most part the attempt

material matches the talent.

For the most part the attempt
to litch the format t'as others see
us": hesitantly to a serious vein
slowed it down considerably and
overemphasized this phase of Kaye
to the detriment of the carefree,
frolicking comic. Not enough of
the Norman Lear-Hal Kanter writing contrib was in that rarefied ing contrib was in that rarefied Kaye domain.

Kaye domain.

The point to the panto skit on "a man is many things to many people" (portraying Kaye in multiple shapes, sizes and physiognomic exercises was made very quickly and lost its force by endless examples. As a suave Prince attending a society cocktail party and being hypnotized to act as a six-year-old, his enchanting qualities were given full play, but unfortunately the skit was contrived and ridiculous. His novelty tune on is and isn't was one of the lesser contributions, hardly rising above the level of cuteness.

Kaye worked practically the

Kaye worked practically the hole hour, even into the GM com-ercials, giving them the same the nercials, giving them the same dedication as the show itself (And. dedication as the show user (Anu, as is inevitable, the performer suffered by doubling in brass).

Rose.

EXPOSURE
With Connie Page, Bob Gleason,
Charlotte Paul Groshell, Ed
Groshell, Melvin Voorhees
Producer: Connie Page
Director: Paul Herlinger
30 Mins.; Friday, 10 p.m.
KTNT-TV, Seattle

This new format of "Exposure" features guests each week, with producer Connie Page and Bob Gleason on each program and it's a good one. Previously the program had a four or five-man panel, with one guest with one guest.

gram had a four or five-man panel, with one guest.

This first program with new format featured writers Charlotte Paul Groshell (Mrs. Edv. Ed Groshell and Melvin Voorhees with literate, practical talk on how to gen manuscripts published, the perils and satisfaction of authorship and the changing face and content of daily newspapers.

The Groshells (she is non-fiction book and magazine author; he is former Chicago newspaperman) recently sold the weekly Snoqualmie Valley Record and are pursuing freelance careers. Voorhees is former editor of daily Tacoma Times (now defunct) and is associate editor of the weekly Scattle Argus. Groshell said change from Chicago daily, with eight editions a day, to weekly deadline had not brought any appreciable lessening in pressure. Mr. Groshell told of her relations with publishers and constant r. writing she does. Voorhees, on the other hand, said he does not do any rewriting; he also had interesting views on changes in dailes, saying most these days aren't interested in competition for news and play down "crusadint," aspects, formerly so important in operations.

Connie Page and Gleason had

CHEVROLET GOLDEN ANNI-

CHEVROLET GOLDEN ANNI VERSARY With James Arness, Art Carney Nanette Frabray, Tony Randall Elleen Rodgers, Allen Case Producer: Burt Shevelove Director: Sid Smith

Writers: Larry Gelbart, Gary Bel-Musical Director: Harry Zimmer-

Musical Director.

man

60 Mins.; Fri. (3), 8:30 p.m.
CHEVROLET
CBS-TV, from H'wood (tape)
(Cimpbell-Ewald)

This season may go down as the year tv discovered nostalgia. Last

sions into the past scheduled including a Leland Hayward production of Walter Lord's "The Good Years."

It's getting kind of eerie, with the threat of fallout making the future so doubtful, that the has nothing to look forward to but the past. It also gets a bit tiring to see a production number of "Won't You Be My Little Bumble Bec"twice within a one-week period. It was done on the Ziegfeld show). Nostalgia is okay but at this rate twill run it right into the ground. Chevrolet's run-back into Americana was pegged on "We've had our faults and we've had our laughs." a line given to host James Arness to open the show. His "Gunsmoke" six-shooter is less corny. At any rate, the show displayed none of the faults, few of the virtues and fewer of the laughs.

Even with the "Bumble Bec" buzz the musical portions of the show came out way ahead of the comedy segments. If they can use an old song, an old sketch from some of the well-remembered musicomedy revues could have served as well. Parodies of a tv panel show and different styles of pic-making are tired topics that don't belong to the past and offer nothing for the present.

Musically, however, the show had plenty of bounce. Whoever dug up "When It's Nighttime in Italy It's Wednesday Over Here." rates commendation as does Buster Davis who worked with producer Burt Shevelove on the special material The opening "Half-Century Canatata, although styled after a Frank Sullivan Christmas saiute with names, names, names, had a lot of humor all its own.

The principals Art Carney, Tony Randall, Namette Fabray, Eleen Rodgers and Allen Case, kept the vintage songs alive but most of them were tripped up by the sketches.

Chevrolet, however, had a good hour with plenty of time to plug

them were tripped up -, sketches.
Chevrolet, however, had a good hour with plenty of time to plug away for its cars and a premium disk which almost every manufacturer seems to be latching on to these days to the advantage of the company morgues. Gros.

CITY OF MAGIC
With Alexander Seourby, narrator
Producers: Seymour N. Siegel,
John De Prospo
Director: Frank Rosa
Writer: Ben Kerner
Music: Ulysses Kay
45 Mins.: Sunday (5), 11:30 a.m.
WNBC-TV (film)
A documentary film prepared CITY OF MAGIC

45 Mins.; Sunday (5), 11:30 a.m.
WNBC-TV (film)
A documentary film, prepared by the WNYC film unit and called "City of Magic," was presented last Sunday (5) on WNBC-TV. With dramatic narration by Alexander Scourby, pic essayed h.w York City and its inhabitants in engrossing and rhythmic fashion, which effectively captured the pulse of this metropolis at work and play. Frank Rosa's camera documented the city through the action of its harbor, rail terminals, airports, various segments of its industry from fashion to bread, and its entertainment from zoos to Tirles Square. Also included were shots of Gotham caught in the atmosphere of the seasons from summer at Coney Island to fall and the Macy parade to Christmas shopping and the Chinese New Year.

Ben Kerner's script highlighted

Snopping and the Comese Rev.

Ben Kerner's script highlighted some of the city's historical data and, in often quite poetic terms, brought colorful and dramatic ataren't interested in competition for news and play down "crusadin." aspects, formerly so important in operations.

Connie Page and Gleason had the right questions and moved the film moving in smooth transitions right along. If guests on co ing programs are as articulate are subjects as interesting, this sites at attract attention in the Pu-ct Sound country. Reed.

A RETURN TO STUD'S PLACE (Festival)

With Study Terkel, Beverly Young-er, Win Stracke, Chet Roble Producer-Director: Jim McPharlin 30 Mins., Mon. (6), 9:30 p.m. WTTW. Chicago (tape)

The old "Chicago Style" tele-vision is dismissed in some circles today as primitive programming that has been sentimentally ag-grandized in memory. Fortunately some kinescopes remain to give argument.

One such kinnie was incorre-

One such kinnie was incorporated into a re-creation of "Studs' Place" by WTTW, the educational station, last Monday (6). As a one-Place" by WTTW, the educational station, last Monday (6). As a one-shot installment in the station's cultural series, "Festival," the old show which had been on both ABC-TV and NBC-TV in the early 50s; was supposed to exemplify the use of tv as an art form; It was an appropriate choice. The 15-minute kinnie proved how well—and with what flavor—the show was done in those days; and the live presentation, with the original cast reassembled, served to prove it could still be done if anyone desired it. sired it.

one thing came through clearly: what "Studs' Place" had that is generally lacking in tv today was style. It had a mood all its own and a down-to-earthness distinct from any sort of belabored folksi-

from any sort of belabored folksiness more common to contemporary tv. It also had a way of recognizing cultural things in a nonartsy, non-poinpous way.

Studs' Place, as the educational two mounting reminded, was a poor man's restaurant proprietored by Studs Terkel, with Gracie the waitress (Beverly Younger). Win the hardy man (Win Stracke) and Chet the piano player (Chet Roble) as the running characters. The semi-improvised storylines usually turned on whatever characters came into the restaurant.

semi-improvised storylines usually turned on whatever characters came into the restaurant.

In WTTW's "Return," the running cast turns up at the old place for a sentimental last look before the wreckers get at it. The kinnie is worked in as a flashback to the time Studs was taking elocution lessons in preparation for an audition for a tv quiz show. Turns out that in learning to speak better he's rejected because his speech lacks color or genuineness. The live part was keyed to the same gentle humor.

Michael Lowenstein created an

Michael Lowenstein created an excellent replica of the old set in a gone-to-ruin state, and Jim Mc-Pharlin caught the essential tone in his stylistic direction. Les.

REPORTER'S NOTEBOOK With Dale Clark, James C. Davis, Ed Rogers, Hugh Schutte, Iver-

son Lord Producer: Dale Clark Director: Bob Doty 30 Mins., Thurs. (26) 10:30 p.m. WAGA-TV, Atlanta (tape)

WAGA-TV, Atlanta (tape)

This is a continuing monthly program, which attracts considerable attention to this Storer chain mouthpiece, especially when they get such a figure as Rep. James C. Davis, Georgia's Fifth District Congressman, to air his views—always straight from the hip—on national affairs

Rep. Davis has always been vocal on his likes and dislikes tespecially the latter) about what goes on in Washington, D. C., and the globil scene as well.

In his outing on "Reporter's Notebook" he spoke out in somewhat violent terms against this country's foreign aid program and lambasted the Peace Corps, denouncing both as utter wastes of money. money.

A panel type program, with Dale Clark, WAGA-TV news director, as moderator. Rep. Davis answered questions fired at him by Ed Rog-ers, of United Press-International, Hugh Schutte, of Associated Press and Iverson Lord, WAGA-TV news staffer

Davis let fly both barrels against just about all the major policies of President Kennedy's administration,

tration,

He' was especially vehement when he described the Peace Corps as "one of the most unwise, useless pieces of duplicated legislation ever enacted by the government." He told his inquisitors he had opposed it as vigorously as possible from the start and plans to continue to do so.

While he was swinging verbally against the Kennedy regime (he's a Democrat, of course) Rep. Davis took occasion to speak out against the minimum wage bill as being "unconstitutional" and added that

(Continued on page 52)

...... **Tele Follow-Up Comment**

and creative.

ploration well worth the network time.

The show could, naturally, skim only the highlights, through some pleasant performers of this day, and through film clips of that period. Selections were generally good, but seemed to give a completely one-sided picture of the period. It was a decade full of travail, it opened just a few months after the stock market crash of 1929 and wound up with Hitler's legions on the move. Paul Whiteman's commentary indicated that as the times were grayer, the music became gayer. The arts counterpointed the bleak times. Hitler's legions on the move. Paul Whiteman's commentary indicated that as the times were grayer, the music became gayer. The arts counterpointed the bleak times. With the show concerning itself with these two extremes, there seemed to be a pulling at a non-existant centre. Indeed, what was one of the major numbers of the decade and virtually its theme song was completely forgotten—"Brothers Can You Spare a Dime?" The performers included Dorothy Loudon, who seemed to have trouble containing herself and staying within the demands of the script; Bill Hayes, a pleasant tenor; Blossom Dearie, a singer of distinctition in the intimeries, and Count Basie whose orchestra emulated the days of the old Famous Door. John Bubbles similarly gave worthy interpretations.

The film clips were especially arresting. The big band era was at its zenith. The music of Benny Goodman and his famous quartet comprised one of the films of the period. There was the "Who's Araid of the Big Bad Wolf?" Disney sequence, a clip of "early", Rudy Vallee. Myrna Loy, Dick Powell and Joan Blondell clips also gave a sampling of the filmed musical efforts of the era.

There was no fault with the individual selections or their renditions, only that the show gave an incomplete sampling of the period.

Dinah Shore Show

Dinah Shore Show
There was some poor casting and poor taste in the second outing of the new season for NBC-TV's "Dinah Shore Show." Friday (3) night. Perhaps, poor casting in reference to Dean Martin is too strong a rap, but the man projected by Martin was strictly out of the clan school—high on drink, low on women, replete with tasteless cracks and innuendos.

In a dou with Miss Shore, one of those "Two Sleeply People" calizing spoofs, Martin cracked "Shut your southern mouth." However Miss Shore might have taken it, the crack seemed to irritate the screen and the image of Miss Shore.

Shore.

Other guestar on the hourlong outing was Donald O'Connor, who did some fancy, enjoyable stepping. Most of the pop songs rerdered by Miss Shore were fetching and fun. When Martin did a straight number he came over winning. The in hetween material for straight number he came over win-ning. The in-between material, for the most part, given to the artists was weak and unfunny. The ma-terial hardly sustained the hour. Horo.

The Twentieth Century
This CBS-TV series dug up some great old film clips Sunday (6) in its reprise of the career of the late Alfred E. Smith, the four-time governor of N.Y. State and the first Roman Catholic candidate for the U.S. Presidency. Al Smith's relevance to the contemporary scene was underlined by Robert Moses who pointed out in the show's preface that Smith's defeatin 1928 paved the way for the victory of another Catholic, John F. Kennedy, in 1960.

Beyond that, this stanza succeeded in bringing to life one of the last of the oldstyle fampoyant politicians who reached fils peak as a popular figure in the 1920s and then rapidly faded from the scene in the 1930s, a clearly bitter man eclipsed by a new style of public leader. In rapid, but accurate strokes, this show caught. Smith's rise and decline with all the flavor of the period. In the half-hour's compass was some

Du Pont Show of the Week The DuPont "Show of the Week" Explored one of the golden periods of popular music on its Sunday (5) outing on NBC-TV. The best music for the decade of the 30's has survived to this day. Many of its composers around then are still active and creative. In all, a musical exploration well worth the network time.

The show could, naturally, skim only the highlights, through some pleasant performers of this day, and through film clips of that period. Selections were generally good, but seemed to give a completely one-sided picture of the period. It was a decade full of

David Brinkley's Journal

David Brinkley's Journal
Two faces of neutralism were
drawn with quick, sure strokes on
David Brinkley's NBC-TY stanza
last Wednesday night (1). In focus
were British Guiana, in South
America, and Cambodia, in South
America, and Cambodia, in South
cast Africa, two nations widely
diverse in culture but similar in
their strategical aim to make hay
out of the U.S.-Soviet cold war.
First quarter hour of the Brinkley show covered the Guiana election campaign which recently led
to the victory of Dr. Cheddi Jagan,
an open supporter of Cuba's Castro. Although several months behind the current headlines about
Jagan's attempt to romance U.S.
aid, this segment provided an invaluable glimpse of the Guiana
scene and its racial divisions.
Second half of the show cen-

scene and its racial divisions.
Second half of the show centered on highly videogenic Cambodia where, according to Brinkley, "neutrality can be fun."
Amidst shots of dancing girls and
ancient religious shrines, there,
was seen the steady and generous
flow of aid coming from all points
of the globe including the U.S.,
Red China, France, Russia, etc.,
all as a result of the country's reflusal to commit itself to one of
the power blocs.

It was a fascinating show where

If was a fascinating show whose only shortcoming was its brief half-four duration. Herm.

CBS Reports

CBS Reports

Best thing about many of the Fred W. Friendly pubaffairs telecasts on CBS is that they enable
Americans to see themselves as
others see them. Nothing could
be more revealing, especially handled by experts like Friendly, Eric
Sevareid, Charles Kuralt and
producer like Stephen Fleischman.
"Brazil—the Rude Awakening,"
which was the "CBS Reports"
show in question last Thursday (2)
was obviously not about the United

snow in question last Trursday (2) was obviously not about the United States, but what Brazilians think of the United States and what the United States must ultimately do to preserve honor, dignity and friendship came across during the hour.

friendship came across during the hour.

Sevareid was host and Kuralt, the CBS Latino correspondent, worked their points neatly. The film footage at almost any point during the course of the 10 p.m. program was competent and, in a few instances—such as the ones showing the mass of slum shacks backgrounded by the contemporary beauty of Brazilia—were excellent.

Only shame is that not more people watch "CBS Reports."

Dick Van Dyke Show

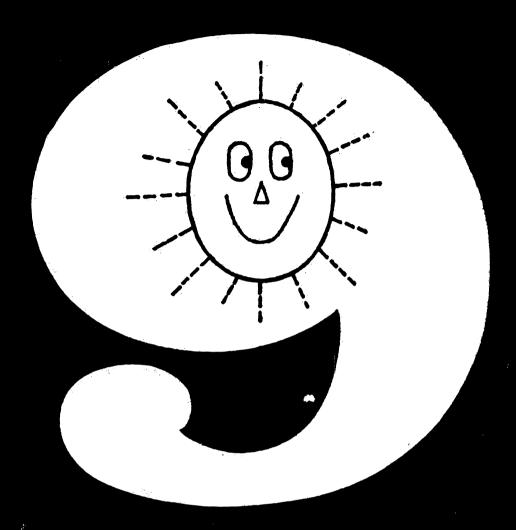
A second critical look at "The Dick Van Dyke Show" merely reaffirms the original impression that good talent plus mediocre material equals waste of good talent. Among the voluntary prisoners in this particular fortune cookie factory (Calvada-CBS) are the star and Mary Tyler Moore, one of the more appealing domestic couples now operating in the medium, which more and more is being overrum by totally innocuous little goody-goody groups playing house. Not that the "Van Dyke Show" is any less a show than most others of its genre. It's just that one can barely flick on the set anymore without being confronted by gome utterly atypical "typical American family."

On this edition, Van Dyke and wife mere termined and the set anymore without being confronted by gome utterly atypical "typical American family."

cal "typical American family."

On this edition, Van Dyke and wife went reminiscing about their first meeting (in a USO show) for the benefit of their charge, Larry Mathews. Seems papa made a "bad first impression" by stepping on mama's teenie-weenie toes while

(Continued on page 54)



Chicagos dressed to the 9s

ngn-ti — chicago

Foreign Television Reviews

MAIGRET (Shadow Play)

(Shadow Play)
With Rupert Davies, Ewen Solon,
Nan Merriot-Watson, Delena
Kidd, Michael Barrington, Sally
Latimer, Daniel Thorndike, Robet Bernal, Anne Pichon, Topsy
Jane, Richard Martin, Ruth Tay-

Jane, Richard Martin, r lor, John Simpson Writer: Giles Cooper Director: John Harrison 50 Mins.; Mon., 9:25 p.m., BBC-TV, from London

BBC-TV, from London
Kicking off a new series of 13
'Maigret,' adapted from stories
by Georges Simenon, promised to
maintain the same high standard
as before. The initialler, "Shadow
Play," adroitly adapted by Giles
Coper, was remarkable for its
atmosphere and the clockwork precyton of its plot, and the skein,
produced by the BBC in association with Winwell Productions,
also allows Rupert Davies to repeat his solid and three-dimensional portrait of Maigret, supported by Ewen Solon incisively
as the faithful assistant, Lucas.
The opener concerned a murder

as the ratthful assistant, Lucas.
The opener concerned a murder
in a Paris apartment-block. The
victim had a girl-friend, a wife,
and an ex-wife, together with a
dissolute son, all of whom had
reason to profit by his death. Although the solution was long in reason to profit by his death. Although the solution was long in view, tension was maintained in the methods of sleuthing, and the final twist, although not as tortuous as it might be, packed a nice surprise.

surprise.

But "Maigret's" chief asset is its foundation in the life of the city, cunningly recreated here, and in the humane, nimble-minded figure of Maigret himself. Davies succeeded in establishing a person, and not a clue-hunting automaton, and John Harrison's direction was effectively subdued, yet pointed.

effectively subdued, yet pointed.
Thesp support was okay, with
good cameos from Anne Pichon
as the neurotic first wife, Delena
Kidd as the man's mistress, and
Nan Marriot-Wafson as the concierge. It was a stylish opening,
which compensated for blood-andthunder by guile in the characterization.

STUDIO ONE
With Mina, Don Lurio, Kessler
Twins, Blackburn Twins, Marcei Amont, Mac Ronay, Renata
Mauro, Matison Trio, Cetra
Quartet, Emilio Pericoli, Bluebell line, Barrison Sisters, Bruno
Canfora Orch.
Producer: Guido Sacerdote
Director: Enrico Falqui
90 Mins.; Sci., 9:15 p.m..
RAI-TV, from Rome
"Studio One" Rai-TV's new win-

"Studio One," Rai-TV's new win-ter variety show, should help the Italian video public forget a num-ber of recent disappointing pre-sentations by the Italo telenet. It sentations by the Italo telenef. It has class, taste, a richness in talent and audio - visual entertainment values, and pace and looks insured a steadily high - flying rating throughout its cold-weather run, repeating the success enjoyed last year by the same producer-director team's "Glardino D'Inverno" (Win-ter Garden) ter Garden).

This is not to say that the first stanza of this highly elegant series was without faults or peccadillos. For example, it lacks the dominant For example, it lacks the dominant personality that was last year's Henri Salvador to bring it all together—though its current star, Mina, has the ability to become just that in the next few weeks. Her first, largely introductory presentation indicated she has the personality, the voice, as well as the dancing, acting and emceeing ingredients to develop rapidly into a major personality in a very short time. Already the owner of Italy's most interesting and versatile voices, Mina has matured in every respect, and with proper application, the sky could be the limit.

But Mina is by no means the

But Mina is by no means the on v star of "Studio One"—in fact, there seem almost too many of them, so much so that the initial S. in seemed to be in a hurry to present them all before the curtain content of the conte rath: down. Among the repeat facision instruments as well as looke. who double as vocal emcees 55 Mins.; Ties., 8 p.m.
and as stars, with and without
their terp mentor, Don Lurid, and
other repeater and probably the
show's current major asset, before line in deadpan patter, was
and behind the scenes. His dances, strangely embedded as an Italian

his imaginative choreography, even the style he gives the various pres-entations, obviously in tandem with director Enrico Falqui, leave a last-

entations, obviously in tandem with director Enrico Falqui, leave a lasting imprint on the entire show. His staging of the "one-step" spoof is outstanding. The Blackburn Twins impressed with their mirror routine, while a not her import grouping, the Mattison Trio, registered strongly with a breathtaking acro-tap routine near opening. Marcel Amont did a likeable turn in singing his "Cricket" song though upcoming weeks will tell how strong a repertoire has. Top impact came from the Cetra Quartet, especially in a song-andmime special. "Fantomas," and they'll be valuable repeaters on the show. Newcomers Emilio Pericoli and Renata Mauro, booked to sing and act out semi-serious reenactshow. Newcomers Emilio Pericoli and Renata Mauro, booked to sing and act out semi-serious reenactments of eras and or fads ("The 20's" was first week theme in between effective film clips of area touched, were likewise very effective and versatile. Comedian MacRonay blew hot and cold with his blackouts, some hilariously funny, others falling flat. He could have been used to better advantage, especially in opener. Finally, talent roster was completed by Bluebell line, good as usual but littleused in this first show, and with Umberto Bindi, current authorsinger sensation, inaugurating a series of weekly guestints on "Studio One."

Though a few of transitions were

"Studio One."
Though a few of transitions were rough, Antonello Falqui's direction of this intricate complex was well-raced and always inventive, with a particular accent on camerawork, consistently topnotch. Sets, cosparticular accent on cannot consistently topnotch. Sets, costumes, orchestra, and other show facets in kind. Saturday night hat once more become tv night in Hawk.

PLAY YOU'R HUNCH
With Jack Jackson, Barry Craine,
Julie Alexander, orch under
Harry Rabinowitz
Producers: Stewart Morris, Bill
Cotton Jr.
30 Mins.; Tues., 7:30 p.m.
BBC-TV, from London

BBC-TV, from London

Although it's the custom for quiz shows to receive only rock-bottom intelligence on behalf of contestants, "Play Your Bunch," devised by Mark Goodman and Bill Todman and presented by arrangement with Maurice Winnick, seemed to be aimed at congenital idiots.

A pair of married couples competed, and had to get three problems right to win. What they won was left obscure—but they surely couldn't have been doing it for fun. The puzzles included spotting a blonde child from a set of three, with their heads covered in a sheet; guessing how many out of a horde of people all belonged to a single family; identifying drummer Eric Delaney, disguised in wig and whiskers with two other skinmer: guessing the height of a con-

and whiskers with two other skinmen; guessing the height of a contortionist, who appeared contorted;
and so on, ad nauseam, infinitum,
and horridendum.

In between the conundrums,
emcee Jack Jackson asked names
and addresses of the performers
and passed the time of the Idiotic
day with them. If the program had
an asset, it was that, at least, the
puzzles were all visual. But, in this
case, out of sight didn't mean out
of mind. of mind.

Stewart Morris and Bill Cotton Stewart Morris and Bill Cotto Jr., the joint producers, share the blame for the palsied presentation, and Jack Jackson, a know edgeable disk-jockey, should ge back to his platters. Otta.

CALL FOR CAESAR
With Alfred Marks, Freddie Earle,
Anthony Bate, Nancy Nevinson,
Elizabeth MacLennan, Geoffrey
Chater, John Abineri, Roger
Maxwell, Frank Coda, Tom
Adams, Harold Berens, Ted Carson, David Franks, Douglas Bradley-Smith, Namny Michael, Tom
Payne, Peter Brayhem, Howard
Kingsley, Lynn Williams, Pat
Roberts, Valerie Welsh, Vicki
Woolf, Gillian Watt, Rita WilHams

liams Writer: Roger Marshall Director: Douglas Hurn 55 Mins.; Tues., 8 p.m. Associated-Rediffusion, from Lon-

smartie in this new skein. Idea wanted to give a like to the old was that Marks, as the get-rich quick Caesar, was enlisted as aid by Mama (Nancy Nevinson), whose spaghetti house was threatened with destruction by a property developer. Meanwhile, a shady character who'd stood bail for Caesar in a court case, threatened caesar in a court case, threatened withdraw said bail if he didn't get Mama out.

The wanted to give a like to the old ton in the "interview" bit; and outstanding in the costumed, carl-caured sketch of the "Three Mus-keets."

Apart from the writing and acting abilities of Wayne & Shuster, leading for its constant to Don apair should direct salaams to Don its difference of the property of the show's star, Shirley loss of wayne & Shuster, leading for caesar in a court case, threatened the loss of wayne & Shuster, leading for caesar in a court case, threatened the show's star, Shirley loss of wayne & Shuster, leading for caesar in a court case, threatened with destruction by a property star outstanding in the costumed, carl-caured sketch of the "Three Mus-keers."

Apart from the writing and acting a billities of Wayne & Shuster, leading from the writing and acting a billities of wayne & Shuster, leading from the writing and acting a billities of wayne & Shuster, leading from the writing and acting a billities of wayne & Shuster, leading from the writing and acting from the writing and star outstanding in the costumed, carl-caured sketch of the "Three Mus-keers."

Apart from the writing and acting the writing and acting a star of the writing and star outstanding in the costumed, carl-caured sketch of the "Three Mus-keers."

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Apart from the writing and star outstanding in the costumed, carl-caured sketch of the "Three Mus-keers."

Apart from the writing and outstanding in the costumed, carl-caured sketch of the "Three Mus-keers."

Apart from

to withdraw said bail if he didn't get Mama out. The character called out for an effervescent type who could make small-scale deceit attractive. It didn't come naturally to Marks, who tried hard but lacked the essential Latin warmth. The production was tricked out with music and some musicomedy capers, in an attempt to suggest the Italian penchant for an aria.

Douglas Hurn directed without much finesse, and the only incidental pleasures occurred in such minor and irrelevant episodes as Marks selling a non-existent horse to a Colonel in a Turkish bath. This had the right touch of fooling, but it lasted only a couple of minutes.

THE RAG TRADE
With Peter Jones, Miriam Karlin,
Reg Varney, Esma Cannon, Shella Hancock, Keith Smith, Max
Bacon, Ann Beach, Barbara
Windsor, Tonl Palmer, Judy
Carne, Rita Smythe
Producer: Dennis Main Wilson
Writers: Ronald Wolfe, Ronald
Chaenas

Producer: Dennis Main Wilson Writers: Ronald Wolfe, Ronald Chesney.
30 Mins., Fri., 8 p.m.
BBC-TV, from London
Scrabbling around to find a new locale for a comedy skein, BBC-TV.
Having found the setting, however, they seemed to rely on a tired old situation which might have been found anywhere. Thus, this opener remained a broken promise, though there was sufficient incidental fun to suggest that it might find the right groove later.

to suggest that it might find the right groove later.

Peter Jones was the boss of a small workroom turning out dresses to order. There was a rush request for a new style to be created in a few hours, with a lush contract depending on it. So Jones commanded his layabout staff of gals to get husy. Delaying panics inmanded his layabout staff of gais to get busy. Delaying panics in-cluded strike action by the head girl (Miriam Karlin), the arrival of a baby whose mother was one of the workers and had to conceal him from the boss, and finally the

Ing workers and had to concean
him from the boss, and finally the
material ran out, so that only half
the skirt could be made.

Quite a few half-hearted yoks
were roused, particularly by Esma
Cannon, as a daffy stitcher, Sheila
Hancock, the dumb belle of the lot,
and Miriam Karlin, as the belligerent forewoman alert for her
rights. But the laughs were largely
in spite of the script, which kept
a fair pace in the plotting but
hadn't much in the way of wit.
Peter Jones had little to do but
look harassed and put on one of
his funny voices, but the girls
promised to blend well and the
atmosphere was crisp and authentic.

tic.
Dennis Main Wilson's production
was deft, and such farcical capers
the behalf milk on an as warming the baby's milk on an electric iron made their simple electric iron made their simple effect. Somewhat more astringency and sharpness in the dialog would work wonders with "The Rag Trade," for the ingredients were present without the sauce. Otta.

HILLO RACTIME

HULLO KACTIME With Gloria de Haven, Maurice Kaufman, Peter Sallis, Pearl Nunez, Olaf Pooley, Raymond Huntley, Margery Manners, Betty Huntley, Margery Manners, Betty England, George Baron, Ken Barnes, Jimmy Verity, Ian Flem-ing, Terence Knapp, Betty Card-no, Stella Tanner, Carol Brett, Coral Atkins, Raymond Rollett, Sydney Keith, Joan Emney, the Larry Gordon Dancers, the Georg Mitchell Singers, orch un-der Eric Robinson

der Eric Robinson Producer: Douglas Moodie Writer: David Whitaker

Writer: David Whitaker
75 Mins., Sun., 8:30 p.m.
BBC-TV, from London
Loosely based on an incident in the life of impresario Albert de Courville, 'Hullo Ragtime' was a passable exercise in nostalgia, dredging up some nice pre-1914 melodies and sprinkling them amonst a plot that seemed to be assembled from every musicomedy convention in the book

De Courville (Maurice Kaufman)

To Wayne & Shuster, the dance numbers and the interpolated warbling of Sylvia Murphy in her single ballad, "You Brought a New Kind of Love to Me."

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The comedics of Wayne & Shuster, the dance numbers and the interpolated warbling of Sylvia Murphy in her single ballad, "You Brought a New Kind of Love to Me."

the fast pace and overall theme of revue.-He found his subject and his star in the States, and the stolid story-line told how he launched ragtime in London and fell for the show's star, Shirley Kellogg (Gloria de Haven). Opposition came from a reactionary colleague (Olaf Pooley), but de Courville triumphed with a standing ovation at the first night.

David Whitaker's predictable dialog reinforced the platitudes, and, despite an enthusiastic performance from Maurice Kaufman, the real-life basis of the tale never came through. Gloria de Haven, although a little short on charm but not on pulchitrude, trotted out acceptably such oldies as "Shine On, Harvest Moon." "You Made Me Love You," and the less familiar "When Was There Such a Night." Most of the thesp support seemed cut out of cardboard, but Raymond Huntley and Peter Sallis were okay as sympatheic boss and staunch friend respectively.

Huntley and Peter Sallis were okay as sympatheic boss and staunch friend respectively.

Larry Gordon, who devised the dance routines, was presumably loyal to the gambit of 1912, but they needn't have appeared quite so dated. In fact, the keynote of Douglas Moodie's production, was fidelity, to the mead and the same of the same o Douglas Moodie's production was fidelity to the mood and atmosphere of the period. Which was praiseworthy in itself, but some bold and modern recreations might still have kept to the spirit of the times and given more fire for present-day audiences. Otta.

WAYNE-SHUSTER HOUR

With Don Gillies, Sylvia Murphy, Paul Kligman, Les Rubie, others; Samuel Hersenhoren Orch; Herb May, announcer Producer-Director: Don Hudson

Writers: Wayne & Shuster 60 Mins.; Fri., 8 p.m. UNION CARBIDE CBC-TV, from Toronto (Stafield, Johnson & Hill)

With Wayne & Shuster appearing in three comedy sketches writing in three comedy sketches writ-ten by themselves, pair kicked off first of six monthly 60-minute spe-cials which went to a 46-station cross-country web of the Canadian Broadcasting Corp.; but show has only Union Carbide (Eveready Batonly Union Carbide (Eveready Bat-teries) so far picking up only a third of the tab, with two other sponsors needed to overcome the. CBC nut of what is undoubtedly the most costly variety show in Canadian tv. (CBC is currently working on sponsors who will pick up two-thirds of the package cost.)

Obviously, Wayne & Shuster have gained considerable know-how from their experiences on the Ed Sullivan Show and the Hollywood-Sullivan Show and the Hollywood-produced summer series of their "Holiday Lodge," but in the CBC teeoff they returned to the writ-ing of their own material and they had a studio audience of approximately 400.

Due had no difficulty in scoring on their comedy antics in such sketches as their little green men from Mars—complete with over-

on their comedy antics in such sketches as their little green men from Mars—complete with oversized nursery furniture—their Three Musketeers' sally and the interior-decorator bit of The Professor (played in fright-wig by Johnny Wayne) being "interviewed" by Frank Shuster.

Much credit goes to Don Hudson, the producer-directur, who has supervised their CBC-TV appearances for the past six seasons and will do their six hourlong specials this season. Apart from the self-written Wayne & Shuster zantes, Hudson wrote the musical numbers and bridges, created and did the choreography on different levels with 16 mixed dancers, notably "Who Will-Pay the Rent?" with Don Gillies doing his brisk "Scargerow" outdoors dansapation.

Samuel Hersenhoren's Orch, with 32 men who never appear on-

"Scarecrow" outdoors dansapation.
Samuel Hersenhoren's Orch,
with 32 men who never appear oncamera, also lent strong support
to Wayne & Shuster, the dance
numbers and the interpolated
warbling of Sylvia Murphy in her
single hallad, "You Brought a New
Kind of Love to Me."
The comedies of Wayne & Shuster were, however, what the viewers wanted. The pair were agile and
adept as the double-talking Martian visitors with an able assist from
Paul Kligman as the farassed
father and Les Ruble as the bald

catured sketch of the "Inree Musketeers."

Apart from the writing and acting abilities of Wayne & Shuster, pair should direct salaams to Don Hudson and a cast that abetted abily in the kickoff, particularly in the "We're Glad to Be Home" opening, which brought in a motorcycle escort, a brass band, majorets, a fan club and an artillery gun. All Wayne & Shuster, plus Don Hudson, have to do to maintain the ratings is a continuance of opening show callibre.

McStay.

CLOSE-UP
With Yves Montand
Writer: Michele Tournier
Director: Pierre-Cardinal
40 Mins: Sat., (28) 8/30 p.m.
RTF-TV, from Paris
Filmed interview with Yves Montand, during a rehearsal session at
the Theatre De L'Efoile in Paris

a few weeks ago, emerged a neat balance of song and insight into one of the most effective interna-tional singing performers extant

ional singing performers extant today.

To director Pierre Cardinal's credit was his self effacement as he went hehind the camera to direct questions at Montand after song interludes. None of the questions were known beforehand and Montand-handled himself well and was frank and incisive in his retorts.

Montand dubbed himself an en-

torts.

Montand dubbed himself an entertainer rather than a charm style singer. He felt this syndrome, like Maurice Chevaller, Danny Kaye, Jimmy Durante or Judy Garland, took songs they felt and built them into personalized delivery aspects utilizing voice, body, interpretation and anything else to put them over. It was a showmanship affair.

He did not care too much for rock and roll but felt it was a necessary device for letting off steam for the young. He stressed the importance of song content which had grown from the lnanity of bygone days and were now threatened by the complete unintelligibility of rock songs. Montand dubbed himself an en-

days and were now unreatened by the complete unintelligibility of rock songs.

Montand also did a song in English and said he was gratified at his American singing success. He felt his worldwide tours helped him understand U. S. approaches too, since America was a melting pot of all nationalities. But he believed that talent was universal.

Montand was shown in film clips

that talent was universal.

Montand was shown in film clips singing in Russia and with Dinah Shore in Hollywood. He was tactful in questioning on Marilyn Monroe and interspersed his talk with his witty, warm and direct songs. Show shape a fine looksee at a performer in action and in talk.

Foreign TV Followup

Sunday Night At The London
This show stuck to its tried and tested pattern and, no, doubt, will receive its usual high place in the ratings. Star of this spectacular was Frankie Vaughan who put plenty of beef and belt into his performance.

Although his atempt to get the Palladium audience singing didn't entirely come off, he wound up a six-song act to hefty applause. Of all his numbers "Milord," "Tiptoe Through The Tullps" and his latest disk, "Tower of Strength," were received best. Vaughan, always a hard worker on stage and always ready to share the credit with his accompanist Basil Tait, gave viewers their money's worth (and what they wanted) with his high-kicking strawhaf routine.

Earlier In the program Janet

Earlier In the program Janet Blair performed with equal energy although she sang only two numbers with the slower 'Day In, Day Out." Had rehearsal time allowed, she and the billtopper could have brought off a powerhouse duet which would have gone some way to compensate for her too-brief appearance.

Emcee Bruce Forsyth stepped into his stride straigtaway and his gags clicked almost without ex-ception. As Associated TeleVision has found out, he would be hard to replace. Walt.



Power and the Glory'. David Susskind has demonstrated again that he is responsible for some of the best material that has ever reached the U. S. television screen."

Newsweek

"'The Power and the Glory'is TV's finest dramatic moment since Laurence Olivier did 'The Moon and Sixpence'."

and joining in the acclaim...

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Television for Tel Aviv Now Looms as Educ'l Possibility

By JOSEPH LAPID

Tel Aviv, Nov. 7.

There is a faint possibility, that Israel will finally succumb to the charms of television and a government owned-and-sponsored educational channel will be opened within a year or two. This may serve as an opening for tv entertainment in a later stage, based on the principles of BBC.

A UNESCO team of tv experts, invited by the Government, has just prepared a report on tv needs and possibilities in Israel. The report, not yet published, will be submitted to a committee of 10 government officials, writers, artists and civic leaders. They will discuss the problem and prepare another report. The Government will have the final say.

will have the final say.

Israel with a population of 2,200, 000, is one of the few civilized countries with a skyline unbroken by tv antennas. Neighboring Arab countries, Lebanon, Syria and Egypt do have tv and there are about 56 sets in Israel, whose owners watch Arab television. But reception is very bad and programs even worse. even worse.

General opinion is that Israel should have tv as soon as possible. But there are some powerful groups which oppose it. Educators believe it's had for the children. Economists point to the fact that it is not worth the money which the state would spend. (Even if built in Israel, some \$30 worth of electronic material for each set would be imported.) There is no possibility, for political reasons, to tie Israeli it with the nelghboring Arab networks and therefore it will be uneconomical to maintain it for such a small population. Movie and theatre owners oppose it for their own reasons.

But the most formidable op-

for their own reasons.

But the most formidable opponent to tv in this country is its most prominent citizen: Prime Minister David Ben-Gurion. Reportedly, he believes that tv is, if not harmful, at least an unnecessary luxury. It was his opposition which discouraged some American studios from entering the Israeli field.

field. •

If the UNESCO report's suggestions will prevail, there will be daily three hours of tv in Israel, probably only news and educational programs. It will cost about 4.000,000 Israeli Pounds (\$2,000,000) to maintain it. The cost of the initial investment will be about the same the same.

There is no question about it, that in Isrzel, where the Radio is Government-owned, to will be under Government control as well. Whether commercials will be permitted or not is a question of the

BBC & NBC Mull 'Mathilda' Collab

Hollywood, Nov. 7.

British Broadcasting Corp. might well become co-pariner in a commercial tv venture with an American television network. Talks have been going on here between a BBC program rep and NBC-TV about the production of an hourlong telefilm stanza, reportedly called Waltzing Mathilda."

BBC and NBC have long been joined in cross-feeding each other news material, but never arrived at any previous arrangement to coproduce and co-air a commercial skein. "Mathilda." evidently along the lines of a "Route 66" would concern two men who travel around the world in a truck of some sort. One of the two leads would be American, the other English, and it'd be an action-adventure 60-minuter.

Ronnie Waldman, BBC-TV foreign production topper, and NBC-TV program vicepresident Most Werner were huddling on "Mathilda" here recently. Program idea belongs to Gordon Harbord, an English produce "urned the property over to BBC-TV. at any previous arrangement to co-

'Route 66' Asst, Producer Nabbed in Murder Case

Philadelphia, Nov. 7.
Roger K. Leonard, assistant producer of tv's "Route 66," was arrested Oct. 31 outside his wife's hospital room, on a warrant requested by Los Angeles officers, charging implication in the Callfornia murder of Jack ("the Engrover") Whelen. He was one of forcer") Whalen. He was one of five men, including Mickey Cohen, indicted in Los Angeles for the

indicted in Los Angeles for the slaying.

Leonard waived extradition when arraigned in Central Police Court, and was held to await the arrival of detectives flying from L. A. to take him back there.

Brink's Robbery **DuPont 2-Parter?**

There are six or seven hours in the DuPont Sunday series on NBC-TV that have yet to be pinned down, and the network's program brass at the moment is tossing up several ideas in an effort to hypo the slow ratings for the 10-11 p.m. stanza. One of the chief plans now in development is a possible two-

in development is a possible two-parter on the Brink's robbery, which NBC seems to consider a hot attraction still.

Another plot is maybe to stick an hour telefilm pilot called "Fair-est Lady of Them All" in as one of the DuPonters. It is a Metro pro-duction, with Joe Pasternak doing the actual producing. It might end up being a pilot for a full NBC-TV series, if NBC okaya using a one-shot on DuPont first.

STORER TO CUFFO **VOICES OF FREEDOM**

Atlanta, Nov. 7. Storer Broadcasting Co. radio

stations have produced tapes for first "Voices of Freedom," capsule radio programs based on writings of patriotic people from Aristotle to Herbert Hoover and also every-day citizens, and are distributing them, for free to radio stations everywhere.

everywhere.

Second and third tapes will be released at 30-day intervals, according to Lionel F. Baxter, Storer vice president for radio.

These programs are being produced in conjunction with Freedoms Foundation at Valley Forge and feature such well knowns as Bob Hope, Jackie Robinson, J. Edgar Hoover, Sen. Barry Goldwater, Bob Considine and Gen. Curtis LeMay, among the 45 outstanding Americans who have volunteered their time and talents to help dramatize to the American people the need for preserving and holding dear the ideals which have helped keep the nation free.

Facilities Pact Ends, Granik 'Youth' Bumped

"Youth Wants to Know" a longrunning public affairs series produced by Ted Granik, temporarily came to a halt last week when Granik's agreement to use the facilities of WTOP-TV, Washington, was terminated. WABC-TV, N.Y., substituted kiddle cartoon in

Despite Ford Dissent, FCC Okays 1st UHF Foreign Language TVer

Washington, Nov. 7. The nation's first foreign-language-only television station has been given the greenlight by Federal Communications Commission. Over the vigorous dissent of Commisioner Frederick W. Ford. FCC granted a construction permit to Spanish International Broadcasting Co. to operate a UHF station on Channel 34 in L. A. The station plans to beam Spanish programs to Spanish-American folk in the L. A.

Ford declared that the action provides a "precedent for authormiscellaneous specialized uses of UHF" and will impede the Commission's ability to foster development of the band. He went on to warn that allowing such use of UHF channels might someday prevent the Commission from meet-ing educational tv needs in metro-politan areas.

onitan areas.
"Breaking down UHF at this critical time will not, in my opinion, encourage the larger and more effective use of radio in the public interest," Ford concludd.

Who's Afraid Of Socio-Economic Tabus?: Weston

However the quality of television's straight entertainment varies from season to season, the medium is making consistently forward strides in the area of news and public affairs. William Weston, veteran producer-director in the documentary field, said to has never before been so ready to break down socio-economic tabus in an honest effort to hit at reality.

Weston, who piloted some Servant" on ABC-TV's "Bell & Howell Close-up" series last week, pointed to a wide range of sensitive problems which televi-sion has explored in depth. In this category are all facets of racial relationships in this country, dope addiction, sexual maladjustment and now, the question of automa-tion's effect on unemployment which was Weston's assignment for

"Close-up."

One of the heartening aspects of One of the heartening aspects of the current ty scene, according to Weston, the readiness of some sponsors to ride with these controversial shows. While the general run of advertisers, as indicated in the recent FCC Foley Square, N.Y., hearings, prefer to play it safe, sponsors like Bell & Howell and Douglas Fir ("David Brinkley's Journal" on NBC-TV) are willing to pick up the tab for shows that hit hard and sometimes painfully.

that hit hard and sometimes painfully.

Measure of the latent dynamite in "Close-up" study of automation is the fact that Weston was locked out of the major industrial plants where labor has been displaced by computors and electronic hands. No auto company in Detroit would permit Weston's camera crew into its factory and neither would some of the insurance companies. The Armour meat packing plant also harred Weston as did Johnston & Johnston and Inland Steel. As we went westwards, Weston found a warmer welcome from some major companies and was given run of the Cudaby packing and the Upjohn pharmaceutical plants.

On the other hand, the unions in all the industries affected by automation fully cooperated with the ABC-TV crew. Weston produced, directed and wrote the script in collaboration with Robert Rogow.

From The Production Centres

back from three-week assignment in Peru, announced her September marriage to Bill McGewan, WCAU-TV, Philadelphia writer-producer, former WBZ radio "Program PM" producer . . . Mergan Baker cele-brating 10th anni as director of WEEI's "Housewives' Protective brating lota anni as carector of WEEL'S "housewives Protective League" program . . . Merrill Panitt, TV Guide editor, in for Boston rounds with Mili Gunn of the Boston office and guested on Louise Mergan show, WNAC-TV; "Dateline Boston," WHDH-TV; WBZ's "Program PM" and WEEL's "Listen". . Red Skelton in for citation from Emerson College, Sunday (5) training ground for 250 pros now working in radio and tv around the country. Skelton received two Emerson in rano and w around the country. Skelton received two Emerson honors, an honorary degree from the college, and a special award from Phi Alpha Tau fraternity . . . WNAC signed Contadina Foods, National Dairy Products Corp., and Maltex for spot announcements this week . . Tem Russell, WEEI morning personality, back from "Hawalian Holiday" junket on which he was accompanied by 40 station listeners, wife and daughter:

IN MILWAUKEE . . .

On WAWA, new station, "Bob Siegrist Interviews," cross-the-board, with Siegrist interviewing diners at Red Lion Room in Kaiser-Knick-erbocker Hotel, "kicked off" Monday (6)... Neil K. Searles WAWA station manager is a longtime Milwaukee radio broadcaster... At "Lawyers' Wives of Milwaukee" huddle at Brooks Memorial Union, Wed. (1) a panel included lawyers, their wives and top brass of local television stations. Tv toppers (answered) the queries on "Are You As an Attorney Satisfied With the Interpretation Radio and Television Gives the legal Profession?" On the panel were Rebert J. Heins, manager of Tadio and television of the Milwaukee Journal stations WTMJ-AM-FM-TV and execs Kenneth E. Lefgren, WMVS-TV, Milwaukee Vocational & Adult School educational station, Larry Turek, general manager, WXIX-TV, Dean McCarthy, manager, WITI-TV and Baylen Smith of WISN-TV. On "Mild-day," Nov. (14) on WTMJ-TV, Mrs. Helen Plaggemann will receive the International Institute Distinguished Service Award for work on behalf of the 18th annual Holiday Folk Fair.

IN PHILADELPHIA . .

Arthur A. Watson, former WRCV-TV business manager, appointed station manager of the NBC owned station... Robert E. Kloss named acting program director of WFIL. in addition to his deejay chores ... Herb Clarke replaces Jack Whitaker on WCAU-TV's "11th Hour Weather." Whitaker leaves for a sports assignment with CBS, New York ... The City of Hope gives its first annual public service award to WCAU-TV newscaster Jehn Facenda ... "Route 66" crew here for two weeks to film two episodes in the series ... Humble Oil & Refining Co. to host preview party at the Barclay (9) for "An Age of Kings," which they sponsor as a non-commercial presentation over WHYY, Philly educational station ... WRCV-TV granted permission to televise the Villanova-West Chester football game live, event have been a sellout ... WFIL-TV cowgirl Sally Starr hosting kiddle dinners at the Petti Arms, suburban restaurant ... Former newscaster Taylor Grant broadcasting three times weekly over WHYY-TV ... Donadd Lennox, WCAU-TV director of public affairs, one of 10 local civic leader to take part in a career forum at Germantown High School.

IN MINNEAPOLIS . . .

National AFTRA prexy Art Gilmore presented "Minnie" awards to year's best radio and tv performers in Twin Cities at local chapter's luncheon Oct. 25. Television awards went to WCCO's Dave Meere (best newscaster) and Dean Montgomery (best male announcer); KMSP's Mary Jo Tierney (best woman performer); KTSP's Johnny Merris (best weather reporter); Dick Nesbitt (best sportscaster) and Jim Hutton (best program emcee, and WTCN's Roger Awsumb (best children's show personality). Radio toppers were WTCN's Jan Werner (best woman, performer); WLOL's Ray Christensen (best sportscaster); WMIN's Gerrie Tierney (best new artist); KSTP'S Don Doty (best deejay) and Bob Ryan (best newscaster), and WCCO's Jim Hill (best farm show personality), and Howard Viken (best male announcer). . KSTP-TV, NBC affiliate in the Twin Citles, has expanded to 24-hour operations. Early ayem broadcasting concentrates on music and news with Ed Hinshaw handling deejay and announcing chores. . . KUOM presented dramatization of Stephen Crane's short story, "The Open Boat," Sat. (4). Charles Brin and John Lewin headed cast.

IN PITTSBURGH . .

Bob Prizee, who handles the sports on KDKA-TV's "Three Star Final," blasted the Pitt students for not supporting the Pitt football team which is taking its lumps this year. Prince told the students "they had no soul" and challenged them to get out and support their team. In his blast, he said he has seen football fans "with more spirit in their little fingers". Deelays playing on the KQV Hi Hoopers are Dick Drury, Larry Alken, Dick Carr, Dave Scott, Henry DeBecco and Jim McLaughlin. Carr had a 22 point average last year and Alken averaged 18 points . A high school cheer given a rock "n' roll beat is high on the playing lists of district jockeys The song is "Ala Vevo" and is recorded by the Diadems on the new La Vere label. The group is composed of Clereland Martin, James Mitchell, Jerry Hill and Robert and Earl Thompson . Phil Davis, WWSW p.r., has had two new polkas published . Pat Boone will appear on WIIC's new show, "Twixt Twelve and Twenty" on Nov. 25 when he comes here for Twin Coaches engagement. Show was named after Boone's recent best-selling book.

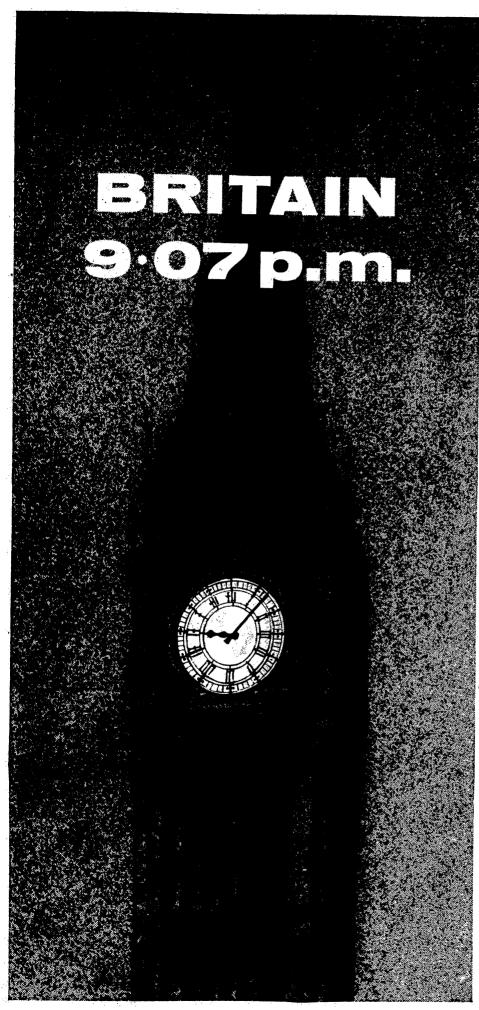
IN WASHINGTON . . .

Answering instead of asking, Mike Wallace was needled with personal queries on WTTG-TV's "Mark Evans Show" Sunday (5) and conceded that he's tried to shed some of the abrasive qualities that was once the mark of his personality. Wallace said he'd like to return to the "hard-nose reporter" he used to be . Richard Allerton ankles National Assn. of Broadcasters after 10 years as manager of research. He's counting on an active business career but hasn't made up his mind where . . Robert M. Adams, of WTOP-TV, back from Hollywood with more grandiose plans in store for the local chapter of the Academy of Television Arts and Sciences . Paul Anka, Chuby Checker, Duane Eddy, the Jive Five and other youths riding into town Nov. 12 on the Dick Clark Caravan. They'll sound off at the Washington Coliseum.

Regina, Sask.—R. K. MacDonald, production manager of radio station CKCK, Winnipeg, with R. T. (Bob) Bye moving to the Regina post. Douglas R. Alexander has been upped from announcer to assistant production manager.

IF IDET KOIT

WJR presented Detroit Junior Board of Commerce "cultural channels" award "for distinguished and continuous balanced programming referred to the public interest". "Detroit vs. Time" is a WXYZ-TV rebuttal to CKRC, Winnipeg, with R. T. (Bob) Bye moving to the Regina post. Douglas R. Alexander has been upped from announcer to assistant production manager.



Every Sunday for four years

DRAMA WITH A 60 RATING

Sunday after Sunday, seven minutes past nine, regular as tomorrow, for four whole years, far more than half of Britain's Commercial TV audience sat down and watched a play. Rating—average 60: program—Armchair Theatre: station—ABC TV of Britain.

Armchair Theatre, phenomenon of British TV, and ABC TV of Britain did it. A different play every week, same time, same day, national network, for four years. Armchair Theatre—a new conception of TV drama, an award-winning showground for Britain's young and brilliant playwrights, directors and actors. It needed courage to start it: it became a habit the British didn't want to stop. It's the sort of success Britain has come to expect from ABC TV of Britain.



Garry Moore's Got a Secret

- Continued from page 24

dt. n?"
"It was a straight part. The others had the comic lines."
"But there was a big song and dance number spelling your name an i you were in it."
"Oh," he said, bouncing out of his rocker, "if two girls in the line surround me and guide me. I can dance." He glided across the room in a simulated walk dance. Otherwise? He looked to the heavens.
"You sang."

"You sang."

"Sang"

Back into his rocker.

"When I hired Charlie McCauley to do publicity for me, I told him to keep me out of the columns. I don't want him to plant nonsense about me, that I've been at a certain club, that I made some joke shout Khrushchev, All that is about Khrushchev. All that is wrong. I never talk about my money in public. When people read about some comedian getting milthey ask themselves while

lions, they ask themselves while watching him, he's all right, but not that all right. Then, he's dead, "My off-hours are spent com-pletely away from show business. There's a whole world between New York and Los Angeles. I sail for relaxation and that's a world unto itself. Sailing buffs don't care who you are. You can't show your ratings if you're a lousy sailer. It's humbling." ratings if humbling

The Tue Tuesday night Moore Show is now going into its third year on GBS-TV. It grew out or his Monday-through-Friday dayor his Monday-Inrough-Friday day-time show on the same tv web, which had an eight year run. He's host and emcee of "I've Got A Secret." the panel show now in its 10th year. In '59, Moore started five-day-a-week program on CBS adio. The 10-minute network



ti rough. I'd accept it. . . . Hey, radio show with Kurby is still gowith a minute. I'd probably drop of the thour and howl and kick."

Rocking, beaming, Moore spoke and the control of t "I have banker's hours," Moore replied to a question. He then tacked off his schedule which really boiled down to banker's hours, plus a week's vacation every fourth tree!

"How come the rocker. Is it President Kennedy's influence?"
"I got this before Kennedy. A fellow by the name of Tom Saxe sent it to me. He's a former president of the White Tower who had dent of the white lower who had a heart attack when he was 40. He gives rockers out to people who he feels are driving themselves too hard. I use this chair in a finale number each season, me and the entire cast rocking in a closing number."

Men of Distinction

Continued from page 25

as college grads and 274 as having done post-graduate work. Those having benefit of at least a high having benefit of at least a high school education were reported at 1.079, gradeschool only, 52, and 90 were in the uncertain class. Complaints Branch concedes this breakdown, as some of the others, required a substantial amount of guesswork and deduction. Everybody who could put a nous before a verb apparently with reasonable spelling accuracy was credited with having a high school diploma, while those whose literacy was questionable were assumed to have gone to grade school. The unknowns were mainly the eranks whose writing were either illegible, irrational or both.

The occupational classification

The occupational classification also involved some subjective judg-

also involved some subjective judgments by the analyzer, but wherever possible, concrete evidence, such as authentic looking letterheads, were used as guides. This is the way the report broke down the wasteland respondents:

Housewives, 70; teachers (not counting college), 56; lawyers, 51; doctors, 50; ministers, 17; professors, 42; executives, 22; students, 22; businessmen, 11; realtors, 12; public relations, 11; retired, 10; peditors, none; publishers, eight; broadcasting, six; salesmen, six; bankers, five; insurance, five; writers, five; accountants, four; and bankers, five; insurance, five; writers. five: accountanty, four; and
so on until there's listed one "President of National Assn. of Broadcasters." one plumber, one cantor,
one PTAer, one "Catholic Patriot"
and, oddly, Geologists, 0. There
were 1,845 unknowns.
Geographical distribution was
not unusual, except for a disproportionate number from the state
of Washington, which happens to
be the home of Kenneth Cox. FCC
Broadcast Bureau Chief. Fifty-one
letters came from that state. New

York had 778; California, 238; New Jersey, 154; Pennsylvania, 135, and Massachusettes 113.

HALLOCK GETS NOD FOR NIGERIAN TV

Enugu, Eastern Nigeria, Nov. 7. A Vance Hallack was signe Enugu, Eastern Nigeria, Nov. T.
A Vance Hallack was signed
here as general manages of the
Eastern Nigerian Broadcasting
Corp., which is expanding its radio
and tv operation. Halleck, an
American and a former web tv
producer, recently completed a
similar overseas job.
Charles Michelson Inc., in New
York is action as a recent acquiri-

Charles Michelson Inc., in New York, is acting as program acquisi-tion rep for the Nigerian station headed by Halleck. It's both com-mercial and non-commercial in its format.

Canada Radio-TV Stars To Tour NATO Bases

Teronto, Nov. 7. Canadian radio and tv stars will Canadian radio and it stars will carry Xmas to Canadian servicemen abroad in NATO bases in Britain, France and Germany, according to joint announcement of the Canadian Broadcasting Corp. and the Department of National

Troupe, to be directed by Kenneth Delziel, plane from here Dec. 4 for 15-day tour of 20 stage shows 4 for 15-day tour of 20 stage shows at nine military bases starting Dec. 6. The 18 performers will present "Hits and Mistletoe," recording one show for radio broadcast on Xmas Day over the CBC trans-Canada web.

Scot TV Council Cites Formula On Moral Standards

Edinburgh, Nov. 7. Edinburgh, Nov. 7.
Plays which may be morally acceptable in the West End of London are not necessarily so in Scotland, according to the Scotlish Broadcasting Council. It has made a plea here for ty networks to make sure that plays broadcast nationally are suited first for family viewing.

nationally are suited first for family viewing.

The Council, in its annual report, says: "A social atmosphere and standards of conduct which may seem to come naturally to the London West End stage are not always equally acceptable when they are introduced into the homes of the people of Scotland through sound and television receivers.

"The Council hopes it will prove possible to find more suitable maily v... The

possible to find more suitable ma possure to men more suitable ma-terial for Scottish listeners and viewers. In particular, it states its conviction that plays which appear to condone meral laxity should not be broadcast on Sundays or at any other time when family viewing or listening is general."

or userung is general."

Report gives support to public criticism of moral standards as presented via televised dramas.

"Public organizations, the press, and individual correspondents," it states, "continue & matter and pressure and programme and progra

and individual correspondents," it states, "continue to criticize the moral standards and the abuse of alcohol presented in some British ty plays. No one will question the need for dramatic crisis and content, or pretend that the playwight's characters, or even his themes, must always point some moral lesson. Yet this Council is forced to agree that there is substance in the criticisms."

Greater output in local television programs is advocated by the Council.

St. L. Public Library As You Are There' Sponsor

The St. Louis (Missourt) Public library has bought CBS Films' You Are There" for telecasting on St. Louis' educational tv station, KETC. It's believed to be the first time a public institution has ever 'sponsored" a tv program.

"sponsored" a tv program.

The 65-program series was picked up for prime-time airing on KETC and a repeat broadcast during the day for public school in-class viewing to encourage collateral reading. The St. Louis Public Library, which put up the monies for the show, will use one "commercial" position to feature books pertinent to that evening's program. Remaining breaks will promote current exhibits, recent publications and general library affairs.

British TV Strike

withdrawn the offer they had already made. Croasdell added that

in the past his union had rarely had a strike and often had gone to arbitration As has already been explained

Equity is seeking a new wage structure which would be based on the size of the audience, together with substantial increases in basic pay. The Independent Television Contractors Association described the demands as exorbitant and a compromise offer was rejected. The Variety Artists Federation, who have trailed behind Equity in this matter, delayed making their final decision until the Equity walkout was confirmed and confirmed that their members, too, would strike a few minutes after

firmed that their members, too, would strike a few minutes after the Equity announcement.

A major factor in the dispute is the role of the other four unions which are grouped under the federated British Entertainments Union. They are the technicians, musicians, electricians and stage hands, and as a first siep they have given a pledge to the actors and variety artists not to work with blackleg labor. Regional committees will be set up to keep an eye on programs will be considered on their merits. Any attempt by the program companies to rse "blackleg labor" will be resisted by the other unions in accordance with normal trade union principles.

One point which the unions intend to watch closely is the foreign quota. Under the gentleman's agreement made way back in 1955 between the Independent Television Authority and the unions, the maximum quota for foreign product was limited to 14%, or about one hour screen time per day. If in using substitute programs the

one hour screen time per day. If in using substitute programs the networks use an excess of import-ed material, there will be an im-mediate clampdown by the enter-tainments unions.

Truman

torate via whistle-stopping is the

way to get support.

Recalling his 35,000-mile whistle-stop marathon in 1948, the former President averred: can have all the radio and television you want, but if you want to have votes, you have to see the people."

Truman obviously didn't think Truman obviously didn't think much of the idea of the Great Debates, although he conceded that President Kennedy did a good job of besting Nixon. He said he preferred a forum such as the Press Club gathering and added:
"You can't tell on tv whether the fellow is believing what he's saving."

San: Jose, Calif.—Norman Paul is the new local sales manager for KNTV here. He was formerly boss of KSJO Radio here.

Canada TV-Radio **Union Votes Curb** On Yank Talent

Toronto, Nov. 7. Alarmed at the number American stars and players imported by the Canadian Broadcasting Corp. this season, the Toronto branch of the Assn. of Canadian Television and Radio Artists carried a motion (135 to 65 of the 200 members who attended the meeting) urging a curb on U.S. talent.

No complaints re the CBC action were advanced by the ACTRA ma-Jority voters that American singers and actors are "international" and that Canadian stars Lorne Green, Wayne & Shuster, Giselle, and Joyce Davidson and a score of others—were permitted to cross the border for mitual ap-pearances on American and Canadian tv.

adian tv.

To work in Toronto, from which most of the CBC-TV shows emanale in Canada, an American non-member of the ACTRA must secure a work permit from the Canadian union, six of which entitles the American visitor to apply for membership in the Canadian group at a cost of \$60, plus an annual fee of \$15. (American talent, to Cate, rarely is called back by the CBC to appear six times).

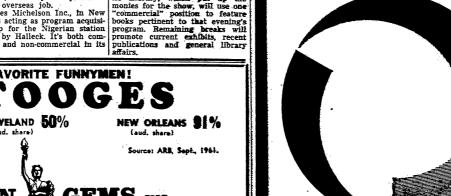
Toronto dissidents also obviated any reprisals from the op-

Toronto dissidents also obvi-ated any reprisals from the op-posite union in the U.S. (AFTRA) and criticized CBC producers and directors for hiring American singers and actors on the grounds that Canadian programmers were seeking jobs in the U.S., an obvi-ous fallacy of the CBC's policy of hiring "international" name-

Birmingham—Charles Grisham, general manager of WAPI-plus-tv, named Robert Williams local sales manager for WAPI Radio.



Big Wilson is reported to be brushing up on touch football for fall possibili-



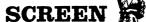
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Television Reviews

greate: Boston area and northern sectors offers the only show of this type in New England. Working along solid pop lines, 27-year-old Bob Dini, a Bostonian who has sung in nightelubs from Blinstrub's sun; in nightclubs from Blinstrub's there, across the country, comes across the video screen in the tradition set by Como, heading a well paced and cleverly woven songalog. Dint is pioneering in the live local show gambit, and he noves in with a pleasant, well

THE BOB DINI SHOW
With Ray Harris, Fentones (4) Joe
Sinatra Trio
Director: Leo Gilmartin
Producer-Writer: Bob Dinl
30 Mins., Friday, 7-7.30 p.m.
CHEDDIES DONUTS INC.
WMUR-TV, Manchester, N.H.
This ABC outlet reaching the
greater Boston area and northern

Chicago's Luxury Hotel xecutive House DRIVE-IN PARKING + RESTAURANT-LOUNGE PRIVATE BANQUET & MEETING ROOMS For reservations, write, wire, phone Executive House; or see your local travel agent. 71 E. Wacker Dr., Chicago 1, Ill. Financial 6-7100 A. M. QUARLES, General Manaper
Executive House • Washington, D.C.
Executive House Arizonian
Scottsdale, Ariz.

continued from page 44

the present importation laws are matter to the textile industry.

"Reporter's Notebook" is high quality public service programming and stat'on's Dale Clark ties porter's witty verse and two choit in closely with personalities who are colorful and interested and laws something to say that is of general interest to that segment on tweatchers who vant to keep cabened to the clark of t half-hour.

Program opens with Dinl, tall, personable youngsters, taking Cole Porter's witty verse and two choruses of "You're The Top"; seguing to "Sentimental Memories Are Made of This." He then brings on his "Campus Corner" spot. showcase for talented acts from the many college campuses in the area, four girls from Emanuel College, Boston, "Fentones," who give out with some nice close harmony. There's a bright stint by Joe Sinatra at the plano, who backs up Dini on his vocals.

Wearing a blazer, Dini sets a

Sinatra at the piano, who backs up Dini on his vocals.

Wearing a blazer, Dini sets a nice affinity with the college group, and proves his versatility with such offerings as "In the Still of the Night," showing his style tone and quality best. At the windup, he takes bits from 29 well-known theme songs from radio and ty, carboning Bing Crosby, Kate Smith, Rudy Vallee, Arthur Godfrey for nice effect. With plenty of video poise, and a fine feel for selection of songs and material plus distinctive style, Dini sells himself and his show in high style. Leo Gilmartin's direction was deft and production values were good. On Friday nights, this show is breaking ground on the local live show scene, of which there is a dearth, and bigger Boston ty stations could take a leaf, Guy.

OPEN HOSPITAL
With Dave Moore, Dr. Vera Behrendt, Dr. David Vail, others
Producer-Writer: Jim Dooley
Director: Roger Miller
30 Mins.: Thurs., 9:30 p.m.
TWIN CITY FEDERAL SAVINGS
& LOAN
WCCO-TV, Minneapolis (tape)

& I.OAN

WCCO-TV. Minneapolis (tape)

"Open Hospital" Is the mental institution with the unlocked door. A public affairs documentary produced by local WCCO-TV. CBS affiliate, this ty presentation dealing with such a hospital took viewers into one of the state's mental institutions at Willmar, Minn. It went behind the scenes and graphically revealed the compassionate psychiatric care of those formerly tossed into "insane asylums" with little thought of humaneness.

This documentary boasted skillful writing, producing and direction. It was calculated to (and did) provide much information about its subject and to hold interest compellingly. Much credit was reflected on producer-scripter Jim Dooley, director Roger Miller and narrator Dave Moore for the way they handled their tasks.

they handled their tasks.

Inasmuch as the subject of mental illness undoubtedly is of considerable concern for many people.

its coverage thusly via camera, interviews and general detailing must have enlisted numerous setowners' attention and brought happiness to the program's sponsor, the largest of this area's savings & loan companies.

The modern day concept of mental illness and its treatment was shown by means of interviews with the patients and the hospital's superintendent, Dr. Behrendt, and the state superintendent of public affairs, Dr. Vail, shots of the patients and their pursuits and narrator Moore's explanations.

"Open Door" and "Door Unlocked" mean that many patients are permitted to dance, play games, walk and even attend a carnivatoutdoors when the weather permits, associate with each other, read books, work at various tasks and receive relatives and friends visitors. The program brought out convincingly that the patients are treated like human beings. Also pointed out was the fact that the majority come voluntarily for treatment.

The documentary, all in all, made for enlightenment and encourage.

The documentary, all in all, made for enlightenment and encouragement — fare capable of reducing fears. It was a worth-while WCCO-TV contribution.

Second entry in the yearlong "Focal Point" series jointly spon-sored by the Greater Baltimore Committee, Johns Hopkins Univ.. WJZ-TV and Westinghouse Broad-casting was "People Who Care" an over-the-years look at the city, the people who lived in it and reasons

over-the-years look at the city, the people who lived in it and reasons why it has up to now been a "branch city" and never big time. The first half-hour segment, "The City," was a music and picture look at the metropolis, an introductory look at the town and a preview of what was to come. "People Who Care" was a continuation of that introduction, went only a bit farther and with drawing, photos and a narration, presented a historical picture of a "slow" town ending with the warning that only "People Who Care" can keep the city from dying. WJZ-TV had prepared viewers with publicity campaign pointing up the purpose of the project: an attack on metropolitan area problems and without this advance preparation, this second segment might have seemed almost pointless for the first 15 minutes or so despite the excellent use of drawings, the good camera work and the serviceable narration, supplied Bob Jones who handled it in good style. What was lacking was a crystal-

Bob Jones who handled it in good style.
What was lacking was a crystallization of purpose at the beginning of the half-hour. What was needed was a word from Jones that this was the second of a series that will look closely and critically at the city and attempt to rouse an I-don't-care people.
Despite this ommission though, "People Who Care" was a smooth and fluid plece of work, an indication that the project is in competent hands.

Ced.

GERMANY TICKS OFF 500 COM'L TV SHOWS

Baden-Baden, Nov. 7. The South West German Tele-

The South West German Television, headquartered here, marks up the celebration of its 500th commercial show on Nov. 10.

The station like the other German television outlets, allows spot commercials lumped together for about five minutes at the start and end of a half-hour show.

and end of a nair-nour snow.
Coincidentally, the 500th production of the commercial program will be the same title as the first commercial show presented to the local audience on Jan. 3, 1958, called "The South West Magazine."

Promotion Men

Continued from page 39

preparation of on-air announce-ments for radio, and WJZ-TV's Bud Vaden headed a similar workshop in tv.

On Tuesday, there was a session covering ratings with Jud Choler of KMOX moderating a panel including Julie Brown of Compton agency; Frank Gromer of Foote, Cone & Belding and Robert Boul-ware of FRC&H.

ware of FRC&H.

Also on Tuesday, trade paper editors had a chance to rap the flack in a session called, "Why I Didn't Print Your Last Story," Casey Cohlmia of WFAA headed a workshop on squeezing the most out of promotion budgets, and the first annual awards for On-the-Air promotion were handed out at Air promotion were handed out at

Today's (Wed.) scheduled sessions include one on merchandising with Art Garland of WDY moderating; trade paper advertising with Chick Kelly of Storer moderating; and a critique of media efforts in consumer publicity area with Clayton Kaufman of WCCO at the helm.

Hagerty

Continued from page 39

enough attention to itself in its news procedures, but instead "the United States and the Free World are talking about the Soviet Union and the Communist World." wanted to know, on the other hand, who was devoting time to

hand, who was devoting time to talking about the free world.

"We should constantly question ourselves as to whether we may be paying more attention than we should to Communist propaganda claims and counter claims." he said, "without adequate and instant rebuttal. Maybe we should kid the Communists more, ridicule the falsehoods, the shifting tactics, the contradictions of Communist leaders."

Hagerty asserted a clear need exists for the "whole story." Without it a vacuum, he said, would exist, "and a vacuum, even a small one, can result in confusion and misunderstanding here at home—for there are always irresponsible demogogues of both the Right and the Left who seek to take advantage of any kind of vacuum."

Ottawa—Opening of television station CBXT, Edmonton this week links a 1,200-mile gap between Winnipeg and Vancouver in the Canadian Broadcasting Corp.'s video web. Station preems with a web show including talks by CBC and government brass, plus Edmonton performers.

Giant TV Studio **Bows in Frankfurt**

Frankfurt, Nov. 7. A glant new television studio considered the second largest in Europe, has just had its premiere here with an opening performance of John van Druten's "Life with Mama.

Mama."

The newly-completed Hessischer Rundfunk Studio was underway since 1959, and the complex now includes the main 60-foot-high main studio plus-two studio rooms with 650 and 320 cubic meters, plus two announcers' studios which can be used for small performances.

The \$7.00.000 contraction also

used for small performances.

The \$7,000,000 construction also houses archives, offices for television executives, production and techniques, plus quarters for the workers who will be busy with the second ty channel productions.

Only studio with larger facilities is that of BBC in London.

Scot TV's Fest Coin

Edinburgh, Oct. 31.
Scottish Television Limited, tele
company here controlled by Canadian newspaper owner Roy Thomson, will guarantee the current
legit season by Pitlochry Festival
Theatre at the Lyceum Theatre.
Company is in for six weeks, and
the total guarantee will be \$4,500
for the run.



MANY PEOPLE INVEST DO YOU?

SEE OUR AD IN THE LEGIT SECTION

Jimmy Cagney will definitely not play Big Wilson's life story—this year or any other year.





th in the

in retail sales per household*

That's Minneapolis-St. Paul, with retail sales of \$4,649 per household. In this key market, KSTP-TV is the first television station serving 810,800 homes.

KGTO B

100,000 WATTS . NBC MINNEAPOLIS . ST. PAUL



 WANL
 Richmond

 KCRA
 Sacramento

 WQAI
 San Antonio

 KFMB
 San Diego

 KMA
 Shenandoah

 KREM
 Spokane
 WSB......Atlanta
WGR......Buffalo
WEN.....Chicago
WFAA.....Dallas-Ft. Worth WISH..... Milwaukes KSTP..... Minneapolis-St. Paul WTAR....Norfolk-Newport News KFAB......Omaha KDAL..... Duluth-Superior WIP.....Philadelphia KPRC.....Houston WEYO.....Tampa-Orlando KPOJ......Portland KV00.....Tulsa KIRL.....Wichita Little Rock WJAR Providence KIRL Wich
NEW YORK - CHICAGO - ATLANTA - BOSTON - BALLAS - DETROIT - LOS ANGELES - SAN FRANCISCO - ST. LOUIS

To: Radio-TV Advertising and Promotion Directors

DON'T CALL US

if you only go along with the publications that always flatter you and your station . . . if you fret and threaten to cancel when your handouts aren't picked up . . . if you're unhappy in your chosen chore and you're pressing to have your favorite promotion guy promoted — in the same pages where your ads are.

Don't call us. But . . .

CALL US

when you want to make it big with Radio-TV's big and small advertisers and their agencies — whose Wednesday would be washed out without the one trade paper that doesn't hesitate to criticize even its own advertisers; that is in business to tell what advertisers, agencies, networks and stations won't or don't tell;

- ... do call us when you're ready to take an objective cue for your trade advertising from close-to-the-buy operations headquartered in New York and Chicago — like networks, groups, and leading stations that KNOW which trade paper really works;
- ... do call us, when you don't want to be just one of the chorus, but are ready to have your ads take centre-stage especially in the two cities that account for more than 80% (TV) and 70% (Radio) of all national-regional spot billing;
- ...do call us when you push for more dollars or more image for your station (and at the same time are out to cut trade advertising costs)





TV Followup Comment

dancing. So what does Junior do?

Ille goes out and steps on the lift goes out and steps on the leenier-vecinier toes of the lift gui need door. So does Junior get a spar gog or a lecture? No. Every loop, rears with delight. Every loop, on the picture tube, that is. Also seen on this chapter were Marty Ingels, an uninhibited gloon type with a slight tendency?

So what does Junior do?

Phrase would never have spoken. But even for the non-buffs, Miss Nicrolson's script did not tell much of a story.

All Bettin seemed a bit on the portly side for a believable Shaw, and he gave the character neither were Warty Ingels, an uninhibited cloan type with a slight tendency.

Sidney Breese, Geraldine Kay, was a seed to be a supplied to the proper seemed a bit on the portly side for a believable Shaw, and he gave the character neither were warrened to be a supplied to the proper seemed a bit on the portly side for a believable Shaw, and he gave the character neither were warrened to be a supplied to the portly side for a believable Shaw, and he gave the character neither were warrened to be a story.

Every loop, the property side for a believable Shaw, and he gave the character neither were were the portly side for a believable Shaw, and he gave the character neither were were supplied to the property side for a believable Shaw, and he gave the character neither were were supplied to the property side for a believable Shaw, and he gave the character neither were were supplied to the property side for a believable Shaw, and he gave the character neither were were supplied to the property side for a believable Shaw, and he gave the character neither were supplied to the property side for a believable Shaw, and he gave the character neither were supplied to the property side for a believable Shaw, and he gave the character neither the property side for a believable Shaw, and he gave the character neither the property side for a believable Shaw, and he gave the character neither the property side for a believable Shaw, and he g closh type with a slight tendency to overbug, and Nancy "Chickee" to occurate, and Nancy Concern James 13 an oxay dumb blonde bit. This episode failed to qualify in any of the quaint C88 "cate-gories". It didn't titillate, exhit-arite, captuate, innovate or domi-nate.

Repertoire Theatre (Chicago)
It is of course admirable, on the face of it, that a local station (WBBM-TV, Chicago) should undertake a drumatic show every week, but in practice the effortespite the quantity of shows that will come of it ereally appears to be token T e grand of having to churn out one a week almost precludes a high standard, and the fact that the series is isolated in an early Saturday afternoon time period beso, else a certain indifference to it on the part of the station.

"Repertoire Theatre" was ele-

Station.

"Repertoice Theatre" was elevated to prime time Oct. 26 for a
ope-shot of a biographical teleplay on Georg. Bernard Shaw
dubbed "Manificent Humbus."
That somebody should have felt
this entry worthy of being rescued
from the Saturday basement for a
shot at the 9:30 p.m audience does
not advertise well for the rest of the series

The script, by a non-pro Chi-casoan named Anne Nicholson, was chieffy at fault, catching neither the magnificence nor the humburgery of her subject. She might have emerged with a more palutable pla had, she concen-trated on a single significant epi-sode in nis life, instead of trying to spin in 30 minutes his boyhood life, the development of his career, and, his relationships with five different women. The play was more expository than dramatic, making it one of the longest half hours in Chicago television.

a name of cuttering its lapers.

Sidney Breese. Geraldine Kay,

Judy Sawyer and Barbara Lader

were adequate in support. Les.

Hub WBZ-TV

Continued from page 35 a

strong (a fact attributable to both ('clivery and content) that its first M-F news show of the dav—the 6.45 a.m. "Daily Almanac" (Chase, Kent—pulled a phenomenal 5 ARB

ARB.
This happy news situation doesn't exist because of any strong lead-ins either. There are none. There are many factors. Chief among them is a news department mandate to its air personnel to get out into the street and dig for stories. Also they are backed up by a New England network of 60 cameramen-stringers.

Station's coverage is by no means restricted to New England. It is scope is international. This week station dynamo Betty Adams, and cameraman - producer Phil

week station dynamo Betty Adams, and cameraman - producer Phil Galligan (working under the aegis of the news department's Special Projects division: returned from a three-week assignment in Peru. a three-week assignment in Peru. Material gathered will be used on nost local news shows, in addition to being made into three half-hour, prime time documentaries on the crisis in South America.

WRUL

Continued from page 39

ters a week from far-flung points is routine at WRUL and when Firestone offered a free key chain one of its shows, 50,000 requests poured into the station. Brent said:

We know that people in South America, England, Europe and Africa are listening to us."

hours in Chicago television.

Shavian buffs must have winced at such lines as "I took to London like a bird to air" or "I do not offer you wild romance, Charlotte, but our life together will never be unexciting," which the master of WRUL are RCA. American Ma-

chine & Foundry, Merrill, Lynch, Pierce, Fenner & Smith, Owens-Corning Fiberglass, Pepsi-Cola, Outboard Marine, Time-Life, etc. These companies either have big export business or have subsidiaries or franchised affiliates over-

seas. A third consideration, and possibly the most important for utilizing facilities, is the growing awareness among the major U. S. industries that they must sell the democratic idea to world audiences, irrespective of shortterm sales impact. In this category is AMF which is currently picking up the tab for WRUL's full daily coverage of the United Nations Assembly deliberations with only a sponsor identification message.

tions with only a sponsor identification message.

Brent is also beating the bushes for straight commercial angles. He's currently talking to a British outfit, Group 10, which is awaiting a governmental okay for commercial radio broadcasting. Brent is Group 10 on the idea of producing its own shows for shortwave rebroadcast into England via WRUL, Group 10 in turn is trying to sell British advertisers on participation in the WRUL-beamed shows. WRUL, incidentally, is currently

WRUL, incidentally, is currently operating out of new studios atop the Paris Theatre building in New York. Design is unique in that the half-dozen studios are all glass enclosed and the total operation can be viewed from any given point

GE. Westinghouse

Continued from page 31

that such officials may also not be familiar with . . . the operations of the broadcast stations. . . .

of the broadcast stations.

"Accordingly, we request that you state, in detail and with the specification of approximate dates as to institution or amendment, the as to institution or amendent, the corporate policies, procedures, and organizational structure which have presently been devised to assure proper responsibility by top management for operation of the broadcast stations in the public interest."

interest." General Electric is parent ilcensee of WRGB-TV, WGY-AM,
and WGFM, all Schenectady, while
Westinghouse operates: WBZ-AMFM-TV, Boston; KYW-AM-FM-TV,
Cleveland, KPIX-TV, San Francisco: WOWO, Fort Wayne; KEXAM-FM, Portland, Ore.; KDKAAM-FM-TV, Pittsburgh; WBZAM-TV, Chicago; and WJZ-TV,
Buffalo. Buffalo.

Westinghouse also is trying to get FCC approval to buy KFAZ-AM-TV in L.A., which deal also hangs in the balance of the Commission's decision.

Nielsens

Continued from page 23

forms" in programming this sea-son, only NBC's "Sing Along With Mitch," CBS: "Defenders" and NBC's "Dr. Kildare" are in the hit

MICh. CBS. "Defenders" and MRC's 'Dr. Kildare" are in the hit category.

(4) The NBC upswing came mostly at the expense of ABC, which dropped to its weakers strength in several years;

(5) In the Top 20 rundown (covering the full two-weeks). CBS has 11 wins; NBC seven and ABC two.

(6) Among all the new hour entries on the three networks, only three hit a 20 or better: "Gunsmoke" (in hour form); "Defenders" and the "Dick Powell Show."

(7) What will probably go down as the major "flop of the year" is the ABC-TV "Steve Allen Show," averaging out to a 8.3 for the two-week period.

24-Market Report
The 24-market report (for the week ending Oct. 29 is also in, and it's a Nielsen horse of another shade. This, of course, is the countdown in the 24 major cities where all three network schedules collide head-on. And here's what it's chows:

collide head-on. And here's what it shows:

On average rating for the week (7:30 to 11 Monday through Sunday), NBC is in the lead with a 19.0; ABC is second with 16.7; CBS third with 16.3.

NBC leads Tuesday, Wednesday, Thursday and Sunday; ABC leads Monday aan Friday; CBS on Saturday

Ottawa—Mark Waldron, farm show gabber for AMer CBE, Windsor, Ont., named regional (Ontario and Quebec supervisor of farm and fisheries broadcasts for the Canadian Broadcasting Corp.

Inside Stuff—Radio-TV

Milton Berle, Dick Powell, Rock Hudson and 21 other personalities are involved in a national radio campaign to give "Confidence in a Growing America." It's part of the Advertising Council's continuing plan to stimulate economic expansion.

Stars International is making the transcriptions for the campaign. Some of the others involved are Gogi Grant, Nick Adams, Tab Hunter, Brian Donlevy, Earl Holliman and Tex Ritter.

Ed Sullivan will be guest of honor at the Annual Awards Dinner on Nov. 21 of the Advertising & Allied Industries, Dinner-dance will be held at the Waldorf-Astoria in N.Y., with Bess Myerson as toast-

Dinner is on behalf of the Joint Defense Appeal of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Hugh Carleton Greene, director general of BBC, will be the guest "star" at a luncheon in New York on Monday, Nov. 13, given by NBC chairman Robert W. Sarnoff.

Luncheon will mark the 25th anniversary of BBC-TV. It'll be at the Waldorf-Astoria's Empire Room.

Larry Wolters, tv editor of the Chicago Tribune, received a letter from FCC chairman Newton Minow praising one of his recent columns on the role of the tv critic. Minow wrote: "I happen to think that television reviewers and reporters made exceptional contributions to broadcasting . . and only wish your tribe might increase. In the long run, broadcasting will improve only through the efforts of an informed and alerted public."

Wolters had defined a tv critic as a person whose function is to look a gift horse in the mouth. Minow apparently was responding to Wolters' paragraph which read, "The electronic medium needs constant vigilance over its own behavior and attitudes. Self-regulation is not enough because the rules the industry lays down for itself are not always followed The critic alone can serve as a watchdog for the viewer who cannot speak effectively for himself."

The color television set market has received a boost via the launching of a color tv combination line by Thompson-Starrett's Delmonico International Division. Unit, including phonograph, is priced at \$595 and is slated to go on sale late in November. The major part of the mechanism is manufactured by the Victor Co, of Japan. Final assembly and some other processes are done in the U.S.

Danny Thomas has been elected recipient of the 1961 CARTA Award. CARTA, the Catholic Apostolate of Radio, Television and Advertising, consists of some 1.500 men and women in the advertising and broad-casting field. Award to Thomas will be presented at the corganization's annual Communion Breakfast at the Hotel Commodore Sunday (12), following Mass at St. Patrick's Cathedral. Award is presented yearly to the person who has had "a beneficial effect... in elevating the standards of good taste, moral values and ethical practices of his industry." Actor Horace McMahon will be the guest speaker at the breakfast and Ray Heatherton will emcee.

ABC took advantage of the annual Broadcast Promotion Assn ABC took advantage of the annual Broadcast Promotion Assn. convention running from Monday through Wednesday 16-81 at the Waldorf-Astoria, N. Y., to hold get-togethers with promotion managers from its affiliates and o&o stations. Ollie Treyz, ABC-TV prexy, hosted a party for 35 affiliate station promotion men Sunday night 151 and the following night Mike Foster, ABC press information v.p., threw a dinner for the six o&o radio promotion directors, along with Don Curran, publicity head for ABC's o&o operation.

The story of the Veterans Hospital Radio & Television Guild activities in helping hospitalized veterans produce their own radio and tw shows will be described in a half-hour radio documentary on the ABC Radio network Sunday (12). Titled "The Bedside Network," show will feature Bud Collyer, Margaret Hamilton, Fran Carlon, Alex Kramer, Sid Lippman and Lucky Roberts. Nancy Moore is the scripter and Terry Ross is producer-director.

What's With Como?

Continued from page 23

ly format during last year's negotiations: he didn't want to work as hard as he had in past years. He'll decide next couple of months whether he'll return next year with a weekly show, and if he doesn't here's what can happen to NBC-TV's Wednesday:

With no "Train" as lead-in and no Como as lead-out, the new Joey Bishop addition is bound to suffer at 8:30. The Bishop pull is unquestionably aided by being "cradled" between two powerful Nellsen get-

With no Como as a lead-in, it might be certain death on the ratings for the new Bob Newhart half-hour at 10 p.m.

ATLANTA—A 42-acre site has been selected for an educational television production center and the Atlanta area vocational-technical school. An Atlanta School Board spokesman said that \$3,000,000 in State School Building Authority funds had been approved thority funds had been approved for the school and another \$325,-000 set aside for the tv center.

REDDING. CONN.

REDDING, CONN.
ARTIST going abroad, offers for yearly rental after Dec. 15 modern house, designed by Ellot Noyes, 14 high acres, top juxury class, 525-square-foot connecting studio, darknoom, 32-foot-glass-walled living room, fireplace, usual bedrooms, Ultra-modern, kitchen, Eurnished Danish modern, Linen, silver, dishes, library, records, hi-fi, TV. Filitered swimming pool, landscaped grounds, sculpture by Alexander Calder, Henry Moore, Elle Nadelman, No children of destructive age.

WHITE & WHITE Westport Conn., Capital 7-7211



Big Wilson wishes to squelch any rumors that may arise that he is to star as "Orphan Annie" on television.



Can BONDED service my transcriptions, slides and props?

 Yes, this is part of BONDED's agency service.



OR ANGELER TORONTO A Division of NOVO INDUSTRIAL CORP.

Vasa West best with west ABC Represented Nationally by Avery-Knodel, Inc.

CER ST, NOW ON RADIO WEST WEST WAS I'W

HI: REPORTING NEWS OF THE WEST WEST WE

. BRIGHT NEW WEST PERSONALITY

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ABC RADIO WEGH

INDIE PRODS. MULL OWN COS.

Nashville's 10th Country Music Fest Scores Again; 'Opry' Into Carnegie

Nashville, Nov. 7.
A "Grand Ole Opry" show has been set for Carnegie Hall, N.Y., Wednesday, Nov. 29. Booking was revealed at the 10th annual Country Music Frestival, sponsored here by radio station WSM the past weekend.

weekend.

The fest drew approximately 2,000, which is about par for the course. Attendance mainly comprised disk jockeys from the U.S. and Canada; but there was also a strong representation from the record industry and music publishing fields.

fields.

Actually it was the diskeries of Dot, RCA Victor, Columbia, Capitol and United Artists that picked up the tab for the various dinners, luncheons, buffets and affiliated freeloading.

freeloading.

The "Opry" concert at Carnegie Hall was negotiated by WSM manager Robert E. Cooper and executive director Dr. George D. Brooks of the Musicians Aid Society which will be exclusive recipients of fiscal results of the one-nighter. The artists are contributing their services and WSM is underwriting transportation and lodging expenses. ing expenses.

ing expenses.

The package includes such country and western music stalwarts as Jim Reeves, Marty Robbins, Faron Young, Patsy Cline, Grandpaw Jones, Bill Monroe, fiddler Tommy Jackson, Minnie Pearl, the Stony Mountain Collegers ta square dance group), the Jordanaires and emcee T. Tommy Cutrer.

Louisiana Gov. Jimmie H. Davis, —who also records for Decca and is no stranger on the caw trail—was principal speaker at the main session. He compared deejays and artists to public office holders in their responsibility to their constituents and fans.

stituents and fans.

During the festival Broadcast Music Inc. hosted its yearly awards achievement dinner at swank Belle Meade Club. Harlan Howard cake-Meade Club, Harlan Howard cake-walked away with composer honors, garnering 10 certificates; Acuff-Rose with seven was the high-over-all among song publishers; BMI exec Bob Barton came in from New York to supervise the presentation.

York to supervise the presentation. Washington was represented by Sen. Estes Kefauver and U.S. Rep. Ross Bass. Sen. Kefauver, a long-time friend of Randy Wood, president of Dot Records, was the main speaker at the label's feed.

The sponsors of this chew and chat contest always figure it a success if nobody suffers serious injury or mayhem. It was adjudged a success this year, a check of local hospitals and clinics revealed.

UA's Ferrante & Teicher **Encore With 'Story' Tune** After Click 'Exodus' Disk

Ferrante & Teicher, duo piano team on the United Artists label, are pulling a repeat of their "Exodus" click with "Tonight," tune from the "West Side Story" pic.

"Exodus" click with "Tonight," tune from the "West Side Story" pie.

The "Exodus" theme, which was released about a year ago in advance of the picture's showings, went over the 1.000,000 sales mark and "Tonight" looks to follow the pattern. Out only several weeks in front of "West Side Story," the disk showed a 270,000 sales rack-up as of last Friday (27) and is expected to climb as the film gets additional release dates around the country.

The parallel goes even further. In neither case did UA have the soundtrack set of the pix, RCA Victor got "Exodus" through a special deal with the pic's producer Otto Preminger, and Columbia has "West Side Story" through its tie with the musical's composer Leonard Bernstein, UA, however, has an instrumental package of "Exodus" music by the Hollywood Studio Symphony, and has a Ferrante & Teicher set out currently of the "West Side Story" music."

Dick Wolfe Cap's New East Coast Prof. Mgr.

Dick Wolfe is taking over as east coast professional manager for east coast professional manager for Capitol Records' music publishing firms, Ardmore and Beechwood Music. He's replacing Kelly Camarata and Tommy Tempesta, who have resigned from the firm. Wolfe has worked in the music biz as composer, arranger-conductor, and artists & repertoire producer. He'll report to Jack Levy, general manager of the Ardmore-Beechwood operation.

W. German Court Finds for GEMA In Tape Decish

Frankfurt, Nov. 7.
Every owner of a tape recorder in West Germany is going to have to cough up an annual fee of \$2.50 for Germany's powerful music union, GEMA, if the union can track down all the tape equipment

ment, at least, GEMA has won a lengthy battle in its continuing struggle to collect royalties.

Reportedly, there are about 1 footooo owners of tape equipment in West Germany.

Try OFF-FROM-BUFFALO

Buffalo, Nov. 7.

First project of the N.Y. State Council of the Arts whose initial budget of \$450,000 in state funds is to be devoted to "cultural enrichment" has turned out to be a bonanza for the Buffalo Philharmonic Orchestra. With an assist from the State Courcil, the Buffalo group under the direction of Josef Krips, is making an extended concert tour through Eastern New York, New England and Long Island in three sorties to include 30 cities and towns. Two associate conductors have been engaged including Ulrich Meyer, a Swiss who makes his American debut on this tour, and Ronald Ondrejka, here from the West Coast. A Brooklyn College Auditorium is underlined as the top performance of the tour.

Although the new State Council of the Arts which is the first state sponsored agency of the fir

top performance of the tour.

Although the new State Council of the Arts which is the first state sponsored agency of its kind in the nation was created to subsidize musical, operatic, ballet and dramatic performances, the personnel of the group has occasioned considerable eyebrow lifting due to the fact that Helen Hayes and Richard Rodgers are the only two members with working knowledge of the stage.

The indie disk producer, who has been giving important assistance to many record labels during the past few years, may soon be striking out for himself. The possibility that for himself. The possibility that these indie producers may cut off the supply of their masters by launching their own labels is causing much concern, among diskery execs who have been relying more and more on the indie operations for their material to the extent that they have minimized the activities of their own artists & repertoire departments.

ertore departments.

It has been noted for some time now that the artists & repertoire chiefs are no longer as important as they used to be in picking performers or material. Many of the a&r bosses are confining their activities to administrative details and screening the work brought in by the independents.

by the independents.

The Mitch Miller style of actring, in which he made virtually all the decisions about who and what was to be recorded at Columbia, has almost disappeared. An actr chief like Don Costa for example, recently broke away from his berth at United Artists because he resented the fact that the company was bringing in material produced by outsiders.

Fear Uncertain Future

union, GEMA, if the union can track down all the tape equipment owners.

The West Berlin Court of Charlottenburg just handed down adcision in a test case granting GEMA (which is similar to America's ASCAP in protecting the right of composers and lyricists) the right to collect the annual fee from owners of tape recorders.

The defense had maintained that just because a person has a tape set doesn't necessarily indicate that he is going to use it to record GEMA-protected music. But the court ruled that the only possible way to protect rights of GEMA members would be to collect the annual fee from every set owner.

Just what controls will be set up to acquire the names of everyone who buys the tape recorders, and find out how many thousands of Germans already have the sets. have not been discussed. Who will collect the money, of course, is another problem. But at the moment, at least, GEMA has won a lengthy battle in its continuing struggle to collect royalties.

Reportedly, there are about 1.600.000 owners of tape equipment in West Germany.

Lincoln, Neb., Nov. 7.

Les Elgart and six members of his band were jailed on a dope rap here Sunday (5) after police said they found marijuana in their inotel rooms. It was reported to be the largest amount of marijuana to be confiscated here. Elgart, pleaded not guilty to the charge and was later released on \$2,500 bond.

The six bara

UA's Pitt Deal

Fenway Records Inc. has taken over distribution of the United Arlists line in Pittsburgh.

Tone six band members admitted the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but the United by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police. The band was in the charge but were not identified by the police but were not identified by the police. The band was in the charge but were not identified by the police but were not identified by the police. The band

MOVE WORRIES AFM, Agencies Back Granz Plan For Jazzmen's Non-Segregation Clause

Anne Freels Joins Col

As Info Mgr. on Coast Anne Fulchino Freels has joined Columbia Records as information services manager on the Coast. She'll handle all Coast press ac-tivities for the Columbia and Epic

tivities for the Columbia and Epic labels reporting to John Kurland, information services director based in New York.

Active most recently with her own artists' management firm, Mrs. Freels, had, from 1953 to '61 been director of press and information for RCA Victor on the Coast. During 1952-53, she had been with Columbia as assistant sales promotion manager.

Rodgers, Williams, Rose in Country Music Fame Hall

Nashville, Nov. 7.
Jimmie Rodgers, Hank Williams and Fred Rose are the first names to be entered in the newly formed Country Music Hall of Fame. Bronze plaques testifying to their memories were unveiled Friday during the third anni banquet of the Country Music Assn. which was part of the WSM Country Music Festival in Nashville.

Ken Nelson, Capitol Records exec and president of the CMA, announced the names and presented certificates bearing the exact wording on the plaques to members of the immediate families of the three men cited. The selection was arrived at through a secret vote held weeks ago by a committee of 100 veterans of the country music industry.
For the time being, the bronze

vote held weeks ago by a committee of 100 veterans of the country music industry.

For the time being, the bronze plaques will be kept on exhibit in the Tennessee State Museum, Memorial Building, in Nashville. Plans call for a permanent Country Music Building to be constructed in Nashville later, and the plaques will then be placed there. Rodgers, who died in 1933, was a composer-singer and is credited in the country field as "the man who started it all." Williams, who died in 1953, was also a songwriter-singer and his MGM disks are still steady sellers. Rose, who died in 1954, was a songwriter-music publisher and co-founder of one of the largest country music firms, Acuff-Rose.

MERC CUTS 2D ORIG CASTER OF '2D CITY

revue now running on Broadway, will get a second city," comedy revue now running on Broadway, will get a second original cast ablum chance. The first original cast set, cut in a Chicago nitery by Mercury Records last May, will now be complemented by an original cast version of the Broadway outing.

The committee set up last week to follow through on jazz impresario Norman Granz's proposal to get jazz in step with the "freedom riders" and the "sit ins" in their fight against segregation in the south has already picked up support from several of the top agencies and the American Federation of Musicians.

The Granz proposal asked that there be a non-segregation clause in all jazz musicians' contracts. John Hammond, Columbia Records John Hammond, Columbia Records artists & repertoire producer, who is on the committee with Columbia's Nat Shapiro, Atlantic's Nesuhi Ertegu, and jazz critic Nat Hentoff, reports that Jack Whittemore, of the Shaw Agency, Willard Alexander (with some reservations.still to be ironed out and booker Mannie Greenhill are willing to go along with the proposal.

Hammond also pointed out that

go along with the proposal.

Hammond also pointed out that
Joe Glaser, who heads the Associated Booking Corp. has been including such non - segregation
clauses in his contracts for the
past two months. Hammond, moreover. indicated that there would
be no opposition coming from the
AFM.

(Septial Situation

'Ironic' Situation

be no opposition coming from the AFM.

'Ironic' Situation

In submitting the proposal, Granz, who manages Ella Fitzgerald and Oscar Peterson, noted that it was strange in light of all the current activity on the desegregation front that many jazz musicians have done nothing about the situation. "It is ironic," he pointed out, "that many jazz musicians will play benefits in the north for desegregation causes and then go south and play for a segregated audience."

Granz feels that if the bandleaders adopt the non-segregation clause in all their contracts it would serve to bring the problem out into the open. He mentioned that when he was running the Jazz At The Philharmonic concerts, he had a non-segregation clause and encountered no difficulties.

The clause, as drafted by Granz, reads, "Artist at his 'her' option will have the right to terminate this agreement, at any time prior to or during the engagement if attendance at the performance will be or is refused and/or separated by reason of differences in race, color, or creed, or if any dining, drinking, or sanitation facilities at the establishment where the performance is to be rendered are in any way segregated, or if there is any indication by advertising or otherwise that there will be such discrimination.

Provides for Damages
"If artist terminates pursuant to the foregoing, artist will, of course, be relieved from appearing and artist will retain as liquidated (Continued on page 60)

Rritich I abale Ink Movo

British Labels Ink More Comics; Fear of Spoken **Word Platters Wears Off**

now be complemented by an original cast version of the Broadway outing.

According to a spokesman for the production, Merc's feeling is that material is so different now that another cast package could better cash in on the Broadway run.

Merc put the show into the groove yesterday (Tues.) with the cast that includes Howard Alk, Allen Arkin, Severin Darden, Andrew Duncan, Barbara Harris, Myrna Kolb, Paul Sand and Eugene Troobnik.

Lemmon's Disk Debut Jack Lemmon will make his recording debut soon on Riverside Records. The actor's first effort will be a reading of E. B. White's essay observations of Gotham, "Here Is New York."

Also under negotiation are several moppet-aimed, LPs for the diskery's Wonderland line which Lemmon is planning to wax.

Word Platters Wears Off

London, Nov. 7.

While there's been no firm trend to comedy disks, the gap caused of procomedy disks, the gap caused of spoken word platters has, graduative been filled over the last year. That's the opinion of Parlophone Record executive Ron Richards' label, in the EMI (Electrical & Musical Industries) table, has signed such comics as Peter Sellers. Charlie Drake, Spike Milligan, Michael Bentine and Beraden.

Jack Lemmon will make his recording debut soon on Riverside Records. The actor's first effort will be a reading of E. B. White's essay observations of Gotham, "Here is New York."

Also under negotiation are several moppet-aimed, LPs for the diskery's Wonderland line which Lemmon is planning to wax.

B'way's 'Succeed,' Ford's 'Hymns,' Baez's Folk Songs Top New LPs

"HOW TO SUCCEED IN BUSI-NESS WITHOUT REALLY TRY-ING" RCA Victor A Broadway Anthison, Topeka and the Santa musical smash guarantees an original cast album hit so RCA Victor can bank on big profits without any undue optimism. The package, hovever, will mean more to those who have seen the show, and since it's already settled down for a long run, there will be plenty in that carbayery.

run, there will be plenty in that cabory.

Frink Laesser has provided a jainty and humorous score but which seems too closely attached to the plot to stand up on a disk hearing alone Robert Morse pours out his to distinct effectively and old-time. Rudy Vallee continues to size style on the college try. "Good O'd Ivy," and the barroom build, "Love From A Heart of Gol't" Also hip in the grooves are Bomie Scott, Charles Nelson Reilly and Virginia Martin.

and Virginia Martin

TENNESSEE ERNIE FORD:
"HYMNS AT HOME" (Capitol).
The relizioso genre gives Tennessee Erme Ford his strongest show-case and in this production, he's joined by a congregational-styled chorus in a collection of standard hymns. It's a simple, reverent and highly listenable recital of such numbers as. "Sweet Hour of Prayer." "Day Is Dying in the West," "His Amazing Grace" and "I'm Comin" Home," among others An organ backs up this religioso sing-along.

"JOAN BAEZ—VOL. 2" (Van-

'ABL-Paramount'. The versatule and smooth song stylings of Steve Lawrence are nicely showcased on this set which features a collection of his previous hits and poptunes. In the 12-number package are included some teen beat items like "Living Is a Way of Loving" and "Why, Why, Why," some solid uptempo stylings such as "There'll Be Some Changes Made" and Nelson Riddle type arrangements of "You're Everything Wonderful" and "Somebody Else Is Taking My Place." There's also effective ballack work on "I Hear a Rhapsody" and "You Don't Know." It's a strong set which lets Lawrence show his crooning as well as his swinzing abilities to good advantage with a varied and pleasing tune selection. tune selection.

Vantage with a varied and pleasing tune selection.

ADA LEE: "ADA LEE COMES ON" Acto. In clubs Ada Lee is a pazz sanger all the way but on this set she is mostly a pop singer with jazz vertones. As such the platter proves an effective showcase for her first outing on Atco. Although some stylings like "I'll Never Smile Again" and "Domino" are Ella Fitzgerald influenced, Miss Lee registers some Individualistic work in a jazz vein on "G'Wan Train" and "Night In Tunisia." On the ballad side she comes across pleasantly with such tunes as "I Wish You Love" and "Into Some Life Some Rain Must Fall." It is a fine introductory presentation for the chirper, with more of an emphasis on control and balladeering than free-wheeling jazz styling.

JIMMY APOSTOLU: "JIMMY SINGS ALI BABA" (Aristophone). This is a package of Anatolian and Arabic music, played with the appropriate bouzoukee and other instruments and sung in equally appropriate style by Jimmy Apostolu It has a solid natural flavor that could appeal to buffs of this musical genre.

of My Heart."

LAWRENCE WELK: "SILENT NIGHT" 'Dot. This is a solid seasonal package wrapping up a flock of top Christmas tunes in sweet, tasteful arrangements for orchestra and chorus with a harpsichord lead for a pleasing holiday sound. Lawrence Welk's organization delivers a baker's dozen of tunes, ranging from the pop perennials like "White Christmas" and "Rudolph, the Red-Nosed Reindeer," to familiar carols and hymns like "Silent Night" and "Good King Wenceslas."

GEORGE HUDSON & THE

Wenceslas."

GEORGE HUDSON & THE KINGS OF THE TWIST: "IT'S TWISTIN' TIME" (Capitol The disk rush to The Twist is bringing a lot of energetic and wild sounds into the grooves. This quickie production from the Capitol factory is no exception but it does have a quality that won't disappoint those who know what the new dance beat is all about or those who want to find out. The sides pack plenty of musical excitement whether the tunes are new or old and George Hudson conducts his musicians through a pace that's sure to keep everybody pace that's sure to keep everybody jumping,

"The Comin' Home," among others An organ backs up this religious sing-along.

"JOAN BAEZ—VOL. 2" (Van grand This young song-tress, a grand This grand This grand This young song-tress, a grand This grand This grand This young song-tress, a grand This grand

ers Kay Davis and Al Hibbler are heard on a couple of numbers.

"HOW TO BE TERRIBLY TERRIBLY FUNNY" (Riverside). Coming perhaps a bit late into a market up to its ears in comedy LPs, this offering still rates close attention. It's a collection of a half-dozen monologs by some top performers and the batting average is remarkably high in this diverse material. Peter Ustinov has two sharp takeoffs on British sports characters; Henry-Morgan does a clever Russki takeoff on "Little Red Riding Hood". Louis Nye has a couple of good routines and Stanley Holloway does an amusing Yorkshire dialect piece. A hipster piece by Ronnie Graham and George Crater's comments on some jazz artists are only for the jazz crowd.

JIMMY GIUFFRE: "PIECE FOR

for the jazz crowd.

JIMMY GIUFFRE: "PIECE FOR CLARINET AND STRONG OR-CHESTRA" (Verve). Jimmy Giuffre, a modern jazz clarineitsi, explores some longhair ideas in his 'Piece for Clarinet and Orchestra,' played by a small symphony orch in Germany. This is serious stuff and jazz buffs drawn by Giuffre's name must be forewarned



LAWRENCE WELK

THE LENNON SISTERS

Singing "Sad Movies" B W "I Don't Know Why I Love You Like I Do."

that any resemblance between this

that any resemblance between this and jazz is strictly coincidental. The same goes for his gallery of "Mobiles." a collection of very short and very interesting pieces. "ROBERT RYAN READS FROM THE NEW TESTAMENT" 'MGMI. Tied into the MGM pic, "King of Kings." this LP presents readings from the New Testament concerning the birth, life, miracles and teachings of Jesus Christ. Robert Ryan handles the text simply and thoughtfully, without embroidering the Scriptures with any historionics. Music by Miklos Rozsa, taken from the pic's soundtrack, is woven into the reading with good effect. Another MGM LP, also pegged to the same pic, presents video star Richard Boone telling. "The Story of Jesus for Children."

SONNY TERRY: "TALKIN' ABOUT THE BLUES" (Washington, One of the concurte blues.

The Story of Jesus for Children's SONNY TERRY: "TALKIN' ABOUT THE BLUES" (Washington. One of the top country blues singers still extant, blind Sonny Terry is a moving, earthy performer in a classic tradition. Harmonica player and vocalist, he delivers a collection of traditional blues, including "In the Evening." "Louise." "Old Woman Blues," "Kansas City," "Baby, Baby" and others.

British July-Aug. Disk Sales Rack Up 4% Rise

Sales Rack Up 4% Rise

London, Nov. 7.

British disk sales in August pulled in \$2.881.200, a Board of Trade statistical report reveals. Taking the July and August totals together (because vacations were later this year, it shows that at \$5.812.800, sales chalked up a 4% increase over last year.

First eight months of 1961 saw a 7% increase over 60 although exports continued to decline. So far this year disks have earned \$4.832.800, down some 16% on the corresponding period in 1960. Album production in July and August (2.521.000) rose 30% compared with last year while extended-nlaws (6.709.000) dropped 4%. The 78 rpm market sank 38% in the 12 months; in July and August only 264.000 were produced.

Longplay Shorts

a fine introductory presentation for the chirper, with more of an emphasis on control and balladeer ing than free-wheeling jazz styling.

Capitol Records is on a Broadway-Hollywood kick. Label has a special show album-soundtrack program going for November-December on 18 packages that gives dealers one cutfo set for every 10 bought from a group which includes "Oklahoma." "Music Man," "West Side from a group which includes "Oklahoma." "Music Man," "West Side Story," "King and I" and "Sail Away," and two free LPs for every 10 bought from a group which includes "Oklahoma." "Music Man," "West Side Story," "King and I" and "Sail Away," and two free LPs for every 10 bought from a group that includes 13 Cap's other casters and sound trackers. RCA Victor has 10 new pop albums on tap for November including the LP debut of John D. Loudermilk . . . Stage director Margaropriate bouzoukee and other instruments and sung in equally appropriate by Jimmy Apostolu. It leas a solid natural flavor that could appeal to buffs of this musical genre.

"THE MAGIC OF JUDY GAR-LAND" "Decca. Currently very hot on the Capitol label, Judy Garland as et called "Los Chakachas," comprising five musicians from Belgium, one from Spain and a girl from to Laby, Mexico, England and a set called "Los Chakachas," comprising five musicians from Belgium, one from Spain and a girl from Capitol label, Judy Garland with some of her top groovins; and urns up in this Decca offering with some of her top groovins; and urns up in this Decca offering with some of her top groovins and some years ago. The savy and dwamism of her performance are caught in this LP despite soft in the sum of the proposition of the corporation with the auto fine or the proposition of the corporation with the auto fine or the proposition of the corporation with the auto fine or the proposition of the corporation with the auto fine or the proposition of the corporation with the auto fine or the proposition of the corporation with the auto fine or the proposition of the corporation with Capitol Records is on a Broadway-Hollywood kick. Label has a spe

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

FELICIA SANDERS.....

PAT SUZUKI......WHY GO ANYWHERE AT ALL

(Capitol). When You Want Me
Pat Suzuki's "Why Go Anywhere At All" (Harms") turns up a
fine ballad beat with a vocal punch that will give this legitume
out of "The Gay Life" plenty of spinning exposure from jockeys
who care about tasty programming. "When You Want Me" (Chappell") has a breezy ballad quality with a catchy finger-snappi
styling that rates attention. It's from Noel Coward's "Sail Away."

MARIE KNIGHT.....COME TOMORROW

plenty of vocal excitement.

ADAM WADE......PREVIEW OF PARADISE

(Epic). Lonely Am I Tony Orlando's "Happy Times" (Aldon') will keep the juve crowd happy because of its swinging beat and the vocal attack that they always seem to dig. "Lonely Am I" (Aldon') works around a slow ballad mood in a fair manner but the spinning potential isn't as sure as the flip side's.

LAWRENCE WELK.....A-ONE A-TWO A-CHA CHA CHA (Dot) You, Gave Me Wings

Lawrence Welk's "A-One A-Two A-Cha Cha Cha" (Harry Von Tilzer*) will get another run for the cha-cha beat in this simple but highly danceable sice that rolls for jock and juke delight. "You Gave Me Wings" (Harry Von Tilzer*) soars with a big ballad instrumental quality that's somewhat overblown in its musical

GAYNEL HODGE......BACHELOR IN PARADISE

BOBBY VEE.....

(Liherty). Walkin' With My Angel
Bobby Vee's "Run To Him" (Aldont) has the beat and the
lyric values that the jean set understands and the vocal toraps
it up neatly for them. "Walkin' With My Angel" (Aldont) strolls
along a happy rhythm line with a good vocal to match and to
give it current spinning values. .

THE REGALS.TIGER TEARS

(United Artists). They Fingers

The Regals' "Tiger Tears" (Gilt) is striped with strong rhythmic values and fashioned with an instrumental inventiveness to guarantee it plays. "(cy Fingers" (Gilt) has a hot instrumental beat that's good for building up juke interest.

HELEN SHAPIRO..... WALKIN' BACK TO HAPPINESS

THE CHANTELS..... WELL, I TOLD YOU

THAT'S MY PA

SHEB WOOLEY. THAT'S MY P.

(MGM). Meet Mr. Lonely
Sheb Wooley's "That's My Pa" (Channel*) is a country styled novelty that even the pop jocks will find to their liking because of the offbeat wild sounds. "Meet Mr. Lonely" (Channel*) gets a straight ballad reading that comes through as a friendly and amiable slice to spin.

JOHNNY KING

THE VOICE WITH THE BUILT IN WIGGLE

(Continued on page 59)

LEGIT PUBS' NEW TECHNIQUES

Yank Combos Pricing Themselves Out of British Market: Jeff Kruger

England is "crying out for more modern jazz talent." So says Jeff Kruger, head cf Kruger Entermodern jazz talent." So says Jeff Kruger, head cf Kruger Enter-prises which encompasses a disk-ery, two music publishing firms, a jazz club and concert presenta-tions—all in the modern idiom— with a pool of some 50 musician-composer-arrangers working under the banner. There's "plenty of work in England at the moment," he adds.

work in England at the moment," he adds.

But there are problems, probably the biggest of which is economics. Kruger feels that American groups have priced themselves out of the market in the last few years. In' a jet age when England is "just another date," he believes that U. S. musiclans should reevaluate their price thinking. He says that British promoters can't afford the average fee asked by an American group for a date in England. The English impresario could probably make it, as Kruger sees it, if the American would just ask his regular price for a U. S. date but he usually tacks on more because it's a European engagement.

Cites Local Advantages

Cites Local Advantages

Kruger points out that, whereas
the U. S. group has to cover its
travelling and living arrangements
playing a local date, these things
are taken care of by the English
promoter for the junket. In addition, he notes that the U. S. tooter
getting, say his New York price,
can live considerably better there
and has no need to up the fee for
living purposes.

can live considerably better there and has no need to up the fee for living purposes.

Up until now this matter wasn't too important because, despite the situation, several name Yank groups did go overseas and almost saturated available markets. Also, until now, U. S. units couldn't play clubs but only concerts in England. Kruger says that this restriction is being lifted, however. He adds that U. S. combos and the like will now be able to play British clubs on an exchange deal, But Kruger feels the new arrangement won't mean a thing if American groups don't change their financial attitudes. He says there is employment for all types (Continued on page 58)

Mexican Tooter Union Accepts R 'n' R Combos. But String's Attached

Mexico City, Nov. 7.

Mexico City, Nov. 7.
Venus Rey, head of the Federal
District Musicians Union, has come
to terms with rock 'n' roll combo
units. He has accepted the heretofore musical exiles as "meritorious" associates of the union.
Rey, however, imposed a condition. For each rock 'n' roller, a
bona fide union musician must be
hired by nightclubs, dance halls,
television and radio programs,
theatres, etc.
Newest ruling was passed at last
general meeting of assembly. Unfon also rejected a proposal that
tis head should devote himself exclusively to union matters on a

its nead should devote himself ex-clusively to union matters on a salary basis, abandoning all per-sonal activities. It was felt that this would lead to "temptation" of attracting a bright lad who would want to "live at union expense."

Col Uns Frank Jones To C&W Prod.: 2 Others Set

Frank M. Jones has been upped to the post of country & western producer for Columbia Records. In his new berth he will assist exec producer Don Law in proexec producer Don Law in assist of canada Ltd. since 1954, Jones will headquarter with Law in Nashville.

In other appointments at Col. John Berg has been set as art director of packaging design and John C. Bradford takes over as advertising art director. Both report to Robert Cato, Col's creative director.

Tab Remains

Las Vegas, Nov. 7.

In the process of being enlarged, the Casbar Theatre of the Sahara lost half its seating capacity during the remodeling.

The other night, Frank Ross, for the Mary Kaye Triol outped: Welcome to the Cas Theatre—the Bar is gone."

Live Music Back Via WNEW Deal

Live music, which has been a rare sound amidst the spinning of disks on radio, is coming back on the New York kilocycles via an agreement between WNEW and

disks on radio, is coming back on the New York kilocycles via an agreement between WNEW and Local 802, N.Y. unit of the American Federation of Musicians.

Station has entered into a one-year pact to hire a minimum of 12 musicians a month for a half-hour of airtime, allocated in any way WNEW wants. It's hoped to get names like Benny Goodman, Count Basie and Tony Bennett to front the musical stanzas which will probably kick off the end of this month.

New York radio indies have been virtually bereft of live music since March, 1958, when the concept of staff musicians, disappeared. AFM exe cs, who have been conducting a drive in Congress against radio broadcasters for their sluffing of live musicians are hoping that other indies will follow WNEW's lead.

PARKER LABEL ENDS **CARLTON DISTRIB DEAL**

CARLTON DISTRIB DEAL

Charlie Parker Records has discontinued its distribution through
Carlton Records. Prolonged failure to agree on arrangements is
said to be the cause of the split.
No new distrib has been named for
Parker, but a new deal is expected shortly. Label is prepping release of five new platters this
month through its new distribution setup. These will include disks
by Cozy Cole, Barry Miles, Ann
Williams and Slide. Hampton.

All outstanding billing and shipments after Oct. 25, 1961 will be
directly handled by Parker Records and the diskery has agreed to
perform all conditions stipulated in
foreign contracts, executed for the

perform an conditions stipulated in foreign contracts executed for the Parker catalog by Carlton prior to that date,

Cap Infringed Its 'Maria,' Peer Int'l Suit Claims

Charging unfair competition.
Peer International Corp. has filed suit in N.Y. Federal Court against Capitol Records over the tune, "Maria Cristina." The action seeks an injunction for damages sustained, an accounting plus not less than \$250 for each alleged infringement.

than \$250 for each alleged in-fringement,
According to the complaint, Capi-tol has been infringing on Peer's copyright since Jan, I. 1961, by re-cording a tune called "En El Agua." parts of which reproduce Peer's copyrighted song, "Maria Cristina." It's alleged that the usage was without permission or authorization.

Indie Pubs' 'Evil' Score

Indie Pubs' Evil Ocore

Marmaduke Music Co. and
Knollwood Music Corp., have acquired the original score of the
fortheoming film, "Pattern of
Evil." Composed by Mundell Lowe,
the music will be released on a
soundtrack platter by Charlie
Parker Records which will feature
Lowe as conductor, with vocals by
Meg Miles and Sabrina, pic's stars
"Evil" is being produced by
Leonard Benton of Vega productions

tablished distribution
Hamburg, Stuttgart, Frankfurt,
Duesseldorf, Berlin and Munich,
Duesseldorf, Berlin and Munich,
on the stage.

Hamburg, Stuttgart, Frankfurt,
Duesseldorf, Berlin and Munich,
Duesseldorf, Berlin and Munich,
on the stage.

In duced by Ken Kragen Productions,
one of 20 dates Kragen is doing for the folk group this fall.

Paragon Record Distributors has
Paragon Record Distributors has
Paragon Record Distributors has
Deen named new distrib for MGM
and Cub Records in Buffalo, N.Y.
Meg Miles and Sabrina, pic's stars
"Evil" is being produced by
Leonard Benton of Vega productions, and Ariola, who have the lions
share of the German market, are
share of the German

HAVE 3 BASIC

Most everybody has a different approach to it, but no matter how viewed legit publishing is getting more and more involved. No matter what the particular angle or thinking a given publisher may go by, the overall objective remains the same—to get the music played—but the methods being used in recent seasons to achieve this aim are becoming more elaborate and detailed.

more elaborate and detailed.

For one thing, legit publishing is gradually drifting away from conventional operational patterns. While there are still some Broadway publishers who are concentrating almost entirely on tune plugging, there are others who are working on a broader base with bigger goals in mind. Depending on what these plans are, their approach to Broadway musicals in recent seasons has taken on a more detailed and at the same time more diversified view. diversified view.

diversified view.

It all has to do with the publisher's basic operational thinking. Though it would seem on the surface that all legit publishers would be working on the same general premise, they're not. There are three basic philosophies in legit publishing today and basically they have effected the Broadway scene.

They are 1) the publisher who is nave effected the Broadway scene.
They are 1) the publisher who is
involved in production, 2) the publisher who is involved in building
writers and 3) the publisher with
established writers who is solely
interested in plugging its songs.

interested in plugging its songs.

In the first category there is Frank Music, Due to its involvement in production and its other broader interests in theatre such as talent, the firm takes a publicity-minded attitude in the shows it publishes. The outfit works almost as hard to promote a show as it does to get the score performed, laboring in concert with the press-

(Continued on page 60)

With 23G Capital, Philly's Dave Miller Starts Indie Diskery in W. Germany

Hamburg, Nov. 7. Hamburg, Nov. 7.

A new diskery has been founded here by Dave Miller of Philadelphia, who for several years has been making recordings in Hamburg for sale on cheap series albums in the U.S. Registered with the Hamburg Chamber of Commerce as Miller International Schallplatten GmbH, the firm has former Telefunken salesman Gerhard Golzo as manager, and a starting capital of almost \$23,000.

Miller plans to build his own

starting capital of almost \$23,000.

Miller plans to build his own plant in the near future, but until it is ready the single and EP disks will be pressed at Telefunken's factory in Nortorf, while the albums will be manufactured in the U.S. and shipped to Germany. Although Miller intends selling his albums at \$1 less than the current list price in Germany (which is \$4.50), he is confident he'll make a "reasonable profit." The singles and EP's are to sell at the same price as those of other labels here. Until such time as German lan-

Until such time as German language recordings can be put on the market by Miller, he will sell existing waxings made for the U.S. market. He calls his label Somerset and it includes non-incompanies. market. He calls his label somerset and it includes pop, jazz and clas-sics. Miller adds that he has es-tablished distribution centres in Hamburg, Stuttgart, Frankfurt, Duesseldorf, Berlin and Munich.

Philly Batoners File NLRB Complaint Vs. Local 77 in Employer Status Bid

A Guitar 'Boom'

A Guitar 'Boom'

San Francisco, Nov. 7.

A guitar boomlet has suddenly mushroomed in the Frisco area, with 12 guitar concerts booked in a four-month span. It started last weekend with appearance of Celedonia Romero & Sons at Frisco's Veteran Auditorium and continues, unrelentingly, like this:

Laurindo Almelda, Nov. 3, Frisco, Nov. 4, Berkeley, Nov. 18, Frisco; Carlos Montoya, Nov. 17, Berkeley, Nov. 18, Frisco; Carlos Montoya, Nov. 24, Berkeley, Nov. 25, Frisco; Julian Bream, Dec. 2, Frisco.

And early next year three Carlos Ramos concerts and an

Carlos Ramos concerts and an Andres Segovia concert.

Berman Acquires Rory Records

In a further spreadout of his music business activities, Shelley Berman has taken over the indie Rory Records. It's part of the diversification move which Berman and his manager Harry Bell launched with the formation of two music publishing firms, Caliope (BMI) and Drysen (ASCAP). Berman's ownership tie with the Rory label will in no way affect his current pact with MGM/Verte to which he is contracted. (Berman, incidentally, will be released under the United Artists banner early next year via the original Broadway cast album of "A Family Affair").

Vera Hodes will handle the artists.

ily Affair").

Vera Hodes will handle the artists & repertoire operation of the firm in conjunction with Dick Goodman and Bob Arkin. Rory's first, release under the new operation will be "Santa Claus & The Touchables." It was recorded by Goodman & Arkin who also composed the tune. Upcoming is another single called "Little Mama Twist" and an LP by Goodman & Arkin.

The Rory disks will be pressed.

Limeliters SRO 10G, Hub
Boston, Nov. 7.
The Limeliters (3) grossed
\$9.841 in an SRO concert appearance Friday (3) at Symphony Hall
here. Ticket were scaled of a
\$4.75 top.
Paid attendance was 2.823 with
an overflow crowd of 175 seated
on the stage. The outing was produced by Ken Kragen Productions,
one of 20 dates Kragen is doing
for the folk group this fall.

A group of Philadelpinia orchestra leaders who have formed an organization called the Associated Orchestra Leaders of Greater Philadelphia filed a complaint last week with the National Labor Relations Board against Philly Local 77, American Federation of Musicians. Their action is similar to one instituted in New York by the Orchestra Leaders of Greater New York against Local 802, AFM, through which the leaders are seeking to establish themselves as employers and not managers. Godfrey P. Schmidt, OLGNY attorney, is also representing the Philly group.

employers and not managers. Godfrey P. Schmidt, OLGNY attorney,
is also representing the Philly
group.

Using the recent U.S. Court of
Appeals and Court of Claims decisions regarding orchestra leader
employment status as a stepping
stone, the Philly association is
seeking the right to collective bargaining with Local 77 on new wage
rates and prices. The charge filed
Oct. 31, states:

"The charged union, Local 77,
represents and claims to represent
all sidemen or musicians employed
by the charging parties, who are
employer-orchestra-leaders. Local
77 refused and continues to refuse
to bargain collectively with charging parties despite invitation to
bargain extended on or behaf of
said charging parties. Spurning its
duty to bargain, Local 77 has unilaterally announced and imposed
new wage rates and prices to become effective on Nov. 1, 1961."

In this action, the Philly group
has aligned itself with the OLGNY
which is attempting to establish
leaders as employers and therefore
entitled to collectively bargain
with the union on matters concerning wage scales and number of
men required to play a particular
date. A case covering this situation is slated to come up in N.Y.
Federal Court next month.

Int'l All Stars Jazzsters Can't Talk It Over. But They're All in Harmony

They're All in Harmony
Frankfurt, Nov. 7
For what may be the first
time, a truly international European All Star Jazz Orchestra has
deen formed here with 12 stars
from 12 lands playing in the crasemble. Created by Stuttgart jazz
enough the country.

ASKS 20G FROM 20TH

IN SUIT OVER CAROLS
Ashley Miller has filed suit in
N.Y. Federal Court against 20thFox Records on a charge of unjust
enrichment and false representation. 'The action asks \$20.000
damages.
According to the complaint, 20th
hired Miller to record several
Christmas carols on the stipulation
that they were to be used on a
giveaway disk. He was paid \$100.
Suit claims that the defendant,
with intent to deceive the plaintiff,
without Miller's approval or consent.

Limeliters SRO 10G, Hub

They're All in Harmony
Frankfurt, Nov. 7
For what may be the first
time, a truly international European All Star Jazz Orchestra has
been formed here with 12 stars
from 12 lands playing in the crasemble. Created by Stuttgart jazz
eyert Joachim E. Behrendt, the
group is playing a series of programs for the West German' television, will do concerts and is tentatively set for some record dates.
Reps of all European lands
where jazz is known are participarticipation.

Harns Koller on tenor sax, Bel'n
may Sadi on vibraphone, France's
Martial Solal on piano, Danish
rummer William Schiopfe, trumpeter Dusko Gojkowic from Yucoslavia, guitarst Franco Cerri of
Major problem in getting the
group to play together is in finding
a common language that at least
two of the musicians can understarting the disk commercially at a profit,
without Miller's approval or consent.

Limeliters SRO 10G, Hub

Boston, Nov. 7.

The Limeliters (3) grossed
\$9.841 in an SRO concert appear

a common language that at least two of the musicians can understand, according to Behrendt. But once the music gets started, the group is in harmony even if they can't talk together, he noted.

Dudley Manners' LPs In Aussie Distrib Deal

Dudley Manners, indie dister who has been recording around the world for his So-Deska label, has set a deal with an Australian firm, Tremaynes Music, for release of several of his recordings. Tremaynes has established the Strand Records label to handle Manners' material.

Initial LPs on Strand include "Dance Happy at the London Mecca," "Carnival European" and "Mood Gypsy"-"Mood Viennese."

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This workly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

stations.					
This Last No. Wks. Wk. Wk. On Chart Label					
	6 BIG BAD	JOHN			
2 1	Jimmy Dea	UND SUE			
3 7		MBER ONE			
4 5 1	Brenda Le THIS TIM				
	Troy Shor				
	Ray Charl 8 BRISTOL	esABC-Par			
	Dovells 9 SAD MOV	Parkway			
	Sue Thom				
	Chubby C	hecker Parkway OF STRENGTH			
	Gene McD	anielsLiberty			
	Marvelette	MR. POSTMAN s Flare			
	7 YA YA Lee Dorse				
	Hayley Mi				
	Paris Sist				
14 10	5 EVER LO Ricky Nel				
15 23	3 CRAZY Patsy Clin	Decca			
16 32	2 GOODBY James Dat	CRUEL WORLD			
17 12 1	3 CRYING Ray Orbiso				
18 21		Y BUT ME			
19 19		ER LIKE YOU			
20 39	3 MOON RI	IVER			
2! 11 1	Henry Ma 4 MEXICO				
22 22	Bob Moore	STAND			
23 18	G Cleffs 6 DREAMBO				
24 25	Connie Fr 2 HEARTAC				
25 38	Marcels 2 GOD, COI	UNTRY AND MY BABY			
26 24 1	Johnny Bi	urnette Liberty			
27 16	Bobby Ed 8 THE WAY	wards Crest Y YOU LOOK			
	Lettermen 4 CANDY N	Capitol			
	Ray Orbis				
39 31	Bobby Ryc	dell Cameo			
31 47	U. S. Bon TONIGHT	ids LeGrande			
	Ferrante &	& Teicher			
	Wanda Jac	ckson			
	4 WHAT A Fats Dom	ino Imperial			
34 41	Drifters	FOR THE SWEETAtlantic			
35 36	Sandy Nel	RE BE DRUMS			
36 33	7 TAKE FI Dave Brut	VE			
37 28	3 SEPTEME Dinah Wa	BER IN THE RAIN			
38	1 BRIDGE	OF LOVE Smash			
39 37					
40 45	2 WALK O	G IN MY EYES S			
41 29	10 FOOT ST	OMPIN'			
42 50	2 GYPSY V				
43 34	2 MOON R	IVER			
44 20	14 TAKE GO	OOD CARE OF MY BABY			
45 —		T OF REACH			
46 26		LAME ME			
47 -	1 STEP 1 8				
48 —		tt			
49 —	Curtis Le	e			
50 49	Jackie W	ilson Brunswick DON'T GO			
1		der			

Jim Ameche Productions, Worldwide Programming Kick Off Taped Network

A taped network capable of pro-gramming radio stations musically 24 hours a day, seven days a week, has been launched in Chicago by

24 hours a day, seven days a week, has been launched in Chicago by Jim Ameche Productions (represented by Resno Inc.) and Worldwide Programming Service Inc. (represented by The Coolicans Inc.). Both organizations combined their sales and programming staffs for the new venture.

The musical programming will run the gamut from the Gay Nineties and the Roaring Twenties to pops, classics, tock 'n' roll, jazz dixieland and country & western. In addition to Jim Ameche, "The Hound Dog Show," Jay Jason, Paul Bell and other stars, the combination includes Hank Thompson, Johnny Bond, Hardrock Gunter and Joe Rico. Joe Rico.

Joe Rico.

Jim Ameche heads Jim Ameche Productions while Worldwide is guided by Stewart M. Levy, president: George Lorenz, veepee and general manager, and Martin H. Scherer, who presies an easternauto supply chain, as treasurer.

The group now has program-

The group now has programming on 143 stations. In some instances more than eight hours a day of music is being supplied.

Pye in EMI Tie to Tap South African Market

London, Nov. 7.

Pye Records, fastest-growing of the independent labels here, has edged into the South African markt. But it was forced to link with EMI 'Electrical & Musical Industries' which has a controlling grip on pressing and distribution in South Africa.

The Pue harman street in the south Africa.

South Africa.

The Pye banner still won't be seen in the shops, however, as EMI insisted that the indie's releases be distributed on Columbia. Pye exec Roger Threlfall states that this is the first time his label has linked with a U. K. competitor.

Pubbery Sues Ia. Tavern

Des Moines, Nov. 7.

New World Music Corp. has filed suit in Federal Court here charging Leo Rex Zagnoli, operator of Zag's Tavern, with copyright infringement. The plaintiff asks that Zagnoli be permanently restrained from using the song. "Lady Be Good," played at the tavern June 28, 1961, and at other times.

Damages of not less than \$250 are sought.

Yank Combos

Continued from page 57

of jazz musicians in England and, although the scale there is roughly two and one-half times lower than in the U. S., a tooter can live "all right." The player can even get his New York price if he doesn't hypo it beyond that.

Yank's 'New Horizon'

Yank's 'New Horizon'

With jazz tooter employment in the U. S. in a steady decline, it would appear practical to allow British dates. Kruger says that this is the only way the new club arrangement will be able to work and, with England just another date by plane, he sees the new horizon as a plus for American jazz musicians.

Kruger avers that in England a tooler can earn a living out of modern jazz alone. His operation (Kruger Enterprises) has provided the jazz scores, both written and performed, for five ty shows regularly seen on U. S. screens as well as several films. For this he has two publishing firms, one for live music and one for background material.

His Embar Beografs Internation.

terial.

His Ember Records International is about the only modern jazz indie in England and also does pop material, as well as distributing for several U. S. diskeries. Kruger also manages several jazz tooters.

The Chord-Cats' 1954 waxing of "Sh-Boom" is being reissued by Atlantic . . . MGM acquired Jimmy Velvet's "Sometimes at Night". Division waxing for release on its Cub label . . Dick Schory's-Percussion Pops, a 19-man orch that plays some 119 different instruments, debuts at Town Hall, N. Y., Nov. 19.

DETAIL AIDIM DECT CELLEDO

R	ET	AIL	ALBUM BEST SELLERS
	s Last wk.	No. w	
1	1	16	JUDY GARLAND (Capitol)
2	3	44	Judy Garland at Carnegie Hall (WBO 1569) CAMELOT (Columbia)
3	2	10	Original Cast (KOL 5620) MITCH MILLER (Columbia)
4	7	10	Your Request (CL 1671) LIMELITERS (Victor)
5	10	5	Slightly Fabulous (LPM 2393) ELVIS PRESLEY (Victor)
			Blue Hawaii (LPM 2426)
6	6	13	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
7	16	42	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
8	9	12	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)
9	4	11	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
10	5	7	KINGSTON TRIO (Capitol) Close-Up (T 1642)
11	8	19	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
12	11	63	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
13	15	79	SOUND OF MUSIC (Columbia)
14	12	26	Original Cast (KOL 5450) CARNIVAL (MGM)
15	22	4	Original Cast (E 3946) BOB NEWHART (WB)
16	23	27	Behind the Button Down Mind (W 1417) MITCH MILLER (Columbia)
17	20	48	Tv Sing Along (CL 1628) EXODUS (Victor)
18	14	10	Soundtrack (LOC 1058) JOSE JIMINEZ (Kapp)
19	21	13	The Astronaut (KL 1238) DAVE BRUBECK (Columbia)
			Time Out (CL 1397)
20	18	22	KINGSTON TRIO (Capitol) Going Places (T 1564)
21	19.	15	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
22	17	15	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)
23	13	20	ELVIS PRESLEY (Victor). Something for Everyone (LPM 2370)
24	26	10	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)
25	39	2	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
26	28	32	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
27	44	3	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)
28	32	16	ARTHUR LYMAN (Hi Fi)
29	27	10	Yellow Bird (1004) EARL GRANT (Decca)
30	30	4	Ebb Tide (DL 4165) ENOCH LIGHT (Command)
31	31	4	35MM Stereo (RS 826 SD) WEST SIDE STORY (Columbia)
32	25	11	Soundtrack (OL 5670) FOUR PREPS (Capitol)
			Four Preps On Campus (T 1566)
33	43	3	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
34	38	2	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
35	24	9	DAVE GARDNER (Victor) Ain't That Weird (LPM 2335)
36	37	2	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
37	33	9	PETER NERO (Victor) New Piano in Town (LPM 2383)
38	29	10	BRENDA LEE (Decca) All the Way (DL 4176)
39		`1	SAIL AWAY (Capitol) Original Cast (WAO 1643)
40	34	12	RUSTY WARREN (Jubilee)
41	35	12	Knockers Up (JLP 2029) CONNIE FRANCIS (MGM)
42	 .	1	More Greatest Hits (E 3942) BILLY VAUGHN (Dot)
43		1	Golden Waltzes (DLP 3280) FRANK SINATRA (Reprise)
44	49	2	I Remember Tommy (R 1003) FRANKIE LAINE (Columbia)
45	46	2	Hell Rent for Leather (CL 1615) CHUBBY CHECKER (Parkway)
46		1	Let's Twist Again (P 7004) MITCH MILLER (Columbia)
47	_	1	Holiday Sing Along (CL 1701) DOROTHY PROVINE (WB) Possing 20's Vol II (W 1204)
48		11	Roaring 20's, Vol II (W 1394) U.S. BONDS (Legrand) Dance Till Quarter to Three (LLP 3001)
49	41	7	ROBERT RUSSELL BENNET (Victor)
50		1	Victory At Ses, Vol. III (LM 2523) JOE DOWELL (Smash) Wooder Heart (MGS 270007)
			Wooden Heart (MGS 270007)

Inside Stuff—Music

Mercury Records' pre-Christmas sales push will place a heavy emphasis on the firm's "Golden Hits" type of album. Included in the 22 albums set for release during the firm's Nov. 1-Dec. 31 "Operation Gold Rush" sales program are "More Golden Hits" by Eddy Howard, "Frankie Laine's Golden Hits," "Golden Hits by Tony Martin" and "Clyde McPhatter Sings the Golden Blues Hits."
Also among the new entries are "The King of the Gospel Singers," which marks the return of gospeler Little Richard to recording, and a religious album, "The St. Olaf Lutheran Choir." As with other recent Mercury sales programs, the "Gold Rush" promotion includes a 15% merchandise bonus for dealers on all of the new albums plus an option to buy three LP's from the regular catalog for every new LP purchased, on the same 15 for 100 basis.

Connie Francis, MGM disker, will spearhead this year's Christmas Seals drive via a special promotion that will have the young singer plugging Christmas Seals on over 2.000 disk jockey shows throughout the country. Tiein was arranged with the National Tuberculosis Assn. which is conducting its 55th drive. Miss Francis recorded a special message which is being shipped to the deejays this week.

Meantime, Miss Francis has a concert coming up at the Municipal And in Kansas City sponsored by the Katz Drug Co. one of the largest retailers in that area. This marks the 17th year that the company has sponsored the Katz Philharmonic concert which features pop and concert artists. Free tickets are supplied to patrons of the Katz Drug stores. It's reported that Katz is paying Miss Francis \$8,000 for the single performance.

Decca Records and Universal Pictures are working a joint, all-out promotion for the soundtrack album for the upcoming Ross Hunter production of the Richard Rodgers & Oscar Hammerstein 2d musical. "Flower Drum Song." The campaign is geared to the premiere of the film at Radio City Music Hall, N.Y., toworrow 'Thurs.) and will later be adapted to key city openings of the filmtuner, slated to start Dec. 22.

The LP is being featured in Universal's national mag ads and in its local newspaper campaisms while Decca is playing up the platter in a special mag-newspaper-trade press ad campaign. The plan was kicked off by a series of five special screenings of "Flower Drum" for Decca distribs in New York and the eastern area, followed by distribution of a special promotional manual.

Howard S. Becker, who taped the young woman drug addict's account for the tome "Fantastic Lodge," says Variety erratumed in its Oct. 18 review by terming him a 'jazz buff and amateur sociologist." But he notes the erroneous source is publisher Houghton Mifflin's dust jacket blurb identifying him as an amateur jazz musician. Actually, Becker is a fellow of the American Sociological Assn., presently on staff of Community Studies Kansas City. He's also held AFM credentials for past 15 years, working weekend gigs mostly, and moonlights as planist-arranger for the Jimmy Tucker orch in K.C. Hence, hardly an "amateur" on either count.

An audio-visual merchandising display has been created by Directional Records, a line of Premier Albums. According to Philip Landwichr, president of Premier, the display will be used to market the Directional Record stereo-percussion line. "Directional Lights." the display unit, operates on sound controlled light. The sound waves intensify and decrease the colored lights mounted in the display unit which measures 41 inches high, 41 inches wide and 20 inches deep. The display unit can be hooked up on to any stereo set. Purpose of. "Directional Lights" is to give the Directional Record stereo buyer an opportunity to see the sounds emanating from the speakers from the direction they are being heard.

"The Bells of Peace," a new ballad by John Klein and Stan Rhodes, is being published by Mills Music for release in all foreign languages. The song is the title tune of a new Americana Records LP, which is being sold almost solely through American Legion Post No. 1, Denver. The post is selling 20,000 albums, 12 standards recorded on the Schulmerich carillon by John Klein to help defray expenses for the \$56,000 "Carillon Americana" the Denver American Legion presented to the U.S. Air Force Academy at Colorado Springs, This Academy installation will be known as "The Bells of Peace." The song will be featured at the dedication of Kansas City's Liberty Memorial Tower Carillon, Nov. 10-12.

Although some segments of society have taken to the teenage dance. The Twist, society bandleader Lester Lanin says the socialities are still requesting songs that have a lilting melody and a happy sound at the events where he plays. According to Lanin, the songs most requested are "This Could Be the Sfart of Something Big." "Night and Dayy" "Dancing in the Dark" and "Everything's Coming up Roses." Following in society's Hit Parade are "Smoke Gets in Your Eyes." "The Lady is A Tramp," "I Could Have Danced All Night" and "I Get A Kick Out of You."

Four orchestra leaders led by Eddie Le Baron tried to show what they could do last week when it came to taking orders at the Village Pathfinders Hat Parade in Palm Springs, Cal. More than 500 dames fried to outdo each other in crazy hats while bandleaders Bill Alexander of Chi Chi, Billy Allen of Holiday Inn. Tony Rose of the Tennis Club and Wally Harpst of the Riviera tried to follow Le Baron's rusty baton. It was a riot but the batty bonnets got the biggest laughs. Stunt raised \$2.500 for a swimming pool for the Boys' Club.

Oscar Brand has compiled a collection of folk tunes, written by himself as well as Pete Seeger. Woody Guttarie, Blind Blake Josei Marais and others, into a volume called "Folk Songs for Fun," published by Hollis Music. The paperback book includes over 140 songs and runs 192 pages. It has been designed to be a companion to "Folk Sing," another collection 'but not by Brand) of folk material which is now going into its third printing.

Meridian, Miss. has been added to the long list of cities to be saluted in song. The tune, called "Magnolias in Meridian," was written by John Bosworth, state editor of The Meridian Star. It's being featured by Vincent Lopez via his CBS wire from New York's Hotel Taft. Lopez is now planning to publish and record it in addition to another Bosworth composition titled "Sometimes."

Big 3 Music Corp. (Robbins-Feist-Miller) is putting a push on the score from Metro's "King of Kings." Five waxings of "Theme from King of Kings" have been set. in addition to albums released by MGM Records and other diskeries. In the sheet department, Big 3 has arranged a special "King of Kings" folio, several choral editions and a piano edition of the Miklos Rozsa score.

The American Bar Assn. will hold a Copyright Symposium at New York U.'s Washington Square branch Dec. 1-2. The subject will be Copyright Law Revision. Symposium's sponsor is the Patent, Trademark & Copyright Law Section of the American Bar Assn. The registration fee for the two-day symposium is \$15. Theodore R. Kupferman is the director.

Mexican Folk Ballet Set For U.S. Tour Early 1962: It's Hurok, Sans Subsidy

Mexico City, Nov. 7. Amalia Hernandez Mexican Folk Amaila Hernandez Mexican Folk-lore Ballet, contracted by Sol Hurok, will tour the U. 8. and Canada next year. Group first completes a South American tour and will go on to a New York opener late in January or early February of 1962.

February of 1982.

Tour expenses of ballet group will not be underwritten by the Mexican Government but by Hurok who also may make deals involving the National Institute of Fine Arts Popular Ballet, the National Symphony Orchestra, the Voladores Flying Bird Men) of Papantla, etc.

Papanila, etc.
Hurok, who arrived here on express invitation of the government to discuss and work out tours for Mexican talent, said he was interested in bringing performing arts activities of the two nations into a closer cultural relationship, as he has done with Europe and Asia.

In Mexico for five days Hurok

In Mexico for five days, Hurok was closeted with Celestino Goros-tiza, director of the Institute of Fine Arts and other federal func-

House Unit Sifts O'seas S'dtracks

Washington, Nov. 7.
A thorough Congressional airing of the foreign soundtrack issue is in the works. Hep. Frank Thompson (D-N.J.) said this will be the top agenda item when his House Select Education Subcommittee opens a three-day round of hearings in New York Nov. 15-17.

ings in New York Nov. 15-17.

Musicians and singers, mostly symphonic and operatic types, as well as AFM brass are expected to air their peeves about how the canned stuff from Germany and other European countries is cutting them out of an important source of livelihood. Theory is that it could provide them with lobs in between stints of a classical nature.

Some users of the foreign-made Some users of the foreign-made soundtracks, mostly television folk, may also be called. Thompson, a crusader for culture and the fine arts, wants to see how poorly off performing artists are, trace the causes and find remedies. He's a perennial author of federal culture-boosting bills.

CANDID SHUFFLES DISTRIBS

Candid Records, now entering its second year of operation, is making some changes in its domes-tic distribution setup.

In Philadelphia, the jazz diskery is switching to Lesco Records and in Chicago, United Records will now handle the line. Ed Cohen-heads the former outfit, and Ernie and George Leaven latter.

Belasco's Downbeat Note on Music Contribs for Serious TV Segs

Shroeder Joins Oriole

John Shroeder Johns Orione
John Shroeder has been named
artist and repertofre manager for
Oriole Records, the English diskery distributed in the U.S. by London Records.

He has been responsible for several English hits of recent years
and has waxed such artists as
Helen Shapiro, Cliff Richards and
the Shadows, British rock 'n' roll
group.

Flock of Labels Rush to Cash In On Twist Craze

Diskeries of all sizes are rushing with a full head of steam into terpdom's biggest noisemaker since the Cha Cha odom's biggest noisemaker be the Cha Cha—the Twist, of

course.

In the last week alone close to 10 labels announced as many Twist-pegged platters, some LPs and some singles. The category that seems to head the list is the tunes and groups which have hinged not only on the Twist itself but also on the Peppermint Lounge, N.Y., where the dance first attracted publicity.

Although Roulette Records has

Lounge, N.Y., where the dance first attracted publicity.

Although Roulette Records has the lounge's name tied up for recording use, there have been several disks out in the last week that use the word, "peppermint," without reference to the club. There are the "Peppermint Twist," by Danny Peppermint on Carlton, "Peppermint Twist Time," by the Twisters on Dual, and "Let's Do the Peppermint Twist," by Nick Perito on U.A. There's also the "Chicken Twist," by the Dappers on Foxie. 20th-Fox Records' teen singles line.

On the album side, Columbia rushed two patters out this week. One is by Ray Bryant titled "Dance the Big Twist" while the other is by the Adventurers tagged "Can't Stop Twistin'," Not to be outdone, Atlantic has assembled a package by Ray Charles. It's a collection of tunes that teeners have been riwisting to long before cafe society began their gyrations and will be called "Do the Twist Urisa."

The Roulette platter features.

Ray Charles."
The Roulette platter features Joey Dee & the Starlichters, the group which plays at the Peppermint Lounge, in an appropriately named disk, Hank Ballard also has a Twist LP coming out on King.

Meanwhile Chubby Checker, whose Parkway waxing of "The Twist" is credited with having set the whole thing off, is riding high on the charts again with a package called "Let's Twist Again."

When bop jazz is used to underscore a cowboy and Indian fight on a filmed tw westerner, that's carrying a bad thing too far. In the opinion of one composer for the medium, Jacques Belasco, background music for most dramatic television shows is compounded either out of the stalest chefus or the most original absurdities, and frequently it's a combination of both.

the most original absurdities, and frequently it's a combination of both.

For Belasco, the abysmal level of television music reflects the indifference of the producers. "Few producers," he said, "know or care anything about music or about art for that matter, and usually wind up using composers who are part of their intimate clique." These composers, Belasco, said, are more often than not converted arrangers with only an elementary knowledge of musical theory. Belasco, who has cleffed the music for the special color documentary, "vincent Van Gogh: A Self-Portrait," due on NBC-TV Nov. 17. himself stems from the European classical tradition and knows the difference between a rocking backbeat and a Chopin ballad.

The underlying cause of the inferior music on tv. opines Belasco, is the readiness of the American public to accept any kind of anachronism, such as the aforementioned 20th Century jazz for a mustang saga. In Europe, Belasco said, such an artistic error would be immediately recognized and rejected.

The type of music used for ty

jected.

be immediately recognized and rejected.

The type of music used for to dramas is also intimately related to the attitude of producers towards gunplay and violence, Belasco said. He theorized that the standard jazz motifs used on towards shows always are keyed to the frantic pulse of the killer, thus highlighting and even glorifying his sadism. The music, Belasco said, never reflects the agony of the victim. Admittedly a wibtle point, this technique of exploiting music represents for Belasco one of the mosaic of details that determines the final emotional impact of a drama.

Belasco, incidentally, is currently applying his knowledge of the

Belasco, incidentilly, is currenthy applying his knowledge of the
classies to some varied musical
projects. He's already composed a
jazz Concerto Grosso and is now
devising new television jinches in
addition to working on an opera. A
brother of the actor. Leon Belasco,
he's not related to the I'te David
Belasco, the Broadway producer.

UA Pacts Mary Johnson: MGM Gets Page Morton: JFK (5) for Riverside

Mary Johnson, who has been recording for the Chiled Artists label for the past three years has been picked up for an additional Greeyear term. The new centract was set by Art Talmadge, VA prez, as d Berry Gordon, Jr., Johnson's

MGM/Verve: Page Morton,
Others
Page Morton, who's been doing
the Chock-Full-Of-Nats singing
commercial, has been redded to the
MGM roster. Also making their
debuts under the MGM banner
within the next few weeks will be
Martyn Green and folk singer
Martha Schlamme. On the Verve
end, the latest addition is juzz
tootler Cal Tjader.

Riverside: JFK Quintet

Riverside: JFK Quintet.
The JFK Quintet. a jazz combo, has been inked by Riverside. The group will cut an album for the label called "New Frontiers in Jazz From Washincton." A discovery of jazzman Cannonball Adderley, the unit will be billed as "Cannonball Adderley presents." The quintet halls from Washington, D.C.

FILES INFRINGEMENT SUIT
A suit for treble demons has been filed in N.Y. Federal Court by Maravilla Music accinst Alpha Distributing Corp. The action seeks an injunction for damages sustained and an accounting.
The complaint charges that the defendant failed to file notice that it was recording the tune. "Those Oldies But Goodies R: mind Me of You." The plaintiff has licensed others to record the tune previously.

Top Singles Of The Week

= Continued from page 56 =

to give it a good chance to crash through with the tecnage crowd. "Posin'" (Chappell") is subtitled "And Then You Twist." It's enother attempt to cash in on the new dance craze with a brash beat.

BOB LUMAN.....BOSTON ROCKER

THE COASTERS..... (AIN'T THAT) JUST LIKE ME

(Atco). Bad Blood
The Coasters "(Ain't That) Just Like Me" (Progressive-Triot)
rocks up-several nursery rhymes with a rhythmic excitement and
some stylized humor that always gets the group high on the spinning lists. "Bad Blood" (Progressive-Triot) flows in a rocking blues rein with some flashy harmony techniques that will take over a lot of jock and juke play.

CATERINA VALENTE...... DIS-MOI QUE SEPTEMBRE

* ASCAP. + BMI.

'Twist' Not For The Portly

steamed-and it's beaucoup steaming -The Twist, have cut in on the posti histros

In turn, some of the fashionable east side niteries, in sheer con-numic self-defense, have been forced to stage special "Twist Nights." In turn, many endorse yet Roseland ballroom impresario vet Roseland baltroom impressario Lou Breeker for banning el twisto as 'savase" which is the funda-mental that pulls the carriage trade. The motors in front of both joints clog the street as the curious and saved and 'kiks' hungry Park Ave-sida bizites crowd both

Joints

Return visits to both has disclosed a who's who that is more Morocco - Stork - Pavillon - Colony than bistros with such unlikely bilings as the Peppermint Lounge and the Wagon Wheel Why Leonard Bernstein should be more eifed as a "surprise" visitor than Garbo and the moneyed set is a matter of viewpoint, but on the Thursday night visit to the PL, when Bernstein happened to come in, even the show biz and socialite murge felt that the meetro had given it felt that the maestro had given it

The same night, incidentally, witnessed an added fillip by a couple of 'house' dancers, boy and girl, both in tight jeans, perched on the protective rail to the dance-floor doing the Twist demonstra-

Shills?

Some of the kids also appeared to be habitues, and some of their more "advanced" gyrations, with paroxysm of expression, might be suspect as part of the shill and the showmanship. Which is all right because, from a hard house-count returned the reads. because, from a nard noise-count viewpoint, it would appear there is more interest in gawking than drinking, and the waitresses are never on the hustle. What's more the house attaches also are more concerned in maintaining decorum (although that never is a real probfactiough that never is a real prop-lem' and regulate the flow of traf-fic. Not until there is sufficient turnover can the queue-uppers (and the line extends to sizeable



St bars from whence stemmed and proportions) get in. The quid proportions) get in. The quid nuncs, by now, have devised their own VIP entry but even that is now too much common property and just "face value" counts for quickest admission. The fear there, of course, is that the VIPs will ease out the sallors and the gals and the leatherjacket set which is the bulwark of the appeal. The Fire Dept. has its own concept of public safety, hence the new spepublic safety, hence the new spe-cial police to keep the crowds in check.

An amazingly imposing roster of names have made these spots musts on their lists in the past month, or they could be candidates for the "not being with it" dropdead list.

Shock Impact

Perhaps some of the least attractive "twisting" is by these sophisticates. Seeing one tycoon strut his twist caused another loaded guy to crack, "I'm gonna sell my stock in his company tomorrow!" He was almost not kidding.

It is these sophisticates who dwell on two things; how long will The Twist last, and how did it all happen? Its hybridization of the yesteryear shimmy and today's "The Madison" is a basic answer to the style such as it is the style such as it is.

the style such as it is.

The conclusion is that The Twist could be a better than fleeting fad, as it snowballs from city-to-city. The philosophy that war jitters and weltschmerz is the basis of it all has been cited by columnists, the Arthur Murrays, and the remember-whens. Latter hark-back to pre-World War I and the grizzly bear, bunny hug, turkeytrot and even when the foxtrot was considered "daring." From the Jazz Age on, most, who read or see to or films know what has happened from the evolution of ragtime, the Charleston. Black Bottom, Varsity Charleston, Black Bottom, Varsity Drag to date.

There is no gainsaying The Twist's 1961 (and probably well unto 1962: Impact as a social and a show biz phenomenon. Nabe niteries and threatres do big b.o.

niteries and threatres do big bo, with cheaply staged twist contests. It may well be that what Charieston contests did to project a Joan Crawford, George Raft, Clara Bow et al. may evolve from The Twist. But it'll have to be made more "refined" or the gendarmes will back in the worker. back in the wagon.

Opening Mayfair Supper Dance next Saturday (11), at New York's posh Plaza Hotel, will feature Ed Sims and Phyllis Rodriquez in an posn Plaza Hotel, will feature Ed Sims and Phyllis Rodriquez in an exhibition of The Twist. Honored guests for the occasion will be Elaine Stritch and the "Sall Away" company.

Melcher Shifts His Disk. Pub Operations to Coast

Marty Melcher has moved his New York recording and music publishing activities to the Coast, Bob Crystal, who had been heading the Gotham office for Melcher for the past couple of years, will also shift to the L.A. to head the firms from there.

In the Melcher combine are Arwin Records, Artist Music and Daywin Music. Melcher, who is now in a legit operation with Martin Poll and Selma Tamber, plans to have another eastern office in the near future.

Candid -Dial Tieup

Candid -Dial Tieup

A tieup timed for Christmas buying has been worked out between Candid Records and Dial Press. The promotion is centered around. Nat Hentoff who produces Candid's disks and who has written a book called "The Jazz Life," published by Dial.

Among the releases Hentoff prepared for the jazz label's latest program is an album, also entitled "The Jazz Life," which features the entire 22-man Candid roster. Although the book and album are available separately, a special package is being made up containing both items, set to retail for \$10.

On the Upbeat

New York

New York

George T. Simon's newest book, "The Feeling of Jazz" will hit the stalls next week via Simon & Schuster. Tome is a series of fictional dialogs and monologs by Jazzsters with illustrations by Tracy Sugarman . Adam Wade, Coed disker, goes into the Circle Club. Philadelphia, Nov. 15.

Heide Bruehl, German disker, will do some recordings here for Epic during her first trip to the U. S. at the end of the month . Lionel Hampton has been set for a month's stand at the Metropole beginning Nov. 27 . Richard Ellsasser will appear as organ soloist with the Austin, Tex., Symphony, Dec. 18.

Allen Roth, vet to maestro who batoned the Milton Berle Show, is back in action after a brief illness. He's operating a restaurant business in East Stroudsburg, Pa., and is looking to get back at the orch helm again . Evarard S. Prager, general manager of Sesac, will serve as chafrman of the music division of the USO of Greater N. Y. during its 1961 drive for funds . Thelma Carpenter will tie in her three-weeker at the Virginia Room, Cleveland, starting next week (13) with the local showing of UTs "Back Street," the title theme of which she recorded for Coral.

Cannonball Adderley's Jazz combogoes into Storyville, Boston, for two weeks beginning Nov. 20.

The Ramsey Lewis Trio winds up a one-weeker at Peps, Philadelphia, Saturday (11) . Kal Winding's septet into the Hickory Grill, Cleveland, for two weeks starting Monday (13) . Roy Hamilton and Lloyd Price headline a musical package touring the south and midwest this month.

Atlantic has acquired the master to King Coleman's "Do the Hully

Lloyd Price headline a musical package touring the south and midwest this month.

Atlantic has acquired the master to King Coleman's "Do the Hully Gully," which is an instrumental like the Twist. . 20th-Fox's release of Bob Harter's "The Atom" will be released simultaneously in Berlin by Polydor and in London by Phillips . . Amy Records secured rights to the master of "Motorcycle" by Tico & the Triumphs . Elektra waxer Judy Collins opened yesterday (Tues.) at the Bitter End, N. Y. . Nat King Cole's latest Capitol single, "Let True Love Begin," was penned by comedian-actor Sandy Baron . . Sonny Rollins returns to the jazz scene Nov. 14 at the Jazz Gallery, N. Y. On Nov. 13 he'll do a benefit there in honor of the late trumpeter, Booker Little.

Chicago

Chieo Hamilton Quintet open fortnight stay at Birdhouse, Chi, tonight (Wed.) . . . Josh White down for Sinal Temple concert session, Chi., Nov. 20 . . . Dizzy Gillespie into Sutherland Lounge, Chi Dec. 21 for the weeken

Legit Publishers

Frank works on the idea that the show is the focal point of attention for the score's wellbeing, figuring that promoting the show will do the most good for its music. Not ignoring the basic publishing function of getting the tunes around, Frank also prepares elaborate presentations for its shows

With "Unsinkable Molly Brown" last season, Frank turned out a special presentation which had a folio of professional sheet music and instrumental arrangements in a special cover with a score breakdown and notes on the show on it, accompanied by a full-sized LP demo which later became a commercial disk on the Camden label. For "How To Succeed In Business Without Really Trying." Frank went on the road ahead of the show to promote Rudy Vallee disks as interest-creators in the show, which the firm also co-produced. With "Unsinkable Molly Brown"

Interest-creators in the snow, which the firm also co-produced.

In the second category, there is Edwin H. Morris. Unlike Frank, Morris is not interested in production although it does invest in a show on occasion. The main interest here is in building writers. Whereas Frank promotes its music by promoting a show, Morris pushes its score by promoting the writers, in the same way as Frank plugged Rudy Vallee disks, Morris took Jerry Herman's "Parade" platter around to station; to create interest in this writer whose "Milk and Honey" is a current Broadway click. The outfit doesn't get involved in pressagentry for the show too often since it doesn't feel this is its function.

Morris, too, prepared a cover for

Morris, too, prepared a cover for its professional presentation, but is also involved in getting out as many varied types of arrangements many varied types of arrangements on a score as can be done. For "Bye Bye Birdie," "Wildcat" and "Milk" and Honey" the firm prepared medley books from the scores for dance bands, three different organ arrangements, various arrangements for concert bands, marching bands, vocal arrangements for singles, choral groups, etc.

Emphasizes Writers

Emphasizes Writers

For "Wildcat" Morris prepared a full LP demo of the score but didn't for "Milk and Honey." The house goes out and looks for things to option for its writers to work on for possible musicals. Once a show is off and running well, it concentrates on getting the songs played like any other publisher but its emphasis is on establishing its writers and their work.

Morris, therefore, also pitches in on promotion of the cast album and all other aspects related to the tunesmiths. This, is its plan because the firm figures that without writers there is no publishing business.

The third category is typified by

business.

The third category is typified by Stratford Music where it's felt that the song is the thing. In this case the outfit publishes solidly established writers such as Jule Styne, Betty Comden and Adolph Green so there is no building to be done. Here the emphasis is on the traditional pattern of getting the songs played.

Stratford's sheet music is have.

ditional pattern of getting the songs played.

Stratford's sheet music is handled through Chappell, and it has no Interest in producing or being a pressagent for a show. As with the other two categories, the publisher of course has to adapt to each show in that each one presents different problems, but basically Stratford is just interested in getting the songs performed. Disk jockeys, artists and record companies are its major concern. In the case of "Subways Are For Sleeping," Stratford has prepared a full-sized LP demo that may even become a commercial disk later on. The professional sheet music is not being made any more elaborate than usual. The outfit works on the idea that it's tough enough to work on the music these days and the show has to stand on its own. But it, too,

agents setting up interviews, tv and radio spots for cast members, helping with store displays for the cast album and doing promotion for it. Firm also runs contests on radio through disk jocks with tickets to the show as prizes and other essentially non-publisher dutles.

Show's the Thing

Frank works on the idea that the show is the focal point of attention for the score's wellbeing, figuring that promoting the show will do the most good for its music. Not ignoring the basic publishing function of getting the tunes

Non-Segregation

Continued from page 55

damages the deposit required hereunder. Since it is difficult for the parties to determine actual damages which artist may suffer by reason of breach of the foredamages which artist may suffer by reason of breach of the fore-going after negotiation parties have determined that the amount of the liquidated damages set forth is a reasonable sum to ascribe to such damages. Artist shall have the option and same remedies with respect to any discrimination on the basis of race, color or creed in relation to the furnishing of dressing, dining and backstage facilities and with respect to members of the act."

Granz. who was in New York last week for the Broadway opening of Yves Montand, whom he also represents, is now back at his European base but plans to be in the Europe-to-U.S. columns often to follow up on the non-segregation activities.

COMING! A Great Score from A Great Show

THE GAY LIFE

Lyrics and Music by HOWARD DIETZ and ARTHUR SCHWARTZ

MAGIC MOMENT

WHO CAN? YOU CAN! SOMETHING YOU NEVER HAD BEFORE

OH MY LIEBCHEN

COME A-WANDERING WITH ME WHY GO ANYWHERE AT ALL

FOR THE FIRST TIME THIS KIND OF A GIRL

MUSIC PUBLISHERS HOLDING CORPORATION

SOMEBODY **ELSE'S** SWEETHEART

Recorded by

THE WANDERERS

on CUB

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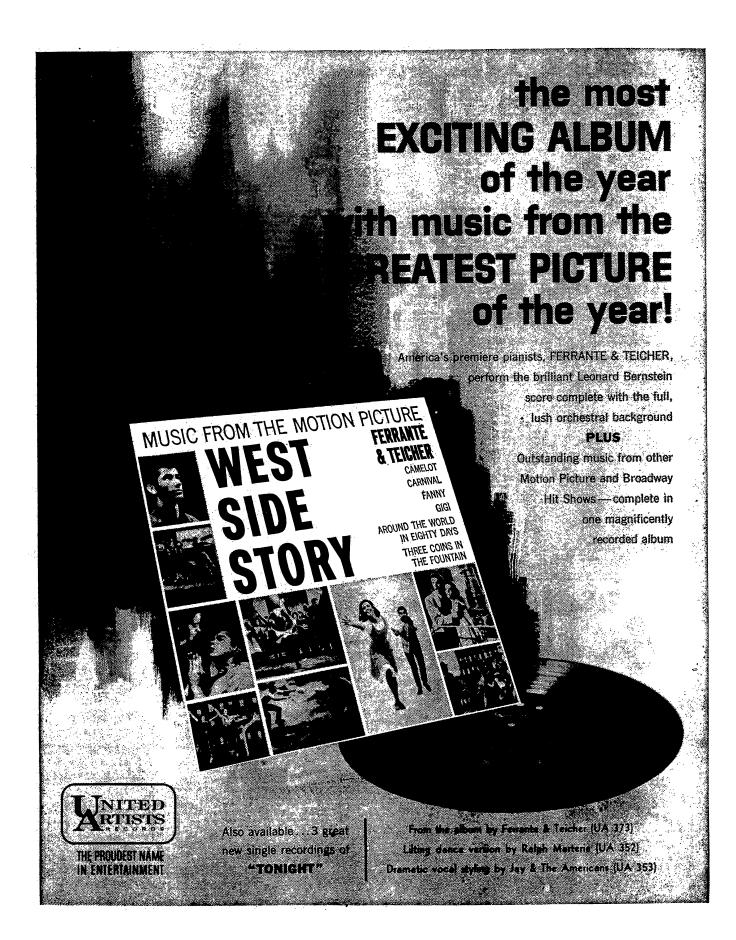
JOE MAIZE

CORDSMEN Currently 12th Return Engagement WAGON WHEEL, Lake Tahoe

Concluding Nov. 8 Returning for 14th Engagement HOLIDAY HOTEL, Reno

Nov. 23 thru Dec. 27 and Scheduled for a Minimum of 10 Weeks in 1962

BOOKED EXCLUSIVELY BY



Top Names Hit Rochester in October But It Was a 'Promoter's Nightmare'

A Rochester showman with 35 years experience, analyzing the heavy and varied bookings which have hit this area this fall, calls

have hit this area this fall, calls Rochester a promoter's nightmare. Lester Pollock, veteran manager of Loew's Rochester Theatre. asserts the city's show promoters are killing each other off with bad thinking and bad booking. "Live shows are not clicking here." Pollock says, "because local primoters don't realize they can't book a show on top of one another they are finding out the hird way. Someone paints a rosy priture to them about a certain at raction and the promoters figure all they have to do is tell the public about it, then sit back and wait for the money to pour in. The experience has been bitter." A survey reveals that there were

A survey reveals that there were only about three days during October on which some kind of out-of-town show on circuit bookings was not playing here. It's the most concentrated fare in the city's his-

or annual 5,000 clusters and grossed better than \$24,000, was not much better than a break-even situation because of a heavy guar-

local legitimate theatre promotional Two local legitimate theatre promotional groups, Broadway Theatre League and May Jackson Presents, also are running opposite each other. Eastman Theatre, a taxless property which is able to scale tickets low, has been the exception to the promotional nightmare.

ception to the promotional night-mare. Pollock figures this city with an area population of close to 500,-000, has been over saturated with show promotions. "There are ways for promoters to find out about booking dates so that they don't pile up on each other. But our promoters don't seem to be doing it. There's only so much entertain-ment money people can spend. ment money people can spend. They can't buy everything in a

Patrons are getting a good menu from which to select and the performers, though not losing because of guarantees, are playing to small crowds in many cases. But the promoters are dying."

'Old Greek Custom'

'Old Greek Custom'
Hollywood, Nov. 7.
Helen Capello, owner of the Torch Room nitery, goes to trial Nov. 9 in Municipal Court on a charge of allowing a lewd dance to be performed on the premises. Hollywood vice squad officers arrested Greek bellydancer Darlena Sept. 26. They claimed she had accepted money from the room's patrons who thrust it in the abdominal and bra areas of her scanty costume.
Miss Capello was released in \$525 bail. Darlena, who was not arrested, is continuing at the club: However, she has been restrained from personal contact with customers.
Seymour Insdon, attorney representing Miss Capello, will defend his client on grounds that such distribution of money from the audience is an old Greek custom, and Greek.

Friars' Salute To Berle Boffo

By JOE COHEN

By JOE COHEN

The Friars' informal suppers at their New York clubhouse apparently serve several useful purposes. The wall-to-wall packed shindig for Milton Berle last Friday (3) served as a means to get the members to practice language that can be used on the family circuits, and gave them an opportunity of getting the fancy vocabulary out of their systems. There will presumably be an exclusively of the four-lettered variety at the clubs inncheon for Alan King at the Hotel Astor comes Nov. 20.

Another, of course, is the fund raising gambit. As the guest of honor put it, he's happy to see that all the bonds are paid off, and "one more full house like this and the club will belong to Carl Fimin (Friars' executive secretary) out-right"

(Friars' right." executive secretary) out

Otherwise, the tribute to Berle was an outpouring of thanks from many Friars. It was Berle's energy and generosity in a former day

Delayed Cast & Props Forced 'Capades' Refund

Toronto, Nov. 7.

Toronto, Nov. 7.

For first time in 22-year history of "Icecapades," some 5,000 ticketholders secured refunds or pasteboards until Friday when 120 iceskaters failed to arrive at Maple Leaf Gardens in time last night (Mon.).

Since it takes five hours to set up the show, cancellation of the opening performance here followed arrival of the company by train from Philadelphia after two trailers of props broke down.

Met. Glasgow Vaudery, Rebuilding After 300G Blaze Guts Aud & Roof

Vaude took a kayo here last week when fire destroyed the roof and auditorium of the 99-year-old Metropole Theatre, and put the vintage music hall's artistes out of work for at least six months. Theatre knew Stan Laurel in his days as a props boy (His father, Arthur Jefferson, was manager and licensee) and Sir Harry Lauder in his first professional appearance in vaude.

in vaude.

Alec Frutin, joint-owner of the vaudery, is rebuilding the theatre and hopes to reopen it within six months. He will retain the oldtime musichall atmosphere of plush and ornamental plaster and theatre hopes.

boxes.

Plans for staging "Calling Scotland," annual winter extravaganza set to open Nov. 17, have been shelved, although attempts are being made to find an alternative home for this revue. It would again have starred Clark & Murray, comedy duo.

have starred Clark & Murray, comedy duo.

The Meiropole was bought by the late Bernard Frutin over 40 years ago and passed to his sons on his death. It was one of the last remaining bastions of pure vaude in Auld Lang Syne territory. It's estimated that it will take \$300,000 to restore the building.

The Bridle Gallacher Show, featuring the Irish thrush of that name, was playing the vaudery at time of the Saturday (Oct. 28) mid-day blaze.

DON SAFRAN

October 20, 1961

Fields' Paris Chore

Fields, Paris Chore
Ronald Fields, choreographer of
the new Latin Quarter, N.Y., show,
has been signed to stage a French
musical, "La Parisienne."
Fields planed out to Paris last

SHOW BIZ

Climbing Vine "REVIEWING STAMD: So we liked in the Statler Hillen Empire men lait hight expecting a reulinely breating kind of evening with the poeticle Sen Vine. It was more like evening with Mack Sonnett and the systems Kept

Grade Org Merges With London Mgt., Kaufman Lerner in Expansion Move

DIVIDED DIET

First Half, Longhair—Second Half Connie Francis

Kansas City, Nov. 7.
Gonnie Francis guested with the
Kansas City Philharmonic Orchestra in the Municipal Auditorium
last Saturday (4) before about 10,000 persons. Event is the annual
concert sponsored by the Katz
Drug Co. in cooperation with the
Philharmonic.
Miss Francis choice as the guest
singer brought a highly popular

Philiharmonic.

Miss Francis choice as the guest singer brought a highly popular response from the public, which gets tickets to the concert free from the drug chain. In the past Katz has brought in various types of artists, tending to longhairs.

Event is held annually in November, and represents a considerable promotion boost to the Philharmonic. Under the baton of Hans Schwieger, orch gives the crowd a first half of light classical music, and guest is presented during the second half.

Date here was sandwiched in between plans Miss Francis eurrently is making to appear in "Cook's Tour" to be filmed at Metro.

Catskill Bookers In Co-op Group

The mountain bookers are forming an organization to act cooperatively in negotiations, maintain "fair prices" and to see to it that hotelkeepers, delinquent in payments for shows given, get no more displays until their arrearages are mat.

met.
The need for the new group became apparent at the end of the summer. Although there were

came apparent at the end of the summer. Although there were more hotels using talent than ever before, patronage was not as high as in former seasons. Thus payments lagged to bookers.

Spearheads of the new association are Charlis Rapp, unquestionably the largest booker in the Catskill mountain belt, and Jack Segal, who also has a sizeable slice of the hill country bookings. There are some recalcitrants not aligned with the new organization. But at this point there seems to be no means of disciplining them, unless the group gets the cooperation of talent agencies and the American Guild of Variety Artists. The backing of neither is expected at present.

ing of neither is expected at present.

There have been previous attempts to line up the mountain bookers into a group, but these attempts failed for various reasons. Both unions and the sundry resort operators' associations in the Sultivan County area opposed the moves because they presented a potential threat to existing organizations.

zations.

However, with many inns finding it necessary to buy talent to meet their competition, some operators found themselves in greater difficulties than ever before. The amount owed to various bookers has been described as staggering, and bookers are unable to carry them any longer, it's said.

BOOKER SET FOR CRUISES
American Export Lines has set
the Charles Ryan agency as booker
for cruises on the S. S. Atlantic.
Comedian Lou Seller will be en-

Comedian Lou Seller will be en-tertainment director aboard ship. Two Meyer Davis dance orches-tras have been set for the line which will make 10 Caribbean cruises during the fall and winter

A new international tieup involv-Ing the Grade Organization and its associates, London Management, and Kaufman Lerner Associates of Rome was disclosed here last week. The three companies have concluded negotiations for merging and expanding all their European interests. interests.

interests.

The development, which is expected to be followed shortly by announcement of a new affiliation, with an American firm, is based on the premise of rising grosses for motion pictures made in Europe during the past five years and the noticeable shift to Europe in locations for top budget international pictures. pictures.

The Grade Organization, which arlier in the year set up its own motion picture company, Ivy Productions, has already completed its first two pictures and has three others in preparation. The company has also joined the British Films Producers Assn.

pany has also joined the British Films Producers Assa.

Its first two films are "The Young Ones," starring Cliff Richard, and "Go to Blazes." Slated for early production are "Other Peoples Bables" and a new Cliff Richard vehicle, "Summer Holiday." The third subject is, as yet, untitled.

Associated with the Grade Organization in London is the Robin Fox legit management which currently has "Whistle in the Dark" on view in the West End for which three companies are bidding for film rights. It also has three other plays due to go into rehearsal in the new year. The first will be an adaptation of a French play which starts rehearsing in January, and a month later; in association with Lewis Allen, the Robin Fox management will start on "Devil's Palm" which is to be directed by Tyrone Guthrie, with Robert Morley and Ruth Gordon starred. A third play on the Robin Fox slate is still untitled.

June Christy to Japan

Tokyo, Nov. 7.

June Christy is due to arrive
Nov. 20 for a five-week Japan tour
which includes dates at New Latin
Quarter nitery and Nichigeki
Theatre. Theatre.

Theatre. Booked here by Tats Naga-shima, thrush will be accompanied by manager Carlos Gastel, planist Ian Bernard and husband-saxman Bob Cooper, who will not perform.

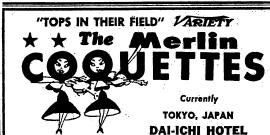
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(Continued on page 64) We'd Like To Say A Few Words About TEXAS SAM VIN

TONY ZOPPI The Polius Morning News October 20, 1961 DALLAS AFTER BARK:

Unique Act

"They bill it an 'hilarieus hypne-ism' at the Statier Hilton, but Sam ine's act is far more than that, it ? 70 minutes of the finest entertain-nent you'll ever see in a Dallas upper club.

ment you'll ever see in a Dallast supper clud of the comparative unknown as the last coach but a comparative unknown hereabouts, werked his magic en six volunteer subjects in the Empire Room Thursday night, the convulsed a near-capacity crowed by engaged ancar-capacity crowed by engaged ancar-capacity crowed by the control of the converse of the country of the control of the country of the cou

list.
Vine prefaces his perfermance by explaining the theory behind hypnotism (the power of suggestion against the subconscious mind) and the rest is show business at its best."

The Da'as Morning News October 31, 1961



SAM VINE'S **GOING PLACES!**

herees in race, orn, luph and a beby.

VAPOURS, HOT SPRINGS, ARKANSAS FEBRUARY 19, 1962

TWO RETURN ENGAGEMENTS AT THE STATLER-HILTON HOTEL

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IN DALLAS, TEXAS

FLA.'S NEW RIVAL-CRUISE SHIPS

George Hamid Jr., Henry Hamid Join LINES HAVING Senate Crime Probers Join Chi's Freedomland as Park Expands Staff

George A, Hamid Jr. this week was named executive vice president of Freedomland Inc. in what the Bronx, N.Y., amusement park descrites as an expansion of executive manpower. Hamid, who had been with General Artists Corp. until recently, will still be operating director of the Steel Pier, Atlantic City, which is owned by his father, George Hamid.

antic City, which is owned by his father, George Hamid.

Henry Hamid, a nephew of the senior Hamid, will move from GAC into Freedomland as general assistant to his cousin. It was stressed by Freedomland execs that the park's move in retaining the Hamids is not to be construed as an alignment of the Steel Pier and other Hamid interests with Freedomland. They declared it to be strictly a personnel deal.

In the executive realignment of Freedomland, William Zeckendorf Jr., who has been president, becomes chairman of the board; Russell Levy is the new president. Abraham Kaplan remains secretary-treasurer, and Art Moss, veepee in charge of promotion and publicity.

Freedomland expess say that they

tary-treasurer, and Art Moss, veepee in charge of promotion and publicity.

Freedomland execs say that they are on the right track. Last season they reversed the losing trend of the park. They feel that when the final accounting of the season is in, the firm will have wound up with a "small profit."

It's also held that one of the factors in the improved boxoffice trend was the expansion of talent operations. During the past season the park moved in a heavy barrage of name bands and name entertainment. These attractions, company execs said, not only gave them evening business which they lacked previously, but also gave them repeat trade.

The talent policy, they feel, was so successful that plans are afoot to expand the use of acts and bands during the daytime. However, this is still in the blueprint stage. Also on the drawing boards is an idea of converting the park to winter use.

is an idea of converting the park to winter use.

Another factor Freedomland of-ficials say put the park on a prof-itable basis was the \$2.95 one price deal which provided admis-sion as well as an unlimited num-ber of rides. The nick after 6 p.m. was \$1.95. This policy will be con-tinued.

P.R.'s Caribe Wins

Most Successful' Tag

In Conrad Hilton's Book

In Conrad Hilton's Book

Honolulu, Nov. 7.

Conrad N. Hilton, here for groundbreaking of the new Kaha'a Hilton hotel, sited about three miles beyond Diamond Head, told newsmen the Caribe Hilton in Puerto Rico is his chain's most successful hotel. He said its proximity to New York is a key reason it averages 95% occupancy. He discounted the importance of gambling as a drawing attraction. Other highly profitable Hilton operations include the Beverly Hilton. The new Kahala Hilton will be a 300-room luxury resort that will cost \$7,000,000. The Hilton Hawaiian Village in Waikiki has 1,116 rooms in six facilities.

Sheraton chain coincidentally announced plans for a 22-story 400-room hotel which will occupy an on-beach site near its Royal Hawaiian hotel. The \$5,000,000 the first time in more than half a century. Impact of commercial to is blamed by management. House when "The Callum Kennedy Show" tees off.

ocean.
Sheraton also owns the Royal Hawaiian Manor, Princess Kaiulani and Moana-Surf Rider hotels in Waikiki and is building a 200-room resort at Kaanapali, Maul island. The chain will have 2,046 rooms in flawail when the two new hotels are completed, and Hilton will have 1,416 rooms in its two Honolulu operations.

Mex City Hotel Reforma & Press Kiss 'n' Make Up

Mexico City, Nov. 7 The Hotel Reforms and the For eign Correspondents Assn. have kissed and made up. Hotel had denied the press club entry to the heried the press club entry to the hotel and restaurant because of belief that the scribes and their guests were cutting heavily into the profits. Ban was suddenly lifted and the barricade taken off the door. All services have resumed.

The club's quarters are located on the mezzanine which formerly housed Ciro's and the Chanteclaire Room, which used to have top names.

The difference between the hotel The difference between the hotel and the club were worked out by Robert Katz, local France Press bureau head, and topper of the correspondents org, together with R. E. S. Diechler, Intercontinental Hotels prexy. The newsmen are now planning a series of special luncheous for various Mexico city papers and mag staffs and also a papers and mag staffs and also special night for newshens.

Higher Welfare Tab's 'Onerous,' **Hamid Asserts**

AGVA's boost of the \$2.50 week ly and \$1 one-night welfare assess ments, levied on employers of performers to \$3.50 and \$1.30 respectively was denounced by George A. Hamid, co-chairman of the AGVA Welfare Trust Fund, as an "unwarranted hardship upon employers that will have the effect of depressing the number of jobs that will be available to acts."

Hamid declared that employers

Hamid declared that employers should have been canvassed by the union before the move was made by its national board which met at its recent Barbizon-Plaza Hotel, N. Y.

Hamid said that the assessment against some of the larger talent employers now runs as much as \$500 a week. The raise, he added, may provide the margin between profit and loss in some seasons.

The cruise ships have become a formidable rival of domestic resorts and those in the Caribbean area. The floating spas are having one of their best seasons in history, with bookings on ships plying the Caribe area frequently difficult to obtain. Soon, the shipping lines are expected to hit the land resorts even harder with bids for the convention trade.

The expansion of the Caribe

for the convention trade.

The expansion of the Caribe trade is evident by the fact that the Incres Line, which runs through the Caribbean with the regularity of a ferryboat, is rushing construction of a new liner to replace the old Nassau, which it recently sold to Mexican interests. The replacement ship will be used almost exclusively in the Caribbean and Bahamas area. The Nassau is expected to be converted to a gambling ship for a run between California and Acapulco.

The expansion, particularly by

The expansion, particularly by the Incres Line, is coming about despite a drastic reduction in tourdespite a drastic reduction in tourist purchases because of a recent U. S. tariff revision which allows citizens a maximum of \$100 (\$200 if purchased in St. Thomas) of duty free goods. The overseas merchants, however, who depend on visiting cruise ships, have learned to live with the new decree to some extent. Where purchases exceed the allowable quota, wholesale prices are listed on the bills.

Amusement Inheat

Amusement Upbeat
One of the effects of the lesser
duty free allowance, is the ubeat
of amusements in the Islands. Niteries are now open during the day
when ships make port. Many of the
turistas, who have exhausted their
shopping quotas in other ports,
spend the allowable time looking

(Continued on page 68)

Loew's Hotels, Howard Johnson Co. Ink Deal For N.Y. Motel Venture

FOR N.I. Motel venture
Loew's Hotels, a subsidiary of
Loew's Theatres, signed an agreement with the Howard Johnson
Co. Mon. (6) for operation of midtown New York's first Howard
Johnson Motor Lodge, which is
expected to be ready for occupancy May 1 of next year. New
12-story structure will have 300
rooms. Pact was concluded by
Preston Robert Tisch. Loew's
Hotels presy, and Howard B. Johnson Jr., president of the eatery
concern.
In a joint statement, the two

son Jr., president of the eatery concern.

In a joint statement, the two execs branded the agreement as a "forward step in the motor lodge business" which could ultimately result in a chain of multi-story lodges in the downtown areas of metropolitan centres and offering the same kind of accommodations now available on rural routes. In New York, the Loew chain operates the Summit Hotel. It is also building the 2.000-room Americana, the Regency, on upper Park Ave., and Loew's Motor Inn, a few blocks from the joint enterprise. Also being constructed is the Americana. San Juan. P.R.

Some 108 motor lodges in 27 states with a total of 7.200 rooms are operated under the Howard Johnson name.

Judy Bows Sun. Shows At Toronto's O'Keefe

will not, reopen until December when "The Callum Kennedy Show" tees off.

"We cannot combat the opening of commercial tv in northeast Scotland," said Andrew Foley, theatre manager. "We will just have to wait until the novelty of the new station wears off. If we had booked any show, we would have lost a lot of money."

Advent of commercial tv means that fireside audiences now have choice of BBC and ITV channels.

Crackdown on B-Joints, Stripperies

Subway to Displace Bellvue Casino, Mont'l

Bellvue Casino, Mont'l Montreal, Nov. 7.
The Bellvue Casino has been given notice by the city that it will have to vacate its premises by Dec. 31. The spot is slated to become the site of a stop on the new 16-mile subway being constructed by the city. There are presently no plans to continue the nitery when it moves out.

Some of the acts playing there upon hearing the news are gagging that they'll make application to set

that they'll make application to set up their own turnstile on the spot.

Weekend Policy At T&C, B'klyn, **In Slow Months**

In Slow Montrs

Ben Maksik's Town & Country Club, Brooklyn, is turning to weekend operation only during the slow months of December and January. Various acts have been set for Saturdays and Sundays, including Lew. Parker. & Betty Kean, who go in Dec. 23.

Maksik is expected to open the spot with talent one or two nights during the week should a sufficient number of parties be set.

This year Maksik departed from a low-cost unit policy, which had been in effect for several seasons, by booking names. With the latter, he has apparently gone cautious and will only use the expensive performers during top business periods. During the slow months he will shutter during the weeknights when business is normally hard to come by.

At one time: Maksik paid \$40.000 for Jerry Lewis, and sums in the same area for Judy Garland, Victor Borge, among others.

TRIAL OVER, LIL REISS REOPENS PHILLY CLUB

Two weeks after her trial ended in a hung jury. Lillian Reis, burglary defendant in Pottsville's "big heist," reopened her. Celebrity Room which police claim was bought with loot from a rich coal operator's safe.

bought with loot from a rich coal operator's , safe.

A former chorine at the Cafe, Miss Reis in beads and sequins took part in a Roaring '20s revue' doing the shimmy, Charleston and Twist for a packed Wed. 11 preem house of about 400. When asked if she were worried about going to trial again, she declared. "That's a long way off. I'm not worrying now. Just think how miserable everybody here would be if I was in jail."

Benny Goodman Winds B. A. Loon's Anni Shows

B. A. Loop's Anni Shows

Buenos Aires, Nov. 7.

As a finale to the silver wedding celebrations of its major "Opera" showcase here, the Lococo Circuit signed Benny Goodman for a two-a-day, seven-day stand starting Thursday '9). Goodman is bringing an 18-man combo, and presumably they'll appear on tv. Latter, however, is being kept quiet so as not to interfere with boxoffice advance sales.

The Goodman booking closes a series of Lococo contracts throughout 1961 which included Ray Anthony, Caterina Valente, Diana Dors, Tony Bennett, Sammy Davis Jr., Neil Sedaka, a "Holiday in Japan" revue and Brenda Lee.

Chicago, Nov. ".

Heat from the local gendarmerie
and from the Feds is putting the
chill on Chi's B-joints and stripperies. A tough local crackdown
has been going on for six weeks
following the "rolling" of three
conventioneering doctors at a near
north side saloon. The new Government action is part of a nationwide investigation by a U.S. Senate committee looking into the
joints as income sources for the
crime syndicate.

joints as income sources for the crime syndicate.

A Chicago Tribune story last Thursday 2) said that the Senate committee was probing the affairs of three top Chi hoodlums reportedly connected with the joints and was also investigating "the working conditions of more than 300 striptease dancers in Chicago honky tonks."

The story said that committee agents were posing as suckers in the North Clark, West Madison and South State street girly shows to gather evidence for a committee expose.

expose.

The Tribune listed the following clubs as reportedly the centre of the committee's investigation: the Diamond Lounge, Rubi Lounge, Shore Club, Playhouse. Club 19, Frankie & Johnny's and Oman's Tent.

Tent.

Mayor Richard J. Daley's ire at a recent wave of hustling of conventioneers by B-girls has provoked an unprecedented number of raids, arrests and liquor license of raids, arrests and liquor ficense and permit suspensions and revo-cations. Seven porth side saloons were padlocked last Wednesday (1) solely on the testimony of a 16-year-old girl who said that she had been employed as a B-girl in the spots or had been served liquor there.

had been employed as a B-girl in the spots or had been served liquor there.

Liquor licenses were revoked for the Music Box Lounge, the Orchid Lounge, Club Time Lounge and Tony's Pizza. License suspensions were meted out to the F. Z. Tavern. Cozy Inn and Kedzie Inn on the basis of the girl's testimony. The arrests bring the total of outright revocations to 11 in the past two months and the total of suspensions, of varying lengths, to five. This does not include a substantial number of arrests that were not prosecuted for lack of substantiating evidence.

The city's Corporation Counsel told Variety that his office was instituting 21 more cases Another case, against the Town Casino a half-block from City Hall. was dropped when the conventioning doctor involved refused to return from Massachusetts to tetity against the saloon.

A good part of the mayor's wrath at the jackrolling of concentinued on page 64)

·Continued on page 64)

Regina Fair's Earnings Slip to \$55,653; Sask. Exhib's Surplus Climbs

Exhib's Surplus Climbs

Regina, Sask., Nov. 7.

A net profit of \$55.653 on its summer fair, down \$5.585 from last year, was racked up by the Hegina Exhibition Assn. Revenue from the six-day show was \$373.454, up \$7.825 from 1960, and expenses, at \$317.801, were \$13.410 higher.

Profit on the year's operations was \$20.913, a drop of \$12.473 from 1960. Increased maintenance costs, lower revenue from rental of buildings and the drop in the summer fair profit contributed to the decline. An outlay of \$560.000 will be made next year to build a livestock barn, a racing stable and improve the Stadium.

Saskatoon Take Rises
Saskatoon, Sask... Nov. 7.
The Saskatoon Exhibition had a
surplus on the year's operations of
\$113.578, up \$9.275 from last year,
Revenue was \$438.055.

Shelley Rothman has exited the Charlie Rapp office. His plans will be formulated following a Florida vacation.

Rothman handled many Catskill mountain hotel bookings for Rapp.

Vaude, Cafe Dates

Hildegarde booked for the Hotel Wallota-Astoria Dec. 7 as well as the Robsevelt, New Orleans, April 26. . . . George Jessel set for the 26. . . George Jessel set for the Shoreham, Washington, Feb. 22 . . Jonah Jones to the Chase, St. Louis, March 25 . . Pat Aubrey set for the Living Room Dec. 4 . Leon Bibb repeats the Blue Ahnel, Feb. 15 . . . Walt Leaby and Lou Pavlis current at the Belve leve, Endicott, N.Y.

Ronnie, former maitre at the Companying moved over to the

Copacabana, moved over to the Canelot . . . Dick Ruedebush to Conselot . Dick Ruedebush to open at the Metropole Jan. 8. He's picted to Abe Turchin . . Rusty Warren preems at the Orbit Room, Houston, Nov. 21 . . Jane Russell booked for Chicago's Living Room J.et. 22 . . . Tony & Eddie go to the Figal'e, London for a Nov. 13

Figal'e, London for a Accomponents.

Carmel Quinn played the Victory Variety Show-at Purdue U. Friday (27) and Saturday . . . Johnny Baracuda back at the African Room after a recent accident . . Sheila Reynolds to the Blackstone, Chicago, Dec. 1 . . Eddy Carmel, formerly the tall man in the Ringling Bros, and Barnum &



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YVONNE MORAY COMMERCIAL HOTEL Elko, Nevada Thanks Mr Joe Daniels

ASSOCIATED BOOKING CORP.
JOE GLASER, Pres

Bailey Circus, now working as the world's tallest comedian . . . Alan King tapped for El San Juan, Puerto Rico, Feb. 14, following a Jun. 14 stand at the Eden Roc, Miami Beach . . . Mimi Weber, formerly of MCA, opened a personal management office.

sonal management office.

Chubby Checker has been signed for a tour of France, Italy, Germany and England for which he takes off Dec. 10. Sophie Tucker into the Roosevelt, New Orleans, June 7... Barry Sisters the Eden Roc, Miami Beach, Jan. 24... Vie Damone to the Diplomat, Miami Beach, Dec. 22 on same bill with Miss Tucker. The Wanderers hit the Living Room March 19.

Chicago

Chicago
The Four Saints, Guy Marks and the Elkins Sisters set for the Palmer House Dec. 10-23, following which room will go dark for a week. Jo Ann Val plays the Drake Hotel Dec. 1 for a fortnight. Room darkens for 10 days following, then brings in Myron Cohen. Dec. 29-Jan. 20 Dick Gregory and Lorrie Bentley skedded for Mister Kelly's Nov. 20-Dec. 3'... Gregory also down for Freddie's, Minneapolis, Dec. 4-16.
Jackie Gayle and Jack Teagarden orch booked for the Tidelands, Houston. Dec. 18 for two weeks... Henny Youngman and Diana Trask set for the Riviera Club, K.C., Dec. 22 for two. Jamie Lynn Thodown for La Fiesta, Juarez, Dec. 13 for a fortnight. Andy Williams set for the Shamrock, Houston, Dec. 21-31.

Hollywood

Anita Bryant tees off South
America tour Friday (1) in Sao
Paulo . . Monique van Vooren
opens Nov. 13 at Sheraton-Blackstone Hotel, Chicago . . . Romo
i Vincent headlines New Year's Eve
show at Biltmore Bowl . . Ella
Fitzgerald moves from Harrah's
Lake Tahoe . . Fairmont Hotel,
Frisco, Nov. 16 . . Claude McLin
warbling at The Buddha.

Philadelphia

Philadelphia
Gloria De Haven set for the
Erie Social Club. Nov. 9-11...Al
Martino works Sciolla's, Nov. 6-16
...Joan Weber "Let Me Go
Lover") in a state hospital in New
Jersey, suffering from a breakdown ...Mel Torme, at the Red
Hill Inn over the weekend,
switched labels from Verve to
the parent company, MGM . Les
Elgart plays Sunnybrook Ballroom
Nov. 11...Liberace into the Latin
Casino April 16...Freddy Gray
& the Graytones now at the Capri
Adam Wade skedded for Carlo's Nov. 15 ... Steve Gibson &
the Red Caps at the new 21 Key
Club, formerly the C'Est La Vie.

Kansas City

Connie Francis set for a one-weeker at Blinstrubs, Boston, starting Nov. 27. While here for the annual Philharmonic-Katz

Drug concert, she was guest at a bash for disk jockeys and press at the Hotel Muehlebach with Betty Blasco of Happiness Music, Katz, and M.G-M Records as hosts.

Paul Gilbert follows current stand at Eddys' with a return date at the Chi Chi. Palm Springs, opening. Nov. 17. He's set for Australian television, beginning Dec. 8 in Sydney, his third trip down under within a year and a half.

Dian Hart due for a return date at the Bagdad, Tucson. Nov. 14. Julie London and Bobby Troup will be followed at Cabaret Riviera by Jon & Sondra Steele. in for 10 days beginning Nov. 17.

Dallas

Dallas
Teddy Phillips orch due at the Statler Hilton Hotel Nov. 20 for four weeks ... Ray Charles Show plays the Dallas Memorial Arena Nov. 27 .. Limeliters have a Nov. 24 solo stand at State Fair Music Hall ... Adolphus Hotel, resuming Century Room shows with the current Tobi Reynolds, has the Wanderers Three for Nov. 15 opening ... Lee Sharon, exotic who started here, now at the New Carousel ... Jon & Sondra Steele pay their annual visit to the Cipango Club. Dec. 26, for one week ... French Sisters at the new Village Club for two frames ... Vietor Borge has a Nov. 13 date at McFarlin Auditorium ... Mark Carroll, singer 88'er, into Ced's indefinitely ... Taylor & Mitchell, comics, bowed at King's Club Oct. 30 for a fortnight.

Friars

Continued from page 62 =

that helped reestablish the organization. He's their Abbott Emeritus. a perennial title denoting retire ment from an active career with this organization.

The evening was highly successful in its comedy, as well as the outpouring of substantial citizens. The parade of informal zanyisms was started off by Gene Baylos, who by his own admission, does extremely well when he's not paid. Since this was a freebie, Baylos was in top form, with a series of tradey jokes, directed at nearby celebs, particularly Harry Kari, the wealthy shoe-man from Hollythe wealthy shoe-man from Holly-wood, that got him prolonged yocks and applause. He heckled from the audience subsequently, donning a chef's uniform to interrupt the other comics. A funny man on this occasion.

Jack Carter was also in top form in his dissertations which also had a tradey leitmotif. He started off with a reference to the recent AGVA dinner for Sammy Davis Jr.

Davis Jr.

Carter started off with a contretemps with toastmaster Alan King,
who earlier used a gag saying that
with Davis conversion to Judaism
he was entitled to 3,000 years of
persecution retroactively. Carter
took credit for that line and King,
with good grace, said "So that's
where I heard it." Carter distinguished himself with the reading
of appropriate telegrams in the
volces of their senders, which was
received well.

The guest-of-honor wrapped

received well.

The guest-of-honor wrapped things up excellently, kidding himself as well as other subjects. On his own knack of predicting show biz events with infallibility, he said that "20 years ago he predicted Belle Barth would be a nun." Someone else's contribution, to observed, "was as Important as the choreography on the David Susskind Show."

Susskind Show."

King made a good toastmaster although there were occasions when some couldn't tell when he was kidding or when he was on the square. The room was over-crowded and extremely warm but, despite the discomfort the yocks were plentiful. The audience ate if

up. There

up.
There were singers between comics including 16 year-old Marilyn Michael; a personal pair of renditions by Patricia Marand; and a clever pair of tunes by Paul Hudson & Brook Morton.
The sapolioed character of this soirce is seemingly intended to give the Friars practice for the main event, the Joe E. Lewis dinner in the grand ballroom of the Waldorf-Astoria on April Fool's Day. A highly appropriate date.

Jose.

Inside Stuff—Vaude

Glasgow Corporation will consider seeking powers similar to those of London County Council for safeguarding the future of theatres. The city boss, Lord Provost Mrs. Jean Roberts, gave this assurance to a deputation from the Federation of Theatre Unions who asked for her help in preventing the closing of the Empire Theatre, Glasgow. Deputation was told by the Lord Provost that the city was very concerned at the prospect of the Empire shuttering.

Later, Mrs. Roberts told Varietr: "We are carefully watching the live theatre position in the city, and will take all possible steps within our powers to prevent any further deterioration. Legislation may be necessary to give the Corporation powers similar to those of London County Cuncil."

Theatres, cinemas, restaurants, vaude theatres and clubs are included in the London County Council's list of assembly places. The planning committee of the LCC has adopted the policy that it will not approve any planning applications involving demolition of a theatre in Central London unless provision is made for a new theatre to be built on the

"Senator" Francis Murphy, whose death was reported last issue, brings to attention various other oldtime monologists specializing in political humor, with or without the dialects of yestervear which are now no longer heard theatrically. One was Cliff Gordon, brother of vaudeville and legit producer Max Gordon. Half a century ago Gordon was on the boards with routines written by Aaron Hoffman, the same gagman who concocted Nat Wills' "Hortense" and Julian Rose's "Levitsky at the Wedding" routines.

TV's Connors, Baseball's Mantle, Candy Barr Wow 'Em at Tex. Prison Rodeo

Huntsville, Tex., Nov. 7.
The 30th annual Texas Prison Rodeo closed here Sunday (29) with the largest final show crowd in the history of these events. An estimated 27,000 attended the last performance for a total of 109,000 for the five Sunday shows. The shows are presented each Sunday during the month of October.

during the month of October.

Helping to pull the heavy attendance were Chuck Connors, star of tv's "Rifferman"; baseball's Mickey Mantle, along with inmate riders and entertainers who rounded out the two-hour performance.

Former nightclub stripper Candy Barr, one of the inmate vocalists with the Goree Girls, a group from the women's unit of the Texas Dept. of Corrections, scored with warbling.

Senate Probers

Continued from page 63

ventioners stems from his continuing efforts to change the city's image from the often lopsided and outdated picture of Chicago as it was 30 years ago. Perhaps more to was 50 years ago. Fernaps more to the point is Chi's tremendous in-vestment in its convention business. The local Chamber of Commerce estimates that 1,155.-000 conventioners spent in excess of \$200.000,000 here last year.

The most recent casualty of the tougher city attitude is the Playgirl Club Lounge, a proposed tavern for women that never got to open its doors. The Corporation Counsel's office wants to know why a membership solicitation sent out by the saloon requests physical statistics of potential members.

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The Lanai Restaurant, N.Y., which recently inaugurated dance policy, has expanded to talent for one night weekly only. Spot will do a Hawaiian show as a come-on for Sunday nights.

Joe Kipness and Monte Proser operate the spot.

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SAM J. LUTZ AND WILLIAM LOEB PROUDLY ACKNOWLEDGE THE NATION-WIDE ACCLAIM GIVEN THEIR CLIENT

Whoopee.

The platinum-haired beauty broke in her night club presentation a few weeks ago at the 1,000-seat Chi Chi Club in Palm Springs, California and surprised the critics with the polish and impact of her offering. Gene Knight NEW YORK JOURNAL AMERICAN

Class act of singing dancing and two big production-numbers - looks headed for big time in the night club circuit

Act stays in high gear

Her finale dance featured eight changes of hats with almost as many changes in styles of dancing and a fast-paced variation of "Making WEEKLY VARIETY

> Miss Van Doren has herself an act that IS an act. It's diverting. It's disarming It's Van Doren

DANCES with an appreciable amount of precision and charm Entertaining if not show-stopping, moments.

Sleek and spectacularly endowed Miss Van Doren rings the bell with her Let's Do It' spirited finale Whoopee. Don Hearn

THE WASHINGTON DAILY NEWS

She won the applause and admiration of the crowd with her talent. She not only sings and dances with precision and charm but her act is big league all the HOLLYWOOD REPORTER

Mamie Van Doren's got a real swingin' and swingy act at the Latin Quarter

Earl Wilson NEW YORK POST

OPENING NOV. 16th AT THE PLANTATION CLUB GREENSBORO

OPENING NOV. 27th AT THE CABARET RIVIERA. KANSAS CITY

Ably assisted by the wonderful Don Crawford and Guy Chandler

Rasin St. East. N. Y.

Peggy Lee with Quincy Jones Ores (16), Jimmy Lyons Trio; \$3.5) music charge.

The pace hasn't slackened at Bisin Street East in the past two years. Peggy Lee, who virtually proving a page 1922 from on the map were it was just getting started in 1959, is back for a five-week run that's sure to be ropes up and Incs outside all the way.

Miss Lee carries a brand of excitement that few singers can match and her hour-long set is pared with such savy that the tablers never seem to tire of her and could listen to her for twice as long. However, she gives them

and could listen to her for twice as long. However, she gives them to ear monies-worth in the sixty-minuter with a songbag of ballads. Faction, oldies and newies, and all dressed up with songmanship and thin rorous touches when called for. From the breezy opener, "Hey Liosk Me Over," until the windup medley of her trademarked tunes "Manana," "Why Don't You Do Right," "Lover," "Goin' Fishing" and "Yes, Indeed") she doesn't miss a stoke. In between, there

Right," "L and "Yes Indeed") she doesn't miss a stroke. In between, there are such other nifties as "You Go! To Have Heart," done with an intriguing Latin tempo, the al-ways infectious "Fever" and a solid jazz oriented routine that in-cludes "Kansas City." "I'm Going To Chicago" and "No Beans In Boston."

Boston."

Her musicianship is always in Her musicianship is always in the forefront no matter what style she's tackling. There's also added insurance that the set will be firmly based with musical plusses with the Quincy Jones orch in her support. The 15-piece group with Jones up front lays down a beat that's strong and sharp but always working in her favor. It's a parlay that is continually stimulating.

The Jimmy Lyons Trio, lammisters from the Blue Angel, a few blocks north, supply pleasant musical interludes while everyone is waiting for the main event.

Gros.

Flame Room, Mpls.

Minneapolis, Nov. 3.
Earl Wrightson, Irving Actman,
Daving Ferguson Orch. (7); \$1.50\$2.50 cover.

His busy television schedule pre His busy television schedule pre-cludes his playing many club dates which may explain why this is Earl Wrightson's first return visit to this ornate supper club in the Ho-tel Radisson in over two years. Last time he was here it was as a member of a trio presenting the neatly staged "Salute to Sigmund Romberg"

neatly staged "Salute to Sigmund Romberg."

Back this time as a single. Wrightson is near perfect for this room, slated to shutter later this month. A mystery is how the handsome, goateed baritone has been missed by Broadway musical producers. His singing quality and delivery surpass that of most stage toppers.

delivery surpass that of most stage toppers.
Wrightson's sharp handling of both new and old show tunes is impressive. His songalog includes the title song from; "Camelot" "Ellsa" and "They Call the Wind Maria" from "Paint Your Wagon," and "All the Things You Are." Singer also scores with an Italian medley and other fresh selections. Pianist-director Irving Actman, working with Wrightson for the first time, does a topnotch job. p Danny Ferguson's band, Flame Room regular for the past year, is

Danny Ferguson's band, Flame Room regular for the past year, is pleasing as always in supporting the vocals and playing for dinner dancing.

Wrightson is here through Nov. 15. Comic Phyllis Diller, this nitery's attendance record holder, comes in for following fortnight with room going dark after Nov. 3.).

Rees.

Crescende, L. A.
Los: Angeles, Nov. 2.
Dick Gregory, Nancy Wilson,
Camonball Adderley; \$2.50 cover,
typedrink minimum.

Jazz and comedy mix handsome Jazz and comedy mix handsomely in currient bill, with comic Dick tring solid banjo work by Snyder. Gregory maintaining sharp, satiric patter in his own relaxed style and singer Nancy Wilson hitch note of styling that makes sher Coast debut a winner. With Cannonball Adderley Quintet 1 aunding out frenetic jazz packbow has plenty of appeal. Gregory continues general material associated with him, deliver it, it with constant dangling cigatette and well-timed shuffling patter. Stuff is aimed at comedy, but he, ring of social comment that

holds well. He's bright, pleasing

and has a warm appeal.

Miss Wilson comes through Miss Wilson comes through with strength, handling vocal gimmicks with ease and technical control. She uses sustained head tones that are sharp and clear, but has legit voice to support them. Born to Be Blue" and "This Time the Dream's On Me" swing with versatility.

the Dream's On Me" swing with versatility.

She sounds much like Dinah Washington and looks as good as Lena Horne, though she doesn't take advantage of handsome physical qualities. Better gowning would help. Thrush also should stick to singing and forget attempts at comedy intro's which fall flat.

George Shearing, with whom Miss Wilson has recorded on Capitol, joined singer's Wednesday (1) opener in great stylings of "Near-Month of the Capital States of the

opener in great stylings of "Near-ness of You," "Green Dolphin Street" and "Sometimes I'm Happy."

Adderly has a frenetic tenor sax and shows it wildly on Thelonious Monk's "Well, You Needn't," typi-Monk's "Well, 101 Needn't," (typi-cal of the brassy jazz sounds of his group. Ballad "I Can't Get Started" features Nat Adderley's expert trumpet, with bass Sam Jones fig-uring importantly on all entries. Show is through Nov. 19. Date:

Sahara, Las Vegas

Las Vegas, Nov. 1.

Kay Starr, Dave Barry, Hi-Hatters (2), Moro-Landis Dancers
(18), Louis Basil Orch (12); produced by Stan Irwin; choreogray, George Moro; stage direction, Lein; \$4 minimum.

Kay Starr returns with the warm personality and recognizable vo-calisthenics which are an easy bet calistenics which are an easy bet to keep the Congo Room densely populated for the next three weeks. Backed by the pleasant-sounding Stanley Boys 41, Miss Starr's well-balanced, nostalgiatinged repertoire includes "Lonesome Road," "Dry Bones" (with the entire cast and her familiar "Wheel of Fortune."

Dave Barry, as comedy star of the bash, introduces new sound effects to his always-welcome bag of laugh gimmicks. He also comes

effects to his always-welcome hag of laugh gimmicks. He also comes up with a batch of new situation stories and one-liners. His version of rocket ships and a Mario Lanza takeoff are outstanding. Barry shows again that he's a strong addition to any bill.

The Hi-Hatters (2) warm up the stage with a topnotch demonstration of solid hoofing which keeps most toes in the audience keeping time. The sepia couple follow a

most toes in the audience keeping time. The sepia couple follow a Moro-Landis production number which is a salute to San Francisco, complete with cable cars, featuring the 18 "Most American Girls In the World."

The Stan Irwin presentation, woven gracefully by the Louis Basil orch (12), is in until Nov. 14 when Ken Murray, Marie Wilson, the Mills Bros, and Leo Diamond Open. Duke.

open.

Ivory Tower, S. M.
Santa Monica, Cal., Nov. 1.
Mark III Trio (Hal Herwit, Jerry
nyder, Tad Diltz); no cover, no minimum.

Leon Becker Tuesday (31) night teed off new entertainment policy for his beach restaurant-art gallery with first local appearance of Mark III Trlo, versatile young folk and jazz performers who show plenty of pop potential.

Youngsters, Hal Herwit, Tad Diltz and Jerry Snyder, are expert musicians with smooth, pleasing vocal blend. Material ranges from commercial folk stylings through rock 'n' roll, standards and a switch to straight near-classies. Leon Becker Tuesday (31) night

vocal oiend. Materiar ranges frough rock 'n' roll, standards and a switch to straight near-classics.

Much, like Australian song. "U.A-La Shay-la," "Man" and "Valerie" is original, with boys adding many special lyrics to standard stuff. At their best in double time arrangements, they integrate comedy patter between entries though this has not yet been developed and falls flat.

"Just Because"—"Hold That Tiger"—"Bill Bailey" medley is bright with "Alabamy Bound" featuring solid banjo work by Snyder. Highlight is fresh arrangement of "Saints Go Marchin' In," while Herwit has a strong piano solo on

Cocoanut Grove, L.A

Los Angeles, Nov. 2 Sammy Davis Jr., Brascia ybee, Dick Stabile Orch (2 (20) \$3.50 cover, plus \$3 minimum.

So what could be new with Sammy Davis Jr.? Plenty. This gigantic talent seems to be entering into a golden era. With added success, he's added a new-found humility and finesse, but retains his authority and audience rapport as before.

his current act. Davis deliv-In ers his current act, Days delivers his usually-unsurpassable talents—singing, terping, imitations. but the keyword to the show is—imagination—which should be the code for all entertainers. And particularly those who plod the saloon floors week after week.

saloon floors week after week.

He shifted his act a bit from his Sands stint, (closed two days prior to this date, opened with a medley including "You're Mine." "Still of the Night," "Blackbird," segued into throwaway humor and the Frank Sinatra bit, "River Stay "Way From My Door," followed by a dedication to ringsiding wife Mai Britt, "The Second Time Around." The list of impreshes included Cole, Eckstine, Laine, Satchmo, Bogart, Robinson, Rains, Carfield, Steve McQueen, Cagney, Shelly Berman, W. C. Fields, Martin & Lewis.

While the audience rec's from

Martin & Lewis.

While the audience rects from his rapidfire delivery, Davis slips into his taps, bats out "Fascinatin'. Rhythm" and 4 semi-serious Spanish numbers. To cap a perfectly-rounded show he begs off to vocalizing "Black Magic," "Lady Is Tramp," "Maria" and the score of "Porry, and Ress"—backed only. Tramp." "Maria" and the score of "Porey and Bess"—backed only by drums. When called for encores: Davis modestly said. "I'm not going to do any more." A voice from the rear shouted. "Wonder ful!" It was Dean Martin and it signaled the audience calling Martin to come onstage. He paged fellow "Summiteers" Peter Lawford and Joey Bishop who did a fast nine minutes winding up with their "Birth of The Blues" quartet. The audience begged for more. But, as so rarely happens, the show quit while ahead.

Dick Stabile and his fine musi-

quit while ahead.

Dick Stabile and his fine musicians (20) handled the show and dancing, with George Rhodes batoning and adding an occasional turn at the 88 for Davis. Michael Silva is Davis' great drummer. In keeping with the current "West Side Story" trend, Stabile presented a five-minute overture from the score. Brascia & Tybee who can dance, launch this show with a 12-minute tour of their sexuberant puttines. Package closes Nov. 22 with the Grove dark on Thanksgiving, Nat Cole bows on the 24th. on the 24th. Army.

New Fack's, S.F.
San Francisco, Nov. 3.
Kay Stevens & Her Trio, Redd
oxx. Vernon Alley 3; \$2.50 admiesion

Kay Stevens is living proof that a girl doesn't have to be beautiful to wow a crowd. Ability—and particularly a desire to work—seem to be more pertinent assets today. In 50 minutes of physical strain, he simply overwhelms this audience with a combination of humor (a trifle blue at times, but very funny), pathos and straight song belting. It is a fine act and should spell money for anyone who books it.

books it.

Miss Stevens is a tall, almost gawky woman with bright red hair, and lovely grey-blue eyes, and she comes on in a low-cut gown and pick coat. Her first number is very fast, a working up of dozens of pop songs, phrases and gags. She follows with what she calls "Around the World in a Cumberbund" meaning "80 Days"— and sings it slow, then swings it fast, dancing to her own song.

A superb version of "I Wish I

siow, then swings it last, dancing to her' own song.

A superb version of "I Wish I Could Shimmy Like My Sister Kate" follows and Miss Stevens tops herself with her piece dresistance, a soulful, restrained rendering of "My Man." Before singing this she sets the scene by telling the story of Fannie Brice's love for Nicky Arnstein.

Through all of this runs Miss Stevens' sweet, funny smile, her brassy Mermanesque voice, her odd facial expressions and, most of all, her compelling, nay, overwhelming, personality. She gets strong backing from her trio and a tremendous ovation from the crowd, which barely noticed that her mike was on the blink during much of her act.

Red Foxx is a bright, sometimes

amusing comic with an act keyed to the era's racial troubles. A little of this, however, goes a long way, and Foxx doesn't have too much — except some very blue material — to fill in the gaps.

He spends considerable time baiting customers, but this doesn't come off too well with a crowd which has been well-exposed to Don Rickles. Further, he lets the inevitable little noises of a night-club bother him too much. On the other hand, his delivery is excellent and some of his material quite fresh in his 30-minute stint.

Show's scheduled to run two

Show's scheduled to run two

Roosevelt Grill, N.Y.

Si Zentuer Orch (16) with Ben Sherwin; Al Conte Trio; \$1-\$2

The Roosevelt Grill in the hotel The Roosevelt Grill in the hotel of the same name has teed off its fall season with Si Zentner's big band, which has been making a name on the Coast, and for Liberty Records. Outfit is in for four weeks but judging from its popularity with dancers in the first few days it may hold over in this colorful room.

Taylor on the color of the colo

for this spot. Batomer has been carrying on a one-man crusade to bring back the band business. And the way his outfit clicks, this engagement may be a step in the right direction.

Such faves as "Raindrops" and "Because They're Young" have been outfitted by Zentner in rich arrangements and done with a swingy, light beat. Also included in the band's varied repertoire are "Autumn in New York," "Dancing on the Ceiling," "Always Chasing Rainbows" and "Isn't It Romanic." Zentner scores with his trombone on "When a Gypsy Makes a 'Violin Cry" as well as with "Raindrops".

drops."

Ben Sherwin, an El Paso youth who has the voice and looks to go places, makes his best impression warbling "It Could Happen To You" and "I'll Remember April."

The Al Conte Trio, here for years, rolls along with a big lineup of tunes and vocals.

Wear.

King Edward. Toronto

Toronto, Nov. 1.
Ruth Walker, Billy Williamson
rch (7); \$1.50 and \$2 cover (Fri-Sat.)

Socialite-singer Ruth Walker returned for a fortnight at the plush Oak Room of the King Edward Sheraton Hotel and scored with the customers — when caught—staying on for 35 minutes. Clad in a tight-fitting, blue-beaded gown, she opens to a fanfare and moves into a boisterous "Everything's Coming Up Roses." Blond warbler, aided by a hand mike, slides into "I Love to Love" for tempo change and completes the set with "Just a Bowl of Cherries." She follows with a medley of oldies including "I Cried for You" and "After You've Gone." both done in torch style, and then into a bouncy "Chicago" and "Sister Kate." latter complete with convolutions.

All arrangements are by Morny Kaye. Miss Walker is a looker and can sing with salesmanship. She's in the Oak Room till Nov. 11. Apart from club dates, her next booking is a 15-day tour of NATO bases in Britain, Francard Germany. McStay.

Skylane Inn, Houston

Houston, Nov. 1.
Richie Bros., Bill Gannon Trio; **\$**3

Richie Bros. (3) appear to be good musicians, but their comedy does not seem to hit mark in this Orbit Room, although it might bring back burlesque. Lou, the comic, frantically shifts from bass to skins to clarinet, and actually is expert with latter.

is expert with latter.
Comedy is generally blue, there's much slapping, and about a 15 minute segment concerns rapid mouthing of tongue-twisting lyrics that can only lead to indvertently pronouncing some four-letter words. Results are generated to the control of the control o erally sour despite energiic milk-ing.

erally sour despite energic min-ing.

Only in closing does team show spark, and this is some first-rate jazz featuring clarinet, accordion and electric guitar. Richles have talent, but act needs transfusion for nitery appearances. Skip.

hungry i, S. F.

San Francisco, Nov. 2.
Stan Wilson with Lenin Castro,
Charlie Manna, Olga Sbragia; \$3 admission.

Enrico Benducci has put together an entertaining, highly professional 90-minute show for his basement, bistro, with folksinger Stan Wilson and comedian Charlie Mansharing the -honors

na sharing the honors.

Wilson is a well-muscled guitarist who sings in a light, fine voice and is superbly assisted by guitarist Lenin Castro (yep, that's his real name). They run through the usual folknik repertoire—"Ghost Riders in the Sky." "The Wreck of the John B," "Scarlet Ribbons," "They Call the Wind Maria," "John Henry" and a callysso number. lypso number.

But they also break out of the mold a couple of times. One time is when Wilson sings, very moving, y, "My Yiddishe Mama"; another time is when Castro does a gorgeous famenco solo on his guitar, then is joined by Wilson for a second guitar number. The pair kid back and forth, amusingly, and Wilson also weaves a couple of jokes into the 40- minute routine.

Manna warms up the audience with some good, newish jokes, does a little bit with a handkerchief, a little bit with a handkerchief, then goes into three delicious set pieces: in the first he's a long-hair kid trying to peddle a Christmas carol on Tin Pan Alley; in the second, which is extremely fresh. he "pays tribute" to the body's white and red cells; in the third he "converts" an old Warner prison film into a Broadway musical.

Manna's nightclub comic concent.

Manna's nightclub comic concep-tions are original. He has care-fully honed his material so that he can use his excellent singing voice to best effect.

Olga Sbragia, accompanied by planist Richie Crabtree and bassist Carlos Duran, opens show with some Italian pop songs — she's quite good, but ought to learn a few new numbers.

Show runs through Nov. 12, with Wilson held over four more weeks after that date. Stef.

Shamrock, Houston

Houston, Nov. 2.
Dennis Day, D'Honau Sisters,
Don McGrane Orch (11); no cover or minimum.

Dennis Day, w.k. as Jack Benny's timid tenor, is a well-rounded performer who's making his third appearance at the Shamrock Hitchon's International Club. He's still in fine voice, does great impressions (Charley Weaver, Lawrence Welk, a Japanese rock & roller) tells good stories, some in dialect, and even does a few steps of an Irish jig. Irish jig.

Irish jig.

He is on for 47 minutes, and auditors are reluctant to let him go. This time around Day leans on show tunes and the Irish standards, including opener, "Everything's Coming Up Roses," "Galway Bay," "Kevin Barry," "Irish Eyes Are Smiling" and begoff, "May You Always."

The D'Honau Sisters are capable in show opener, exhibiting interesting precision steps, but they're reviewed further under New Acts.

Don McGrane Orch does good backing job. But it should be even better when Day's musical director, delayed in arriving here, takes over 88s for second night.

88s for second night.

Walker Hotel, Toronto

Toronto, Oct.
Gillian Grey, Jimmie A
Quartet; no cover.

First time at the posh Franz Josef Room, red-haired and tall Gillian Grey opens cold with a bouncy "Just in Time." She segues into a ballad styled "How Much Do I Love You?" and immediately proves to the customers her savey of the lyrics and a neat phraseology. She also holds those high notes with an ease that reflects her musical show and ty background. Soprano slips into a naughty "Only Girl in Town." "Granada" and "A Good Man is Hard to Find." father is accompanied by impressions of Zsa Zsa Gabor and Marilyn Monre, which are hilarious but without malice. Slides into a slow tempo of "Poor Butterfy," then does a request from the floor

then does a request from the floor of "Fascination."

Miss Grey was on 30 minutes when caught at second well-attended show. She scored heavily and is in till Nov. 11. Mestay.

Sands, Las Vegas

Las Vegas, Nov. 1.
Frank Sinatra, Allen & Rossi,
Garr Nelson, Copa Girls (12), Antonio Morelli Orch (27); produced
by Jack Entratter; chorcography,
Renne Stuart; stage direction, Renne Stuart; stage directi Harold Dubrow; \$4 minimum.

Frank Sinatra's opening in the Copa Room for Jack Entratter was playing to the comics for the most different from those of recent months in at least two respects the session was being recorded for a Reprise album, and none of "The Associates" joined him onstage, although one of them (Sammy Davis Jr.) was ringsiding.

Kent held his own, but how do you follow such a formidable four-some? He didn't. He joined them, spart and keeping the entire show in a completely ad lib style. Jokthose statements although one of them (Sammy Davis Jr.) was ringsiding.

Kent held his own, but how do you follow such a formidable four-some? He didn't. He joined them, park just gold them, and keeping the entire show in a completely ad lib style. Jokthose them of them on the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the part and keeping the entire show in a completely ad lib style. Jokthose although the comics for the part and keeping the entire show in a completely ad lib style. Jokthose although the comics for the comics for

although one of them 'Sammy Davis Jr.') was ringsiding.

Including the introductions of celebs. Sinatra did a 70-minute turn, the likes of which only he can muster—one which is both easy-going and exciting. In the middle of his songalog, he got yocks with his description of the "Sergeants Three" location filming at Kanab, Utah; more laughs came from his 'River Stay Away From My Door" parody by Sammy Cahn't telling of the airplane he recently bought.

Ben Blue's, S'ta Monica

Santa Monica, Cali, Nov. 1.
Ben. Blue with Cully Richards,
Sid Fields, Ray Qualey, Allison
McKay, Myrna Ross. Richard Cannon, Mel Bryant, Mimi Dillard,
Mile Milo, Joy Healey Dancers,
Iran Lane Orch; \$1 cover, \$3 min-

Ben Blue this month celebrates the fourth anniversary of his Santa Monica supper club and says he's running in the black. You says he's running in the black. You can't knock success. The diminutive vaude-burlesque style comic has apparently come up with a formula that pays off for him, though the current show, returning Blue to the club after a two month vacation, doesn't meet the polished requirements of top calibre nitery entertainment. Material is old and hokey, most of the supporting acts are devoid of solid performance savey and musical arrangements are generally element-

porling acts are devoid of solid performance savey and musical arrangements are generally elementary and lacking style.

Show comes into its own only when Blue himself gets into the act with deadpan comedies that are true vaude style. A nicelytimed bit of rehearsed confusion with a quaret of crossovers and a bright slapstick pantomime in an opera box are delightful, latter done for first time at the club.

Room's entire staff participates in show, which ran 105 minutes at Tuesday opening but will cut to 90. Bartender Richard Cannon, bus hoy Mel Bryant and waitress Mimi Dillard make a pleasing sepia singing trio. Featured singer-comedienne Allison McKay needs styling and arrangements and Ray Qualey's second rate vaude stuff has no impact.

Comics Cully Richards & Sid Fields hold their own with some timeworn bits. Singer Mike Milo has pleasant light voice and needs more mike, while Myrna Ross needs more pep. Joy Healey Dancers (5) add costume color in several limited production numbers. Backing is by Ivan Lane orchestra (5).

Slate Bros., L. A.

Los Angeles, Nov. 2, Lenny Kent, Tommy Leonetti, Herb Dell Trio; \$1.50 cover; two-drink minimum.

Comics' night at the Slate Bros. Wednesday (1) brought out Jack E. Leonard, Don Rickles, Red But-tons and Kay Stevens to introduce and harass headliner Lenny Kent in a show that ran three hours and barely gave Kent a chance to

work himself in. Quartet cavorted widely and turned out one of the brightest nights in the club's his-tory. It was a tribute to Kent's own standing that the high priced bundle played with such enthusi-astic abandon.

Kent himself hits the blue line as far as it will go. With Rickles and, particularly, Leonard dealing additional stuff on even wilden levels the whole thing was hi-

vauue scene in which he eats lighted cigarettes and matches.

Tommy Leonetti opens with set
of standards delivered in stock
ballad style. Ex. Hit Parade singer needs flashier arrangements
and brighter tone, hasn't yet
learned solid vocal technique. He's
leall and goodlooking, but sings

My Door" parody (by Sammy and cannot be recently bought.

His songs included "One I Love Belongs To Somebody Else," "In The Still Of The Night!" "Imagination," "Moonlight In Vermont."

"Lady Is a Tramp," and "Rainy Day." Bill Miller at the 38 guided the bash for Las Vegas' top name attraction, fronting the Antonio Morelli orch (27).

Marty Allen & Steve Rossi return for this one, bringing in a batch of new material to add to their extremely potent bag of laugh-pulling gimmicks which has swiftly put them among the Strip's most valuable comedy artists. Alen's incredibly comic kisser, spurred to hilarity by singing partner Rossi, makes for a solid rorm of gar Nelson, singing while surrounded by the dozen Copa Girls, is featured in the holdover Renne Stuart production number.

Dean Martin returns Nov. 15.

Duke. The International has on display one of its entertainment stalwarts, Myron Cohen, who seems an assured bo, personality at this spot. One of the yet storytellers, he has a knack of achieving a sense of identification with many of his characters. His album of tales are handled with charm and frequently telling effect on the auditors. He's a performer who seems to have the welcome mat out for him at all times.

at all times.

Cohen, per usual, brings in new yarns which he mixes with his standards. His holdovers get yocks even though they have been told previously. He seems to charm them home. Whether he works in dialect or in normal lingo, it all adds up to warm laughter, which appears worth the tab.

Jack Silverman has added Karen Chandler to the bill. Missing from Broadway for some seasons, Miss Chandler wraps up the crowd as if it were a captive audience on a club-date, Her songs are extremely effective as she belts out a series with strong rhythmic motifs. She with strong rhythmic motifs. She does as well on the ballads here,

does as well on the ballads here, and 'she's off for an unusually strong hand.

Boots McKenna has installed a new line with costumes and routines to match. Their three outings are decorative and spice up the show. Mike Durson backstops efficiently, and Aviles patrols the rhumba beat.

Jose.

Cabaret Riviera, K.C.

Kansas City, Nov. 30, Julie London, Bobby Troup, Tommy Reed Orch (6); \$3 cover.

The new Cabaret Riviera con-The new Cabaret Riviera con-tinues its policy of sturdy names with Julie London and Bob by Troup in for a fortnight. Pair wrap up a fine blend of songs and jazz. making 50 minutes of sock entertainment. House was jammed from the first show, and indica-tions are it will be bulging with customers throughout the engage-ment

ment.

Troup has the opening session, warbling several tunes while sitting in at the plane and combining with guitarman John Gray for some lively instrumental bars. His songalog runs through "Thou some lively instrumental pars. His songalog runs through "Thou Swell," Jamboree Jones," "Try a Little Tenderness" and from his own pen, "Three Bears," a novel jazz interpretation of the nursery

jazz interpretation of the nursery rhyme.

Troup also has "Route 66" and "Tve Got My Love To Keep Me Warm" to round out his segment and prep the crowd for Miss London. She breezes into "Easy Street" and "Don't Smoke in Bed" and quickly has the house all attention.

Miss London has her songs all Miss London has ner songs ail wrapped up in glamor, and Troup and Gray add finely honed musical stylings. Jazz buffs will have a heyday with his bill, and the Riviera will have happy days.

Show stays through Nov. 16.

Quin.

Chi Playboy Club's 'Adult Disneyland' Adds Another Room; Storch Preems Bill

Chicago, Nov. 4.

The Playboy Club, which has been expanding herizontally by adding clubs in other cities (Miami and New Orleans to date), has expanded vertically by adding another room to its Chi flagship. Called the Playroom, it's located on the fifth floor of the club and is the third show soon in the self. is the third show room in the self "Disneyland for Adults."

Playboy Club. Chi

Larry Storch. Don Brooks Three, Davy Karr, Harold Harris Trio; \$2.50 cover.

The new room is the handsomest in the club and rates as one of the more attractive spots in Chi. Seating 120, it's wood paneled and affords the most generous lebensraum of any of the club's rooms. (The Library seafs 70, the main room Penthouse 135. In addition. the club has two other rooms for and drink.)

food and drink.) Maitre d' lor the room is Murray Becker, former Librery captain. If anyone can be called a head-liner in the club's free-wheeling format, Larry Storch is that in the Playroom. He's a glib comic dialecriayroom. He sa gift comic diate-tician who enhances his sharp ethnic portrayals with some break-up mugging. Only new item in his repertoire since last seen is an interview with a Congolese who learned his English over shortwave. (hence intermittent snaps, crackles and pops).
The Don Brooks Three is a fresh

The Don Brooks Three is a resultable incoking trio composed of two young men and a girl. They deliver their songalog of standards and special material with ingratiating enthusiasm and manage to carry off some lightweight terping on the minuscule stage. Some of their minuscule stage. Some of their material is on the cornball side, but it is all well received by the clientele.

but it is an wear clientele. Opening act Davy Karr is a comic in the burlesque tradition, and his anything-for-laugh gagalog, his elowning with a fiddle and his seasoned sight gags maintain a consistently high york level.

Bill is in for three weeks.

Mor.

Desert Inn. Las Vegas

Las Vegas, Oct. 31.

Danny Kaye, Dunhills (3), Donn
Irden Dancers (12). Cariton Danny Raye, Dunnitis (31, Donn Arden Dancers (12). Carition Hayes Orch (13); presented by Wilbur Clark, produced by Frank Sennes; lighting, David Bines; cho-real arrangements, Johnuy Mann; choreography, Donn Arden; \$4

Danny Kaye's second outing here is almost entirely different than the first, with only a few of his trademarks getting a reprise. The entertainer, a powerhouse any way you' look or listen, brings a 10you look or listen. brings a 10-voice chorus with him which gives just the right blend to a beguiling selection of folk songs he's gathered on his world travels, capped by "Dixie."

selection of folk songs nes garnered on his world travels, capped by "Dixie."

For 65 minutes at the first show, Kaye sang and danced through a thoroughly enjoyable turn. Since his voice is easily recognizable, he gave a perfect Danny Kaye-type sound to his songs, opening with a revival spiritual number called "Keep Your Nose to the Grindstone."

Nostalgic bits included "Anatole of Paris," "Dena." and his familiar community sing with "Minnie the Moocher" in which he has fun with his audience and vice versa. Two of the three dancing Dunhills joined him at one point for a very funny session of terping, with Kaye handily holding his own. Sammy Prager at the 88, and Sidney Kaye fronting the Carlton Hayes orch (13) are helpful teammates.

The Dunhills, a strong plus for

Sidney ways rionang the Hayes orch (13) are helpful teammates.

The Dunhills, a strong plus for any program, show again that they cannot be topped for versatility

House Reviews

Burdon, Three Somettes, Gordon
L. Rolfe house orch.

Nina & Frederik, folk-singing duo, offer a refreshingly different act of songs from various lands, and score with a quiet natural style that has the outfronters poised to listen to every note. Act, recently hypoed via tv dates, includes its w.k. "Little Donkey among tunes, as well as "Long Time Boy." "Come Back, Lisa" and "When Woman Say No, She Means Yes." Male half is tall, bearded type, and distaffer is slender blonde looker with lotsa beauty.

Act, which has much variated.

Act, which has much potential for class cabaret and restaurant dates, has polished backing from the Malcolm Mitchell Trio, English combo led by a relaxed Mitchell

combo led by a relaxed Mitchell on guitar.

In the support layout, Vic Perry, English-born entertainer who has worked many U. S. dates, provides a fast 12-minute aud-participation

a fast 12-minute aud-participation act that goes with rapid pace and has strong entertainment value. He invites assorted customers on to stage and proceeds to pick their pockets with amusing results. Dark and debonair, with striking black beard, Perry brings a slickness to the session, despite working under handicap of a broken ankle encased in plaster, result of a fall at previous week's show. Exits to solid palming.

show. Exits to solid palming.

Salici Puppets are a Continental duo offering some colorful puppetry in a miniature music hall setting. Mike & Bernie Winters are a useful warmup pair and indulge in friendly cross. 'k comedy, gagging cozily with a decomers among the customers.

ers among the customers.

The Malcolm Mitchell Trio, in their own spot, show experienced musicianship. Bryan Burdon is a more of the following the state of the s ny compere the Three moderately funny

Chi Starlite Room, gives a jazzo-rama which lasts 90 minutes, finishing appropriately enough, since islatus.

he opened on All Saints Day, with "When The Saints Come Marching In." He worked the spiritual up to revival meeting pitch before he wiped his brow for the last time and said he was going backstage for a drink.

The p.a. system was toned down so that this particular Gabriel's horn-blowing didn't split the ears of the afficionados who were far short of filling this 750 seater.

As always the Satzuma Plum his Steeplechase Park smile, acts as if he and his sextet were having more fun than the audience, and they may very well have been doing so, because they observed.

they may very well have beer doing so, because they obviously love what they can do with a beat especial when they finish to

especial when they nnish to gether.

Though the star. Armstrong gives full play to the talents of his pianist, trombonist, clarinetist, bass fiddler and drummer. They are all specialists and highly talented tour-de-force originals. In all they shoot for the bleachers with 18 numbers, among them being "When It's Sleepy Time Bown South," "My Old Louisiana Home." "Swing on Basin Street," "How Jazz Music Is Made," "Blueberry Hill" and "Mack The Knife." Jewell Brown, Armstrong's femme soloist, comes on near the end in an orange frock that does nothing for her, and sings "Geor-

end in an orange frock that does nothing for her, and sings "Geor-gia" and "Bill Bailey." She stayed for the "Saints" number and joined in adding to the hymnal hysteria which closes the show. Betty Regan, a stunning blonde over here many years, but still handing on to her Anglican origin and accent oners the show. She

Empire, Glasgow
Glasgow, Nov. 2.

Phil Raymond presentation of "The Nina & Frederik Show." with Nina & Frederik, Malcolm Mitchell Trio, Salici Puppets, Vic Perry, Mike & Bernie Winters, Bryan Mike & Bernie Winters, Gordon
L. Rolfe house orch.

Inettes prove a nice-looking song trio distaffers who need a greater impact. Gordon Relie batens the house orch. Layout is lightweight and content of the hoise some of the content of the hoise orch.

British vaude. The Nina & Frederik act is obviously pulling in many of the hoist-toity capital sales.

Things are not going too well in the circus setup in Franceso noted clown Achille Zavatta turned to films and video. and now to music hall. A series of skits brings out his proficiency in clowning, mime and musicianship. But singless are the main program leads mime and musicianship. But sing-ers are the main program leads these days except for an occasional comedian. Zavatta looks in for an okay three weeks in this nabe house. However, he hasn't the pull

for bigger house needs.

A clever idea is his putting on his clown makeup in audience view. It shows his transformation from natty little man to the hard knocks buffoon with a certain spirit and innate shrewdness that make his mishans sometimes have him come out on

sometimes have him come out on top.

Zavatta's brashness in an audition topped by finding his wife is cheating on him welds his personality into a resiliency that produces yocks. His musical clowning, plus a mime routine of a lonely tramp on Christmas Eve. attest to his ability as an expert entertainer.

tainer.

Jean Raymond imitates singers with devastating results due to his fine material and knack for earicaturing. Frida Boccara has a big voice which is not quite under control as yet. Her mike awkwardness and standard material are also liabilities. She needs plenty of work to improve her routine. She's an okay filler in her present status.

Gil Cates

Continued from page 39

New York." Cates said that the mi-New York." Cates said that the migration to the Coast has picked up recently with some 50 to 60 NY, directors moving westwards this year as against only about 15 to 20 a couple of years ago. In addition, another group of NY, directors virtually commute to the Coast to work on film assignments during the lean days at home.

There is, moreover, little incentive for new creative talent to

Inere is, moreover, intue incentive for new creative talent to
aim for the director's chair. In
the old days, youngsters would
break in as directors by moving
upwards through jobs as production assistants, stage managers and
assistant directors. Nowadays, how-

hayes orch (13) are helpful team mates.

The Dunhills, a strong plus for any program, show again that they cannot be topped for versatility and class.

A new Donn Arden production number tabbed "Everything's Coming Up Roses" is the curtain-raiser, featuring a dozen of the town's most beautiful line girls paraded to best advantage.

Rosemary Clooney opens here Nov. 28.

Chi Chi, Palm Springs
Palm Springs, Cl., Nov. 2.
Louis Armstrong, always a hot but selective favorite in the Chi
Louis Armstrong, always a hot but selective favorite in the Chi
Louis Armstrong, always a hot but selective favorite in the Chi

mathemates.

nonthing for her, and sings "Geord and "Bailey." She stayed for the "Saints" number and joined in adding to the hymnal holoset he show. Betty Regan, a stunning blonde on the rangican origin and accent, opens the show. She had to open cold, for the house's temperature was set for wraps remove the sain strapless gowns. Hers was a beauty of black velvet, so the first point of the production of a commercial, for instance, get \$160 a day while a Shriner — ") and otherwise the production of a commercial, for instance, get \$160 a day while a Girector only gets \$150. That differential, according to Cates, is a long in the remove than a \$10 injury to a director only gets \$150. That differential, according to Cates, is a long in the production of a commercial, for instance, get \$160 a day while a director only gets \$150. That differential, according to Cates, is a long in the production of a commercial, for instance, get \$160 a day while a director only gets \$150. That differential according to Cates, is a long in the production of a commercial, for instance, get \$160 a day while a first part of the production of a commercial, for instance, get \$160 a day while a first part of the production of a commercial, for instance, get \$160 a day while a first part of the production of a commercial, for instance, get \$160 a day while a first part of the production of a commercial, for instance, get \$160 a day while

New Acts

ADA LEE Songs 20 Mins. Village

Vanguard, N.Y.

In her debut at the Village Vanguard. Ada Lee displays some JOSH WHITE JR. vocal prowess but not very much Songs individuality as a stylist. She has 35 Mins. Le Hibou, Ottawa a strong voice into which she injects considerable warbling and

stereotype traps as a result.

She works effectively on "Young and Foolish" which she lets go some with and has an okay ballad in "Climb Every Mountain." Uptempo tune "Like Someone In Love" and "If I Were a Bell" sometimes trip her up but are all right. Her "Avalon" is a perky uptempo

Her "Avaion is a re-try.

Mal Waldron's trio backs her effectively with Waldron playing nice piano and Al Dreares and Bill Ellington doing well on drums and bass respectively, with the former a little loud, however.

Kali.

JEANNE STEEL Songs 25 Mins

Statler-Hilton, Washington

Jeanne Steel is an attractive newcomer in her first knife-andfork date who belts the brassy numbers and hushes with the ballads. Out of the late "Wildcat" as aus. Out of the late "Wildcal" as a stand-in, via Ted Mack and Fred Waring, she has pulchritude (for-mer Miss Maryland), ringside savvy (handshakes, baldhead buss), and pleasing, registering voice with no gimmlcks save pumpkin-patch sin-cerity.

Miss Steel's wholesome demean-Miss Steel's wholesome demeanor refreshes after the slinky set.
Ten-tune offering (a different 10
for second show) has something for most. She enters and intros
with a peppy "Hey, Look Me 15 Mins.
Over," alternate tempo regularly a Rivers Inn, Syracuse
with a standard mixture of supwith a standard mixture of supping songs, and closes with mellow request to "Make Someone Happy." Betwixt are a crowd-winning Garland - to - Gable spiel of "You Made Mc Love You." lively "Gypsy in My Soul." Embassy Room audience singalong of "Look for the Silver Lining." admixed with more current pops.

Audible and pleasant voice, coupled with personable albeit daughterly charm, is the young lady's forte. Between-song chitchat suffices for continuity. She's right for homier clubs tired of torches and shapes toward musi-coinedy. Winding and shapes toward Winding up four weel Dean. here (11).

HOLLANDER & HART Songs, Comedy 14 Mins. Palladium, Edinburgh

Out-of-rut Mr. & Mrs. duo are making their second visit to this vaudery in seven months, fresh back from cabaret stint in the Channel Islands, and have potential with more polishing. Male tential with more polishing. Male half, Mal Hollander, worked a 16-weeks' summer season here last year while wife Esther took time out for the stork. Act is a local favorite.

Using the last few bars of "I Wanna Say Hello" as new routine intro, pair go right into a fast-tempo "Bo Weevil." Hollander does

tempo 'Bo Weevil.' Hollander does some gab where which allows Miss Hart to pull rubberfaces and indulee in clever byplay.

Highspot is 'Love To Go A-Wardering,' which is interspersed with snatches of some old standards. Duo really go to town on this, enabling them to work in knockabout stuff and fast fretting from guitar-playing Hollander, is to mention good harmonic pioning.

vaudery customers. The inclusion of something from the top 20 might gain them even wider approval. Gord.

Comparison of father and son is inevitable since folk chanter jects considerable warbling and cianages of phrasing, which, if toned down somewhat and given some direction could put her voice to better advantage.

She trics some scat work with moderate effectiveness but with moderate effectiveness but with effort, as with a good deal of her styling. Miss Lee keeps reminding the listener of other singers. Although it seems at trying too hard and falls into siereotype traps as a result.

She works effectively on "Young aparticular identity, she impresses as trying too hard and falls into siereotype traps as a result.

She works effectively on "Young her between the son seems to exceed his paternal excellence. Jr. has solid artistry in moderate effectively not voice and hands, guitaring consistently sounding like a pit more than one guitar is being played. He manages to create the proper mood, even if it means having the stubholders sing w.k. tunes with him.

tunes with him.

He has a fresh style sans contrived slickness but with plenty confidence and ability always.

He's fitted best for intimate rooms, like coffee room Le Hibou, but could probably handle larger establishments if given adequate sound and staging.

Gorm.

LISA DESTI Songs 18 Mins. Viennese Lantern, N.Y.

Lisa Desti is a Viennese import making her bow at the Viennese Lantern who works in the tradition Lantern who works in the tradition of the operetta sopranos who abounded in the golden days of Vienna and Budapest. She's reminiscent of the breed of performers whose world seemed to stop when the stalwarts such as Lehar, Tauber, Straus, et al left the scene.

Indeed her repertoire comprises mainly of Lehar even to the extent mainly of Lenar even to the extent of some obscure arias, and Taub-er's "Don't Ask Me Why." Her numbers abound with frequent sounds that are half gypsy wails and half cries of passion. Her voice and nair cries of passion. Her voice is fine and clear. It's just that she goes a bit too far back into the gemutlich welt so difficult to capture in this era. She should update her repertoire.

Jose.

Rivers Inn, Syracuse
Norma Rivers, a former Arthur
Godfrey Talent Scout winner, is a
personable lass with a vibrant
voice and perfect enunciation that
is at times compelling. Thrush
managed to impress audience although her act has been cut short because of the length of the Jimmy Durante show.

Durante show.

The Vassar label disk singer opens with an uptempo "All of Me" and follows with English and French versions of "Autumn Leaves." A swinging "Lady is a Tramp" leads into a medley of chestnuts. Chirper is particularly effective with "All Alone" and "But Not For Me." Miss Rivers is polished enough for support on comic headliner bills but might do well to insist on softer orchestrawell to insist on softer orchestra tions in her uptempo songs.

D'HONAU SISTERS (2)

Shamrock Hilton, Houston

Sister team, with individual Broadway credits, have been together about a year. D'Honaus are three stunning, shapely redheads (Dorothy, Lillian and Marilyn) who are good dancers and a sight to see in their black leotights, their own creations that are somewhere becreations that are somewhere be-tween tights and leotards.

Girls open with a medley, vocal and terp, of "I Want to Say Hello" and "Let Me Entertain You." If vocals seemed slightly off-key, nobody complained. Team closes with Spanish windup that draws much close from appreciation. mucho oles from appreciative pa-trons, particularly the males.

COLIN CROMPTON

on a pace with experience in big-ger layouts.

Crompton ambles onstage smoking a cigarette, then proceeds to give out with some offbeat humor liberally sprinkled with ribticklers, a curious but profitable mixture.

Considering he has been doing mainly cabaret work, comic's act transfers quite well to the theatre. He has a bright delivery of jokes with a bare minimum of sex angles. Some parts of his material old, but crisply and well rewritten.
Act is delivered with arms folded,
chatterbox style.

On the debit side, Crompton would do well to invest in smarter stage dress. Before a more critical audience his props may detract from his overall performance.

HUB BOARD SUSPENDS 2 SPOTS' LICENSES

Boston, Nov. 7.

In a new crackdown, the Boston Licensing Board Thursday (2) ordered the licenses of two nightordered the licenses of two night-clubs suspended. A three-day suspension, starting Monday (13), was meted out to Show Bar Inc., operating as The Round Table. for presenting an immoral show. (This was the show in which B. S. Pully was arrested at the completion of his act).

The Roman restaurant, better known as the Coliseum, had its license lifted for one week starting yesterday (Mon.). This suspension stemmed from a police complaint that the spot was doing business after hours.

Cruise Ship

Continued from page 63

at floorshows. The cafes give several shows during the course of an afternoon. Should the ship fail to stay in port for the evening, the nightclub closes.

The success of the cruise sea-son is regarded as one of the many reasons that the Florida resorts have been hard hit. Pricewise and have been hard hit. Pricewise and climatewise, the ships are offering stiff competition. However, the MS Victoria, also of the Incres Line has instituted a compensotory measure. The ship now lists Port Everglades, Fla., as a regular stop on many of its cruises.

Not only does the Victoria pick Not only does the Victoria pick up Florida passengers at this stop-over, but stays in that town for about a day, so other passengers can go to Miaml Beach, about 30 miles away. They either can take the organized nitery tour, or visit the town on their own. Thus, the line provides the means to return some of the trade it has taken

The cruise ships are also provid ing shows. Sometimes names hit the lines for minimum salaries for the vacation values.

Study Convention Snars

The ships will go after the conthe smps will go after the con-vention trade after several prob-lems are solved. The major one is the assumption by many organiza-tions that all conventioners are equal, with the possible exception of a handful of execs.

Consequently, there's a lot of ill-will connected with distribution of accommodations. Problem of who is to get staterooms, and who gets cabins with facilities or withgets cabins with facilities or with-out facilities and on what deck, is still to be solved. However, the lines are working with travel agencies and organization repre-sentatives in an effort to solve this apparent impasse.

Some of the resort ops feel that Some of the resort ops feel that the cruites competition is unfair. They late subsidies to the lines. For example, many ports of call pay the lines either through free use of docking facilities or outgish grants for a specified number of stops.

ber of stops.

Port Everglades, is now dedredging its harbor to make its facilities more attractive for even the largest ships. Moreover, the cruise ships are the best kind of wrade, merchants and bonifaces feel. The passengers can only leave money, and the ships by taking on supplies also contribute to the prosperity of the port.

tron, guitar-playing to mention good harmonic piping.

In a well-presented offering land comedian, making his bow on Auld Lang Syne terrain, shows the general mass of good potential and will surely come.

Yanik de Pardos, formerly with the Deborah Coleman Agency, N.Y., and Willard Alexander office, land comedian, making his bow on Auld Lang Syne terrain, shows the general mass of good potential and will surely come.

CURRENT BILLS

NEW YORK CITY

MUSIC HALL — Loray White, Larry Griswold, Richard Vance, Corps de Bal-let, Rockettes, Raymond Paige Orc.

let, Rockettes, Raymond Faige Orc.

MELBOURNE (Tivell) — Frank Berry,
Pat Gregory, Jodie Gray, Howard Hardin,
Joe Chisolm, Bill Christopher, Harvey
Weber, De Jong & Dee, Trapinoe, Maria
Blanche, Ken Mackey, Adrienne Erdos,
Lewis Dunn, Cityll — Don Tannen,
Levis Dan, Cityll — Don Tannen,
Letter N. Ry (Tivell) — Don Tannen,
Rockette, Four Kovece, McKay
Bros. & Romayne, Daniele Dorlee, Hal
Rosch, Yolande Rodrigues, David Fuller
Trio, Leo Arnol, Robin Hardiman.

BRITAIN

(Empire)—Ken Dodd, Clin-idlarks, Kenny Baker, Den-Baker Trad Jazz Band,

GLASSON TO A MUNICIPAL SPECT OF STATE O

Eddis Calvert and the Wiseguys, Audrey Jeans, Miches & Caro, Grazina Fratte Jeans, New & Caro, Grazina Fratte Grazina Fratte Barantons, Bonnie Corbett, Jack Francis, George Carden Dancers, Bill Shepherd Singers.

MANCHES PROBLEMS PROBLEM OF MANCHES INTERPROPERTY CONTROL OF THE PROBLEMS OF THE PROBLEMS

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Peggy Lee, Quincey ones, Jimmy Lyon Trio.
BIRDLAND—Dizzy Gillespie, Olatunji.
BLUE ANGEL—Jackie Mason, Travelers, Gerärd Sety, Barbara Streisand. Otis

Mae Barnes, Jimmie Lamers, Flames, CAMELOT — Bobby Van, Helen Galagher, Marllyn Loveli, Ronni Hall, Karen Thorsell, Richard Blair, CHARDAS—Laureanne LeMay, Tibor Rakossy, Dick Marta, Lia Della, Elemar

Thorsell, Richard Blair.
CHARDAS—Laureanne LeMay, Tibor RaROSSY, Dick Marta, Lia Della, Elemar
CHARDAS—Laureanne LeMay, Tibor RaROSSY, Dick Marta, Lia Della, Elemar
CHAITEAU MADRID— Los Chavales
Espana, Pupi Campo Orc.
COPACABAMA—Nat. King Cols, Ford
& Reynolds, Faul Shelley Orc., Frank
REMERES—Jonah Jones.
HOTEL ASTOR—Eddis Lane Orc.
HOTEL LEXIMOTOM—Virginia Wing,
Lillian Knitchi. Demay Regor, Tony Drake
HOTEL LEXIMOTOM—Virginia Wing,
Lillian Knitchi. Demay Regor, Tony Drake
Orc., Verna Lee, Joe Furst,
HOTEL FIRME—Steppin in Society
Patricia Bright, Jack Haskell, Patricia
HOTEL FIRME—Steppin in Society
Patricia Bright, Jack Haskell, Patricia
HOTEL FIRME—Steppin in Society
Patricia Bright, Jack Haskell, Patricia
HOTEL TAFT—Vincent Lopez Orc.
HOTEL STAFT—Vincent Constant Orc.
HOTEL STAFT—VINCENT ORC.
HOTEL

ore.
LEFT BANK—Cal Bostic, Paul Dooley.
LIVING ROOM—Lillian Briggs, Alberto
tochi, Arti Azenza.
NO. 1 FIFTH AVENUE—Susan Bernard,
etty June Cooper, Hankinson & Silver.
ROUNDTABLE — Bells Barth, Coolle

RUMDIABLE — Beile Barin, Cools SANBRA — Four Ayalons, Rachel & SANBRA — Four Ayalons, Rachel & Ellila, Martin Roman, Sara Ayani, Kovesh & Mirrachie, Lee Paid. TOWN & COUNTRY — Buddy Hackett, Jennie Smith, Inxa & Rolf, Med Harvey New York, Martiner Orc., Osaha Poll-noff, Ivan Nepa & Sonia, Kostya Pollan-off, Ivan Nepa & Sonia, Kostya Pollan-

ty.

UPSTAIRS & DOWNSTAIRS — Phil
uns, Ceil Cabot. Rex Robbins, Steve
olunu, Donna Sanders Mary Louise
(ilson Lovelady Powell, Freddie Webber,
m Sheridan, Bill McCutchen, Mirad &

Jim Sheridan, Bill McCutener, Colston. VERSAILLES — Biossom Dearie, Andy

VERSAILLES — Biossom Dearie, Andy
Bey Sister, ANTERN — Lisa Dest,
VIENNESE TRANTERN — Dary SinclairRalph Pote, Susan Brady, Joe Shay,
Tommy Zang, Lou Harold Orc.
VILLAGE GATE — Aretha Franklin,
VILLAGE GATE — Aretha Franklin, Herbie Mann. VILLAGE VANGUARD — Thelonius

CHICAGO

CHICAGO

BIRDHOUSE—Chico Hamilton Quintet.
BIUE ANGEL — Timbo Pan Americana." Pablo Candela, Jestica & Irma, Lord ando. Lord Market Rephed Hericana. The Collecter of the Collec

Listicy Store, A County Season of the County State of the County Mitchell, Dick Green, Dick Mitchell, Dick Green, Dick Mitchell, Chick Trio, Larry Novak Trio, William College of the County Store of the Coun

ave Astor, Marx-Frigo Trio, Marty Ru-enstein Trio. PALMER HOUSE—Genevieve with Luc oret & Gus Viseur, Reberte Trio, Ben

PALMER MOUSE—Generiers with Luc Port & Gus Viseur, Reberts Trio, Ben Arden Orre. Wan Mark Cooper, Don Heller, Wayne Roland, Penie Pryor, Enid Mosier & Alfonso, Jackie Gayle, Larry Storch, Don Brooks Three, Dary Karr, Harold Harris Trio, Kirk Stuart Trio, Davis-Laco Trio, Larry Cummings. HERAYON BLACKSTOME — Evelyn Kinght, Franz Bentler Orc.

LOS ANGELES
BEN BLUE'S — Ben Bine Revue (20)
Ivan Lane Orc.

COCOANUT GROVE—Sammy Davis Jr., Mahon.

(Will Mastin Trio), Brascia & Tybee, Dick Stabile Orc.
CRESCENDO — Dick Gregory, Nancy Wilson, Cainonall Addberly.
DINC'S — Jessica James, Jack Eiton,
DINC'S — Jessica James, Jack Eiton,
Le CRAYY MORSE—Le Cray Horse Ravue, 2d Edition, Ciar Nevers, Diane
D'Orsay, Saundra, The Happy Jesters.
MOULIN ROUGE—Louis Prima, Sam
Butera, W Masses.
Lenny Kent, Betty
Relliy, Herbie Dell Trio.
STATLER HOTEL—"Playmates in Rio,"
Skinnay Ennis Orc. STATLER HOTEL—"Playmates in Rio,"
Skinnay Ennis Orc.
YE LITTLE CLUB — Ruth Olay, Joe
Felix Group (4).

LAS VEGAS

DESERT INN—Danny Kaya. Dumhills,
Donn Arden Dancers, Carltan Hayes, Ore,
Lounges: Michael Kent, Dave Aoolion, MitHertin, Henri Rose, Bobby Slavenson.
DUNES—"Philippine Fessival." Bobby
Gonzales, Katy De La Cruz. Pilita Corrales. Shirley Gorospe, Elizabeth Ramsey,
Bill Reddie Orc. Leunge: Novelites, Billy
Andre, Fabulous Tones, Dennia & Rogers,
John Corresponding Constitution of the Corresponding Constitutio

Joseph Mack Four.

EL CORTEZ—Instrumentalists, Conoleys,
Bel-Aires.

FLAMINGO — Joe E. Lewis, Vic Damone. Lounge: Harry James, Sarah
Valena, Norman Brook, Pegy Dietrick,
Bel-Aires.

FREMONT— Joe King Zaniacs, Newton
Bros. Make Beleves.

GOLDEN NUGGET—Judy Lynn, Jimmy
Wakely, Wanda Jackson, Sneed Family,
Joe Wolverton, Amie Maloney,
HACIENDA — Four Tunes, Johnny
Older — Gorden Tunes, Johnny
Shoris, Cathy Ryan, Grover
Shoris, Amint—Pat Moreno's "Artists & Models
of "61."

NEVADA—"Les Girls De Paris." Jose
Duarte, Moon Pappets, Kay Brown, Vido
Binsso, Johnny Faul, Sparklers,
"Hot Lips" Levine, Fred Kushon.

RIVIERA — "Ilms La Douce." Juliet
Prowse, Clive Ravill, Stuart Damon, Jack
Cathcart Tor. Lounge: Vagabonds, Arthur
& Bonnie.

SADDLE CLUB—Jackie Les Cochran.

Provise, Give Ravill, Stuart Danson, Jack Provise, Give Ravill, Stuart Danson, Jack Cathcart For Leunge, Vagabonda, Arthur & Bonnie.

\$ ADDLE CLUB—Jackie Lee Cochran. SAMARA — Kay Starr. Dave Barry, Moro-Landi Dancers. Louis Basil Orc. SAMDS—Frank Shatra, Phil Stevence & Mittl, Garr Nelson. Copa Girls, Antonio Morelli Orc. Leunge: Jerry Vale. Dave Burton. Morry King.

\$ MISTORY MORTH PRESENTING THE SAME START, PARTY SAME, Antonio Morelli Orc. Leunge: Jerry Vale. Dave Burton. Morry King.

\$ SILVER SLIPPER—Hank Henry, Sparky Kave. Red Marshall. Danny Jacobs, Taffy O'Nell, Rudenko Bros. Slippereites, George Redman Orc. Leunge: Charles Cather Comments of the Comment of the Com

SAN FRANCISCO

BLACKHAWK—Miles Davis (6). BLACKSHEEP—Earl Hines Orc., Fred Jashington Trio. EARTHQUAKE McGOON'S—Turk Mur-

Phy Orc.

FAIRMONT HOTEL—Jaye P. Morgan,
FAIRMONT HOTEL—Jaye P. Morgan,
Frnie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray

GAY 10'S—Ray K. Goman, Bee & Ray K-man, HUNGRY I—Charlie Mann, Stan Wilson, Leenin Castro, Oiga Sbragia.

JAZZ WORKSHOP — Keriny Dorham, Rakie McLean Five, "OULIN ROUGE — Georgia Holden, edisas, Donna Kaye, Robin Carroll, Jaa edisas, Donna Kaye, Robin Carroll, Jaa (Policas, Donna Kaye, Robin Carroll, Jaa (Policas, Donna Kaye, Robin Carroll, Jaa (Policas, Policas, Policas, Policas, Policas, Policas, Policas, Policas, Policas, Policas, Robin Carroll, Policas, Policas, Robin Carroll, Policas, Pol

thys, Barry Ashton Dancers, Roy Palmer Orc. SUGAR HILL — Barbara Dane, Tampa Red.

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls, ovelites, John Carleton Orc. HAROLD'S—Don Cornell, Goolers, Don Novelites, John Carleton Orc.

HAROLD'S—Don Cornell, Goolers, Don
Conn Orc.

Charles (Rano)—Lancers, Jody &
Lesters, John Buson Trio, Tony Thomas
& Tartans, Windsor Trio, Red Coty.

HARRAM'S (Takee)—In South Shore
Room: Ella Fitzgerald, Rowan & Martin,
Vie Hyde, Dorothy Dorben Singers and
Lancers, George Rock Sextet, Lisa Alonso's Tropicares, Tune Timers, Dave
Bergman, Clady O'Hara.

HOLDAY—Frank Yankovic, Rounders
Wally—Frank Yankovic, Rounders
MAPES — Arthur Lyman, Interludes,
Millionaires, Bobby Page with Sus
Franders & Hillie Davis'y Folles with
Mills Bros. Lou Levitt Orc. Lounget
Melson & Palmer, Linda Leigh & Her
Lade.

Lounders & Hard Shall Sh

MIAMI-MIAMI BEACH

AMERICANA—George Arnold ice Re-ue, Phil Richards, Shirley Linde, Shaw r Reed, Johnny Flangan, Michael Mee-an, Lolo & Lita, Mai Maikin Orc., Ice

Models Lita, Mal Markin Site, Models Lolo & Lita, Mal Markin Site, Models Long Cherchez Les Femmes, Jerry Van Dyke, Sue Carson, Tanya & Biagi, Jack & Sally Jenkins, Jacques Donnet Ore. Line (16).

CASTAWAYS—Preacher Rolio 5, Jerry Geraldi & Lesley, Ralph Font, Orc., Candl Cortex, Jimmy Roma, Bill Bernardi.
DIPLOMAT—Mandy Campo Orc., Van Smith Trio.

Boston May Drop Its Arts Center As a Popular and Financial Flop

Boston, Nov. 7.

It may be curtains for the Boston Aris Center Theatre, and the Metropolitan District Commission's adventure in culture. The MDC has set next Monday (13) for a public hearing to determine the future of the three-year old tent.

future of the three-year old tent.

The hearing was ordered after associate commissioner Milton Cook termed the theatre project a "flop" from attendance, financial and public use standards. The project has reached the crisis point, he says, because the temporary theatre built in 1959 with a distinctive pie shaped inflated nylon roof, costs around \$35,000 a year to erect and dismantle.

The theatre on the Charles River shore has been a controversial subject since its opening. Two producers quit, claiming they could not continue because of the operation by the commission. Lee Falk, not continue because of the opera-tion by the commission. Lee Falk, who produced strawhat at New Eng-land. Mutual Hall for more than a decade, bowed out the same sea-son the tent on the Charles opened, and the Group 20 Players in Wel-lesley, succumbed the following year for the same reason, both elaming unfair competition. claiming unfair competition:

claiming unfair competition:
Downtown legiters also look upon the cultural theatre as competition, as do the nearby musical tents. While Boston's legit houses were not open in the summer, it is a good guess that they will be now. The Colonial, which has air conditioning, opened the pre-Broadway tryout of Noel Coward's "Sail Away" musical Aug. 5 and plans to book shows for next summer.

mer.

Cook estimates that MDC has has spent nearly \$1.000 on the culture venture since 1959, including the cost of operating the theatre, an art gallery, boat landing, paved parking areas, maintenance and policing, plus damages suffered in hurricanes, and lawsuits.

The commission has asked exponents of the arts to come up with workable ideas and plans that will permit the widest possible participation by Bostonians in cultural activity. Cook says he would like to see a program of community theatre projects, ranging from school level to professional presented at the theatre. This kind of a program according to the official, must either be tree or at a price which the general public can afford. Any arts program subsidized by taxphayers should be scheduled and geared so that it does not compete with the commercial theatre, the commission asserts.

asserts.

Following conferences in New York with community theatre leaders from all sections of the country on how other communities support culture programs. Cook is convinced that "We will have to subsidize the arts... a theatre (Continued on page 72)

Bequest by Frank Fay To Cambridge Hospital

Recalls His 1949 Visits

Recalls His 1949 Visits

Boston, Nov. 7.

The probation of the will of the late Frank Fay in Los Angeles last week disclosed that the comedian remembered visiting the Holy Ghost Hospital. Cambridge, while he was playing here in "Harvey" in 1949. Fay's will left two-thirds of his estate to the Frank Fay Foundation for the Holy Ghost Incurables.

The actor was appearing at the Colonial Theatre in "Harvey" at the time. His friend, Cambridge mayor Michael J. Neville, asked him to be master of ceremonies for Archbishop Cushing's Charity Fund for the hospital Fay had toured the hospital and seen such unforgettable things as a priest erippled by arthritis, and children bedridden for life. He gave a \$500 check to the mayor as his contribution to the patients and hospital.

The star was so affected by the sist that at each performance, thereafter, as he took his curtain call, he spoke to the audience of those confined in the hospital. The "Harvey" cast then went down the laiseles and took nightly collections and the organization's state of the organization's state of the organization's state of the Willow Stage during July and August, with gross revenue of grants, as against expenditures of stage during July and August, with gross revenue of stage during July and August, with gross revenue of grants, as against expenditures of 10-week period.

The management was in financial difficulty after the first two productions, "Most Happy Fella" on He management was in financial difficulty after the first two productions, "Most Happy Fella" on 10-week period.

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to the patients and hospital.

The star was so affected by the visit that at each performance thereafter, as he took his curtain call, he spoke to the audience of those confined in the hospital. The "Harvey" cast then went down the aiesles and took nightly collections for the hospital fund. The charity new contract. Is now working on show itself, with Fay as m.c., a four-year plan intended-to solve some of the financial problems.

Edition of 'Blue Hotel'

The German-language rights to "The Blue Hotel," by Frank Alberts, has been acquired by the Frankfurt publishing firm of S. Fischer Verlag. The drama, based on Stephen Crane's story of the same title, will be translated by German critic Willy H. Thlem.

An English-language production of "Hotel," directed by Alberts, was preemed July 15, 1959, at the Intimes Theatre, Munich. The rights acquired by the Verlag firm cover stage, television and radio in Germany, Austria and Switzenland. The deal was negotiated by Liesl. Frank Mittler of the Music Corp. of America's Munich office.

'Lady' Gets Raves In Berlin Preem Cost 125G to Do

Berlin, Nov. 7.

The German presentation of "My Fair Lady," which opened Oct. 25 to sock reviews at the Theatre des Westens here, reportedly cost about \$125.000 to produce. Unlike most legit shows in Germany, it had no government subsidy. The financing represents private backing, and it's figured the musical will have to play to click business for at least six months in order to pay off.

Although U.S.-originated musicals haven't been too successful in Germany, except for "Kiss Me. Kate." indications are that "Lady" will also be an exception to the rule. The Alan Jay Lerner-Frederick Loewe adaptation of Bernard Shaw's. "Pygmalion" was produced here by Hans Woelfer, Lars Schmidt and Gustav Wally. Schmidt owns the German and Scandinavian performing rights to the musical.

Karin Huebner and Paul Hubschmid costar in the German pres-

Karin Huebner and Paul Hub-Karin Huebner and Paul Hubs-schmid costar in the German pres-entation. translated by Robert Gil-bert and staged by Sven Aage Larsen. Oliver Smith and Cecil Beaton have respectively adapted the sets and costumes they created for the original Broadway produc-tion. Franz. Allers, who conducted the Broadway production of "Lady" prior to switching to "Camelot," batoned the opening performance here. He also gets "musical supervision" billing.

WINNIPEG TUNER SKED **EARNED \$800 PROFIT**

Winnipeg, Nov. 7.
The Winnipeg Summer Theatre
Assn. earned \$800 profit on its
1961 season. It was the first profitable season in the organization's

Howard M. Teichmann

proposes a new clause in the Dramatists Guild minimum basic agreement in re gamesmanship vis-a-vis aisle-sitters in his whimsy

Be Kind To Critics?

another bright Feature in the

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Double Off-B'way Rehearsal Rate

Rehearsal pay off-Broadway has been more than doubled under the terms of a new three-year agreement between Actors Equity. and the League of Off-Broadway Theatre. The two organizations agreed last week on terms of the pact, which is retroactive to last Sept. 1.

Under the new agreement, rehearsal pay which was \$20 weekly is hiked to \$45 for the first two rears of the contract and \$50 the

is hiked to \$45 for the first two years of the contract and \$50 the third year. That puts rehearsal pay on a level with the minimum salary for regular performances. The old \$45 weekly base wage for performances holds until Aug. 31, 1963, then climbs to \$50 until the next severation Aug. 31, 100 and 100 to \$10 until the next severation Aug. 31, 100 until the next seve

1963. then climbs to \$50 until the pact's expiration Aug. 31, 1964.
Equalization of rehearsal pay and minimum salaries for performances has been an objective of the union in all contracts covering fields over which it has jurisdiction. The actual performance salaries off-Broadway will continue to be computed on a sliding scale relating to gross receipts. However, the bo, take governing the relating to gross receipts. How-ever, the b.o. take governing the graduated payments has been changed.

changed.

For instance, under the old formula, an off-Broadway drama which grossed under \$3.000 week-ly paid \$45 minimum salary, \$50 if the take was between \$3.000 and \$3.500 and so nto a top of \$80 weekly if receipts ranged between \$8.500 and \$9.000. The \$45 minimum now applies to grosses up to \$3.500 for the first two years of the new contract and \$50 the third year.

The new contract and so toe third year.

The new contract also requires the employment of Equity chorus members in the same ratio covering the employment of principals. The ratio of Equity to non-Equity performers in each production varies according to a show's potential gross and the size of its cast. Under the old contract, chorus members were not required to be members of the union.

Also included in the new pact are provisions for health insurance benefits, sick leave, repertory productions and recordings, plus "a more realistic evaluation of the residual rights" clause, by which the actors and management share equally in benefits from the sale of film rights."

A clause in the agreement also

of film rights."

A clause in the agreement also provides that "Equity members need not perform in any theatre or other place of employment where discrimination or segregation is practiced against any patron or actor by reason of his race. creed or color."

Viveca Lindfors to Do **ANTA Matinee on Brecht**

ANTA Matinee on Brecht
Viveca Lindfors will appear in
'Brecht on Brecht: His Life and
His 'Art" next Tuesday '14' to
open Lucille Lortel's sixth annual
ANTA Matinee Series at the Theatre de Lys. N. Y. Gene Frankel
will direct the two-part afternoon
program, to include songs, readings and poems by and about Berthold Brecht and a presentation of
the author's 'The Jewish Wife."
George Tabori, playwright and
husband of Miss Lindfors, will select and arrange material for the
first hilf of the bill. The program, in which Eil Wallach, his
wife Anne Jackson, E. G. Marshall,
George, Gaynes, Dolly Haas and
Michael Wager are also scheduler to appear, is to be repeated,
probally Nov 26, at the ANTA Thelate.

TIP to Stress Options on Scripts Instead of Financing Productions; Had \$36,986 Net Loss on the Year

t Louis Corbie Tuner For Lambs Club Tryout The Sam of Louis Corbie and Corb Set 'Louis Corbie' Tuner

New Legit House

On N.Y. East Side

"The Saga of Louis Corbie," a new musical with book and lyries by Clyde North and music by Adam Carroll, will be presented by television producer-consultant Hal Friedman for four invitational performances next Wednesday-Saturday (15-18) at the Lambs Club. N. Y. North, a vet actor and author of prior legit offerings, will also stage the musical. The tuner will have a cast of 20. Including Maureen McNally, Don-Christy, Alice Nun, Marilyn Palerm, Bill Tierney, Marjorie Nicholes, Cynthia Frost and Jerry Ellis.

and participating in productions "to a very limited degree with its own capital."

The policy switch from heavy investing in shows is revealed in an 'Oct. 4 report sent to TIP Jock-holders with an accounting for the fiscal year ending last June 36. The corporation plans using "its own capital for the purpose of optioning properties and making arrangements for productions after which the working capital for the production will be raised from outside backers."

It's explained in the report, signed by TIP president Theodore J. Ritter, that under the aitered setup the company "will get the benefit of any profits account to its inlerest in such productions."

In line with the new plan, TIP has optioned several new scripts, including "Angel, Ancel, Down We Go," by Robert Thom; a play by 'Robert Crean, to be titled either "A Time to Laugh" or "Deall Palm," and to be coproduced with Lewis Allen; plus "Fly By Night," by Jonathan Bates.

The Crean play, which may be done in London prior to a ontemplated Broadway presentation involves a deal whereby TIP and Allen are each to airange for half of the financing. TIP's contract for the Bates play calls for the work to be rewritten by another play—(Continued on page 78).

Un N.1. Last bide

A \$5,000,000 legit house with underground parking facilities is planned by film theatre owner Harry Brandt for New York's east-side. The house, a 2,000-seater, is to be located in an undiscloed spot on property owned by Brandt between 48th and 52d Streets. The theatre exec, who with three brothers operates a chain of 153 picture houses in Manhattan and throughout the country, expects the legit showcase to be ready in 1963.

Outside of some small off-Broadway operations, the newest of the legit houses currently operating in New York is the Ethel Barrymore, completed in 1928. The Center Theatre, which reverted from films to legit in 1938, had been operated as the Globe picture house by the Brandts prior to its sale for \$1.400,000 to Robert W. Dowling. Roger L. Stevens and William Zeckendorf, was rebuilt for stage use.

Besides the parking area. Brandt street in the content of the play, and Frisco durce of the play and

Row Revealed in Frisco (That's Show Business)

San Francisco. Nov. 7.

A backstage row which almost brought the curtain down in the middle of the closing nicht of the recent local engagement of "Rhinoceros" has just been revealed. The dispute centered on money. of course.

course.

Principals were Leo Kerz, producer of the play, and Frisco theatre man Randolph Hale, who holds the lease on the 1.147-stat Alcazar, where "Rhinocctos" grossed about \$68.000 in three weeks. The row at which point Equity's Frisco rep. George Poultney, ruled the cast had to finish the performance.

The dispute had its beginnings

ney. Tuled the cast had to the performance.

The dispute had its beginnings in the way Kerz brought "Rhinoceros" to the Coast. Instead of shipping his sets by truck or rail, he flew them out in order to open here on schedule. He borrowed \$11,000 from Hale to finance the

move.

The closing day of the engagement, Oct. 21, Kerz arrived from Los Angeles, apparently expecting a large settlement check for the show's final week. Kerz disputed Hale's accounting, claiming such items as newspaper ads, transfer and electrics shouldn't have come out of the final settlement, though his company manager, Eddie Choate, has approved the closing statement. Hale also got his transportation loan back.

Kerz became so angry he re-

transportation loan back.

Kerz became so angry he refused to sign the final settlement,
though it provided about \$3,500 for
him. He fired Choate on the spot,
although after he cooled off and
after it was pointed out to him he
had to pay the manager a final
two weeks, anyway, he rehined
him.

At the end of the shows second

DREW \$629,004 GROSS

MELODY TENT IN CHI

Besides the parking area, Brandt Besides the parking area, prainting contemplates an areade with stores. He figures the theatre's large seating capacity, plus rentals from the shops, will permit lower admission prices than charged on Procedure.

The Chicago Nov. 7.

The Chicago Molody Top Theatre grossed \$603.421 in a 15-week season last summer, exclusive of variety matinees by the Three Stooges. The two weeks of day-time shows by the television comedy trio raised the take to a total of \$629.004. It was the tunetent's second season of operation.

"Bells are Ringing." with Gordon and Sheila MacRae, was the top grosser of the season, with \$97.061 for two weeks. "Anything Goes," with Phil Ford and Mimi Hines, was runner-up with \$91.262.

lop grosser of the season, with \$97.061 for two weeks. "Anything Goes," with Phil Ford and Mimi Hines, was runner-up with \$91.262. and Howard Keel in "South Pacific" did \$81.173. As a four week entry. "Take Me Along." with Wiliam Bendix, grossed \$156.009.

Arena's initial season. 1960, in suburban Hillside grossed \$364.252 for 12 weeks. Producer Bill Rich plans a 14-week schedule for 1962.

To Present 'Winslow Boy'

As Rehabilitation Aid

The Theatre Wing branch of Fountain House, a New York non-profit social rehabilitation center for exmental patients, will present its third production tomorrow (Thurs.) through next Saturday (11) at Judson Hall, N. Y. The Fountain House benefit offering, for which professionals volunteer their services, will be a presentation of "The Winslow Boy."

Mort Hillman, general manager of Seeco Records, is publicity director for the outfit.

Shows on Broadway

LEGITIMATE

costumes. Ed Wittstein inbroke Davenport. On Marvey: musical directon believes the Marting of th

Alfred DeSio
Christopher Hewett
Alfred Drake
Alfred Toigo
Bobert Penn
Arthur Rubin
Truman Smith Arthur Rubin
Truman Smith
Fruman Smith
Rederick Cook
De Koeberg Joan Weldon
well Patricis Cutts
berg Patrick Waddington
John Lankston
Martin Ambrose
S Oliver Gray
Lee Veronnon Neville tess Elena De Koeberg

y.

Ters: Martin Ambrose, Charise AmiCharles Dumn. Eddle Erickeen.
Foster, Margaret Gathright, MagDr. George Harwert, John Lankston.
McGatht, Lispet Nelson, Mary
n, Larry Shadur, Susan Terry,
Toigo, Gloria Warner, John

Wheeler numbers: "Penny Plain, TwoMarcian Alfair, "Sweet Danger,"
'Mayfair Affair, "Sweet Danger,"
'Queue at Drury Lane." "King of Lon.
"To Look Upon My Love." "Let's
Improvise." "Elena." "Social Whirt!
The Fog and the Grog." "Chilized
People, Willw." "Serva at 80d Drury!"
"Chune In: "Sweet Away." "Done
tierty," "Clown of London," "Apologys."

The public occasionally takes to There are few songs with simple melody, the sort that ordinary aganzas, so there may be a chance for "Kean," which opened to a rapturous reception last week at the Broadway Theatre. The Robert Lantz production, starring Alfred Drake, should have a good run, with the help of theatre parties, and may get a film sale. There will, however, be a good many unhappy dissenters.

The rare few songs with simple melody, the sort that ordinary melody the sort that ordinary huge, overstuffed musical extravwith the help of theatre parties, and may get a film sale. There will, however, be a good many unhappy dissenters.

The rococo song and dance drama is about the professional and amatory career of Edmund Kean, the celebrated Shakespear-The rococo Kean, the celebrated Snakespear, actor-manager whom admirers called the king of London in the early 19th century. Drake received more than the standard ovation at the final curtain opening night, and will surely be credited with another personal triumph to go along with "Oklahoma," "Kiss Me, Kate" and "Kismet."

There may also be praise and royaities for lyricist - composers Robert Wright and George Forrest, librettist Peter Stone, and for choreographer-director Jack Cole, not to mention the possibility of not to mention the possibility of modest profits and prestige for the producer and maybe even dividends for the backers of the \$400,000 project. The \$46,000 weekly nut is tough, however, so the crucial period at the boxoffice will probably be next spring. The advance sale, including parties, and Drake's draw, should help until then.

then.

"Kean" is an enormous, lavish-lv ornamental production, packed to bursting with songs, recitatives, formal and wildly rowdy dances, satin and velvet-clad lords and ladies and ray-tag nobodies, acrobats, jugglers. lots of scenery, costumes and enough declamation for an old grads' reunion at the American Academy of Dramatic Art.

For those who can take it seriously, and there will be many playgoers happy to do so, "Kean" may be a rare and memorable musical sugar plum. The adaptation of a Jean-Paul Sartre company to the sugar plum. edy, based on an Alexandre Du-mas play presents Kean as an idol of the populace, friend of royalty and wholesale seducer of high-born and low-life ladies.

De-pite the rewards and acclaim, however, the star remained an actor—egotistical, vain, temperamental, inordinately sensitive, haunted by questions of identity between himself and his stage

roles, and obsessed by a sense of social inferiority and a yearning to be loved as a person rather than admired as a personage. He is shown on stage, in his dressing room, his home, at the Danish Embassy, outside the Drury Lane Theatre and in a disreputable

The romantic intrigues, the al-ways uncertain relationship with the Prince of Wales, the refer-ences to drunkenness and pressing debts, the high times in low dives, the pursuit of coquettish married women, denunciations by jealous husbands and fiances and the ever-present attentions of an adoring young would-be actress occupy the first and much of the second act.

first and much of the second act.

Then the authors shoot the theatrical works with two showwithin-a-show sequences, the first
the murder scene from a supposed
benefit performance of "Othello,"
with Drake as a bassoon-voiced
Moor, followed by a bit in which
he quotes selected lines from varicus Shadesnears works to dise a

he quotes selected lines from various Shakespeare works to give a semblance of a public applogy for insulting the prince.

As a climax to climax all climaxes, the star tand here the distinction between Kean and Drake becomes a bit confused; stands alone onstage, with low-elevation spotlights throwing three immenses shadows of him on a backfrop to represent characterizations of Othello, Hamlet and Richard II. Drake's first-nighter following greeted that outburst of dramatics with audible enthusiasm.

Although "Kean" is loaded with

with audible enthusiasm.

Although "Kean" is loaded with music, much of it is almost operatic in its use of complex melodic pattern, recitative and counter-lyric passages. For example, the single number, "Mayfair Affair" includes an explanatory bit sung by Drake, the musically intoned reading of a letter by Joan Weldon as a sultry titled lady of uncertain virtue and finally a formal ballet routine at an Embassy ball. ball.

There are few songs with simple

It is Drake who must carry the show, both in performance and boxoffice draw. For an actor to portray an actor amounts to a to ham of course and the license to ham, of course, and the star has himself a field day as the famous tragedian of old London. Perhaps no other star alive could get away with it, and despite occasional excesses and overly fa-miliar personal tricks, such as the falsetto voice for comedy effects, Drake generally succeeds handsomely.

somely.

He still has a robust voice, flexibility, superb timing, stage authority and stature despite his below-average physical size, plus a magnetic personality. He gives a southeast of a magnetic personance, he gives a bravura performance of a sort rarely seen because few modern performers would dare attempt it. And he gets every laugh. It remains to be seen whether he'll be physically and vocally up to eight performances a week.

physically and vocally up to eight performances a week.

Miss Venora and Miss Weldon are attractive as the two ladies of the moment in Kean's life, both singing appealingly and Miss Wel-don also revealing a nice touch for lively comedy. Oliver Gray gives an expressive portrayal of

of the Danish Ambassador

ance of the Danish Ambassador who's willing to be persuaded that his wife is faithful, and Roderick Cook is amusing as a young lord outraged by his fiance's flaumed infatuation with the matinee idol. Jack Cole's choreography is rousingly vigorous, with the earsplitting accompaniment to which he's seemingly addicted, but his direction of the dramatic scenes tends to be sprawling. Ed Wittstein has designed the brobding-nagian scenery and the gaudily colorful period costumes.

"Kean" presumably adds up to just what operetta famciers may

"Kean" presumably adds up to just what operetta fanciers may crave, but a sizable minority may find it hard to take, or more simply, easy to avoid.

"Hobe."

The Complaisant Lover

Ires Styler Schulck (in association

W. H. E. S. Plays Ltd.) presentation of

E. F. S. Plays Ltd.) presentation of

E. F. S. Plays Ltd.) presentation of

medy-drama in two acts (four scenes),

by Graham Greene. Staged by Glen

Byam Shaw; settings, Modley; lighting.

Paul Morrison. Stars Michael Redgrave,

Coogle Withers, Richard Johnson; fea
Google Withers, Richard Johnson; fea
Google Withers, Richard Johnson; fea
Midder, Christine Thomas, Bert Melson;

Nicholas Hemmond, Opened Nov. 1, 01,

at the Rihel: Barrymere Theatre, N.Y.,

5.59 109 weekhights, S.750 Friday and

Michael Redgrave
George Turner
Richard Johnson
Sandy Dennis
Christine Thomas
Google Withers
Nicholas Hammond

Graham Greene, well-known as the author of intense, grim religious dramas, has written what he calls a sex comedy, "The Complaisant Lover," which Irene Mayer Selznick in partnership with the original London triple-man-agement) presented last week at the Ethel Barrymore Theatre. It's a sophisticated comedy-drams, a sort of housebroken "Little Hut" that probably won't repeat its West End success, but should be good

for a moderate run.

The key to the plot of "The Complaisant Lover" is that obscure adjective in the title. The word complaisant is not to be confused with complaint but is defined. complaint is not to be consisted with complarent, but is defined by the dictionary as disposed to please, affable, obliging, or acquiescent. The play is a triangle story about a self-satisfied, not very virile dentist, his devoted but restless wife and her urgent but timately secon-modating comutimately accommodating—com-plaisant—lover.

In attempting such a play Greene

has tackled a difficult task, since he's taken reasonably believable, sympathetic characters in a realistic, familiar situation and has treated it as trivial comedy, in at least one scene as outright farce. He has maintained a skillful balance, however, so the peo-ple are generally credible, the sit-uations are amusing and yet plaus-ible and the frankly immoral con-

ible and the frankly immoral con-clusion is fairly touching.
It's a curious theatrical mixture.
The story is essentially French in flavor, but the approach is very British in its tone of detached understatement. This quality of understatement. This quality of cool restraint, seemingly inherent in the script, is accentuated in London director Glen Shaw's modulated staging and the suggestion almost of remoteness of the action.

There is genuine force in the show, however, partly because the basic situation seems real, and largely because Googie Withers, an English actress who has been living in Australia for several years, establishes the vital premise that the wife can love two men at the same time, although in dif-(Continued on page 72)

The Age of Unreason

Now is the time for all good men to come to the aid and encouragement of unintelligibility in the arts. To all the devout, incoherence is the true eloquence. How far this has gone is illustrated by Harold Hobson, drama critic of the London Sunday Times, in a recent column in the Christian Science Monitor.

Rationalizing his unenthusiasm for a double-bill of minor G. B. Shaw one-act plays, the London commentator wrote, "In the most advanced drama of today it is not what the words themselves precisely say that matters, but the resonances, the echoes, the reverberations that they suggest. It is not in the clear light, but in the penumbra of drama that the most admired writers today disport themselves.

"We are used to catching vague bints" belt at the side and the clear light.

themselves.

"We are used to eatching vegue hints, half-uttered thoughts, and anything that is sharp and defined seems superficial. It is hardly too much to say that Samuel Beckett and Marguerite Duras have influenced us so profoundly that if we are presented with a play that can be understood at the first hearing we instinctively dismiss it as quarefield."

it as superficial."
On that basis, Lincoln's Gettysburg Address, for instance, isn't worth reading or bearing. How silly can you get?

the Prince of Wales, Patricia Cutts pinpoints the laughs in the role of a gossipy peeress. Patrick Waddington offers a skillful perform-

Novelist-playwright-scenarist Robert Ardrey, a permanent resident of Rome, is in New York for interviews and appearances in connection with his new book, "African Genesis," due for publication next Monday (13) by Atheneum, and for rehearsals and the opening of his play, "Shadow of Heroes," scheduled for Dec. 5 at the York Theatre, N.Y. His is accompanied by his wife, South African actress Berdine Granewald, who did the prolific illustrations for "African Genesis."

There were numerous mutterings and douning of wraps during the opening night of "The Complaisant Lover," because somebody had goofed by turning on the air cooling too much. Nathan Cohen, entertainment editor-drama critic of the Toronto Star was in New York last week to catch up on the new Broadway shows. . The management of "The Premise" will give a midnight party Nov. 22 at the Lobster Restaurant, N.Y., to celebrate the off-Broadway show's first anniversary.

agement of "The Premise" will give a midnight party Nov. 22 at the Lobster Restaurant, N.Y., to celebrate the off-Broadway show's first anniversary.

Mary McCarty has succeeded Mittal Green as star of the 2d touring edition of "Gypsy". . Willis Green as star of the 2d touring edition of "Gypsy". . Willis Green as star of the 2d touring edition of "Gypsy". . Willis Green as the star of the 2d touring edition of "Gypsy". . Willis Green as the star of the 2d touring edition of "Gypsy". . Willis Green as the star of the 2d touring edition actress Eleaner D. Wilson is doing between engagements . . Coast playwright-producer Jerry Devine is due east during December, en route to Scotland.

Add blame it on the critics notes: Saint-Sabber, in announcing his decision to close his new production of "Look: We've Come Throught" last Saturday (28), was quoted as saying, "I'm prouder of what I've done with this show than "Kiss Me, Kate' (co-produced with the late Lemuel Ayres—Ed.). But I'm told by the critics that its milleu is not right for it, and that its not commercial. I'm bowing to their opinions." Broeks Afkinsen, former drama critic who writes a twice-weekly general column for the N.Y. Times, got into the Tynan-McCarthy tussle last week with a piece treating it all in lightly humorous fashion, but entering a dissent on the Observer critic's statement in his book that "Death of a Salesman" is not an authentic tragedy. In Broadway circles, where Tynan's coloribility personal style of reviewing has been felt, Miss McCarthy's attack on "Curtains" has occasioned mild rejoicing.

Shows Out of Town

Subways Are for Sleeping

Philadelphia, Nov. 7.

Siceping

Philadelphia, Nov. 7.

David Marrick presentation of two-act dis numbers musical comedy, with book and lyrics by Beity Consien and Adolph Green, music by July Styre, based on the anveil by Edward Styre, based on the large of the Standard G. Love. Singed and chings and highling, Will. Steva. Adoles in the standard continuation of the standard chings and highling, Will. Steva. Adoles in the standard chings and highling, Will. Steva. Adoles in the standard chings and highling, Will. Steva. Adoles in the standard chings and highling, Will. Steva. Adoles in the standard direction. Oscar Rossaria; eschestratione. Philip. J. Lang. associate thoreographer. Marc Brezux; dance music arrangements, Peter Lawrence, features Orson Beans. Phyllis Newman. James Nichols, Gordon Connell. Lawrence, features Orson Beans. Phyllis Newman. James Nichols. Tony Saverino Mr. Syrkes Borne Stokely Gray Charles Smith. Orson Beans Stewart Gates James Nichols. Mr. Stokely Gray Charles Smith. Orson Bean Stewart Gates James Nichols. Charles Smith. Orson Bean Stewart Gates James Nichols. Charles Smith. Orson Bean Stewart Gates Mr. Harry Shelp. Mr. Stokely Gray Joe Hilliam Gene Varrone Marthia Vall. Phyllis Newman John Sharps Jack. Ted. Forlew George Joel Craig Director of the Center. Gene Varrone Larry Gray Joe Hill. Bob Howard, Jeannine Michael, Bruce Paylon. Tony Saverino, Joan Sheller, Ruth Shepard, Gene Varrone. Ball. Carlor Bar. Charles. Dancers. Diagre. Charler. Roy Howard. Forlow. Verley Hardhael, Carlor Bar. Charles. Dancers. Diagre. Ball. Carlor Bar. Charles. Dancers. Diagre. Ball. Carlor Bar. Charles. Dancers. Diagre. Ball. Carlor. Bar. Charles. Dancers. Danc

Singers: Vicki Belmonte, Marmell Brucer, Bob Gorman, Stokely Gray, Joe Bill, Bob Howard, Jeannine Michael, Bruce Paylon, Tony Saverino, Joan Sheller, Ruth Shepard, Gene Varrone, Ball, Carlos Bas, Michael Bennet, Shella Carse, Feppe de Conson, Valerte Harper, Roby Jie Gene Kelton, Victoria Mansfield, Wendy Nickerson, Larry Rougemsne, Sandes Roveta, John Sharpe, Ren Stratton, Dean Raliaferro, Jim Weiss:

Mussical Numbers: "Ren Stratton, Dean Statton Ruther Statton Ruthers" (Sub-Witting Married," Sub-Witting Married," "Sub-Witting," "I Was a Shoo-hu." "It Might Have Been," "Mr. Viston," "Be a Santa," "I Said It and Fin Glad," "Bow Do You Describe a Face," "I Just Can't Wait." "Comes Once In a Littlime," Got Think of Her." "Nat Is This Feeling in the Air," "New I Have Someone."

"Subways Are for Sleeping," which opened last night at the Shubert, has an offbeat idea in its adaption of the Edmund G. Love stories about the ingenious wanderers and loafers who roam about New York.

New York.

There are a number of ingratiating performances. Jule Styne has a surefire way with a song. Michael Kidd's dance creations are ingenious and have a lot of humor that rises naturally out of the characterizations. But the show ran two and three-quarter hours last, night and included much repetition and some tired dialogue and situations. situations.

For the purposes of the musical, Betty Comden and Adolph Green, the librettists, have settled on several of Love's more arresting people. Their script is at its sharpest when reporting on these zany drifters.

drifters.

Sydney Chaplin is the hobo of the title who always holds 15c. in reserve to grab a night's sleep on Manhattan's subway trains. Orson Bean has the genuinely funny role, of the permanent guest, who keeps an elaborate index system of friends whom he promotes for dinners and free lodgings.

Phyllis Newman is a delight as the Mississipni miss who remains.

the Mississippi miss who remains

in her hotel room clad only in a towel, secure in the knowledge that she can't be evicted and put out on the street naked as a jay-bird.

Chaplin makes a suave loafer, who can justify his position that he never needs earn more than \$1.50 a day. The rest of the time he spends visiting the city's museums or just enjoying the sights.

But gluey romance traps this free fellow, Carol Lawrence is the dislodged young lady who has run out on her wedding night and they meet on the subway train.

Musicals are notoriously rigid in the matters of format and senti-

the matters of format and sentiment. The plot gets patiently weaker as it develops along a pretty
predictable course.

Chaplin is soon surrendering his
aimless pleasures in favor of getting things for the little woman.
He has a whole aria in which he
recites the things he plans to buy
for her and it makes a fairly boring list.

Miss Newman stops the show in
its tracks with her number, "I Was

Miss Newman stops the show in its tracks with her number. "I Was A Shoo-In," a performance of the Dixie Belle act she had hoped to do for the Atlantic City Beauty Pageant Bean also has standout number in "I Just Can't Wait." in winch he complains that he wants only to see Miss Newman in

The Kidd style helps simulate the subway scenes and the Gotham rush hour throngs, but both the

rush hom throngs, but both the routines and the costuming tend to the repetitive. His major piece of choreography is a weird Santa Claus first act finale, with a dancing chorous of Kris Kringles doing a belliringing passage.

Miss Lawrence is an assured player and a stepper of ability and shows up well with the male terpers. She doubtes nicely with Chaplin on the romantic vocals, notably "It Might Have Been You," "Now I Have Someone" and "There's a Feeling in the Air."

The production and settings are

Feeling in the Air."

The production and settings are on the impressive side. Chaplin first appears solo in the Egyptian Room of the Metropolitan museum, so he can be shown sleeping in a sarcophagus and hanging his tie and coat in a mummycase. The color of the principals make it a film possibility.

Gagh.

Sunday in New York

David Herrick presentation of comedy in two sets (10 scenes), by Norman Krasna, Staged by Garson Kanin; settings and lighting, David Hays; costumes, Patricia Zipprodt. Opened Nov. 1. 75., at the Playhouse, Wilmington; 54:59 top. Conrad Janue Constant Cons

Romantic highjinks, with emphasio on sex, are the theatrical staple offered in Norman Krasna's new comedy, "Sunday in New York." The show has ribtickling Innes and farcial situations, plus an attrac-tive all-purpose set for the 10

(Continued on page 75)

Broadway Boxoffice Personnel

Treasurer assignments thus far set at Broadway theatres for the 1961-62 season are as follows:

Alvin: Gordon Cramer, Luis Valle, Richard Begin, John Greeran Ambassador: William Jakob, Arthur Meyers.

ANTA: Rod McMahon, Robert Carr, George Beatty.

Atkinson: Rivington M. Bisland, Louis Nekola, Paul Meyers.

Barrymore: Lewis Harris, Julius Specter. Beck: Dan Callahan, Edward Smith, Richard Wolff, George Baldwin

Belasco: Peter Meyers, Pat Murtha.

Wednesday, November 8, 1961.

Booth: Lillian Peabody, Mildred Anker.

Broadhurst: Betty Barker, Paul Ruppert, Mary Ackley, George Metz Broadway: Dan Melnick, Carl Knopfer, Leonard Cobb, Dan Friendly

Cort: Jack Melnick, Al Dugen.
54th St.: Jack Wolff, Richard Surace, Anna Yurdin.

46th St.: Charles Bowman, Edward Lynch, William Wiegand, Harold Cubitt, Joseph Scanapicco.

Golden: Ellen Beamish, Anna Hirsh.

Hayes: Herman Lewin, Robert Burke, Carmine Loiacono, Joseph

Hellinger: Charles Walters, Al Kiefer, Julius Stone, Richard Hickey, William Kirby.

Hudson: Jerry Sheehan, Richard Burke.

Imperial: Aaron Helwitz, Richard Cobb, Helen Martyniuk, James

Longacre: Thomas Burke, Gladys Ronchetti.

Lunt-Fontanne: Henry Bonis, Norman Baruch, Hy Pearl, Charles

Lyceum: Al Hildreth, Sam Zoldak.

Majestic: Irving Morrison, Harry Steinberg, Frank Youngs. Miller's: Frank Frayer, John Bowman, Georgia Fursman, Kay

Morosco: William Rinaldo, Pearl Keyser, Dora Chamberlain.

Music Box: Walter G. O'Connor, Ray Metz, Ernest Wheeler.

O'Neill: Kip Whiteman, Ray Jaffie, Joseph Smith. Playheuse: Thomas Brotherton, Louis Appel.

Plymouth: Constance Coble, Irene Bolte, Philip Kenney.

Rose: Margaret Hildreth, Nat Reuben, Cora Gibbs, Royale: William Stuis. Kathryn Walsh.

St. James: Hugh McGauley, Arthur Feine, Morrie Seamon, Leo Cas

Shubert: Philip Smith, Barry Bond, Josephine O'Brien. Winter Garden: William Goldhart, Charles Colgan, Rocco Lofaro.

Legit Bits

"Cook for Mr. General" at the ayhouse Theatre, N.Y., has set ide 200 balcony seats for all rformances of the comedy for the comedy for the comedy for the comedy for the county for the co Playhouse Theatre, N.Y., has set aside 200 balcony seats for all performances of the comedy for sale at \$1 each to high school and college students.

"Fortuna," a musical adaptation with book and lyrics by Arnold with book and lyrics by Arnols Weinstein and music by Francis Thorne, from a play by Edouardo De Felippo and Armando Curcio, is scheduled to open Dec. 14 at an undesignated off-Broadway theatre, to repertory with Weinstein's Red Eye of Love," which ended its nightly-performance run at the Provincetown Playhouse, N.Y., last Sunday (5). Sunday (5).

Donald McWhinnie will direct the Broadway production of "Pas-sage to India,"

Salome Jens will appear in the off-Broadway production of "Shadow of Heroes."

Gene Frankel will stage "The Umbrella."

Umbrella."
Honey Sanders is appearing in "Bells Are Ringing" at the Meadowbrook Dinner Theatre, Cedar Grove, N. J., where the musical began a three-week run last night (Tues.).

Playwright-actor Marc Connolly Playwright-actor mare commonly will conduct a playwriting seminar, "Discoveries in Playwriting," at the Institute for Advanced Study in the Theatre Arts, N. Y., six Wednesday evenings beginning next Wednesday (15).

Floyd F. Ackerman Associates will be New York and Hollywood representative for the Swan Theatre, Milwaukee, which Ray Boyle intends opening next Jan. 1. Steve Karmen will be stake manager for the acceptance. the operation.

the operation.

Herbert Machiz will stage "The Harvest," a new opera by Vittorio Giannini, for its Nov. 25 world preem at the Lyric Opera Theatre, Chicago. Ruth Page is choreographing the presentation, for which Oliver Smith is set designer and Helene Pons costume designer.

Joseph Bova has succeeded Clive Revill in the Broadway production of "Irma La Douce."

British playwright John Morti-er's one-acters, "What Shall We ell Caroline?" and "The Dock Brief," are scheduled for off-Broad-way production by Rose Lynch, with Steve Chernak as director.

Asian Theatre Course

A course on Asian theatre is being offered Monday nights at the Institute for Advanced Studies in the Theatre Arts, N. Y. The sessions cover acting, directing, production techniques and history of Chinese, Japanese, Sou Asia and Indian theatre. Southeastern

Touring Shows

(Figures cover Nov. 5-19)

(Figures cover Nov. 5-19)
Advise and Consent—Nixon, Pit. (6-11);
Fisher, Det. (13-18).
Best Man—Biackstone, Chi (6-18).
Best Man—Biackstone, Chi (6-18).
Bys Bye Birdis On Y. Co.).—Her
Malesty's, Montreal. (6-11); O'Kecte, Toroto (13-18).
Birdis On Y. Co.).—Her
Malesty's, Montreal. (6-11), O'Kecte, Toroto (13-18).
Gaptains and the Kings (tryout)—Curran, S.F. (6-18).
Captains and the Kings (tryout)—Curran, S.F. (6-18).
Daughter of Silence (tryout)—Erlanger,
Philorello—Shuhert, Boston (6-18).
First Love (tryout)—Shuhert, New
Haven (8-11); Colonial, Boston (13-18).
Gay Life (tryout)—O'Keefe, Toronto
(6-11), moves to N.Y.).
Gay Life (tryout)—O'Keefe, Toronto
(6-11); Forrest, Philly (13-18).
La Pieume de Ma Tante—Fisher, Det.
(5-11); Hahna, Cleve. (13-18).
Lena Herne Shew (tryout)—Colonial,
Boston (6-11); Shuhert, New Haven (13-18).
Miracle Worker.—U of Wisconsin, MadiPhilly (13-18).
Mairacle Worker.—U of Wisconsin, MadiHall, Omaha (10-11); Geary, S.F. (13-18).
Music Man—Hanna, Cleve. (6-11) Nixon,
Music Man—Hanna, Cleve. (6-11) Nixon,
Miracle Man—Hanna, Cleve. (6-11) Nixon,
Miracle Man—Hanna, Cleve. (6-11) Nixon,
Music Man (bus-and-truck)—Loew's Victory, Evansville, Ind. (6); Indiana U.

lington (16): France (16): Coronado, Rocaflirfs School, Peoris (16): Coronado, Rocaford, III. (17): High School, Appleton,
W. (18): Lady (26 (20.)—Shubert, Chi
(6-11): Pabet, Milwaukee (13-18).
National Repertory Theatre (Mary
Stuart-Elizabeth the Queen!—Ford's Balio
(6-11): Tower, Allanta (13-13): Coffee,
Cherokee, Ala (16): Temple, Birmingham
(16-11): Tower, Allanta (13-13): Coffee,
Cherokee, Ala (16): Temple, Birmingham
(Night of the Iguena (tryout)—Shubert,
Det. (7-18).
Rhinoceros—Hartford, L.A. (6-11).
Seund of Music (2d (20.)—American, St.
(6-11): Simbert, Chi (13-18).
Shubert, Philly (6-18).
Sunday in New York (tryout)—National,
Wash. (6-18). Shubert, Philly (6-18).
Sunday in New York (tryout)—National,
Wash. (6-18).
Taste of Honey—Bushnell, Hartford
(6-7); Mincola (L.I.) Theatre (6-11); Her
Majesty's, Montreal (12-18).
Tenth Man—Royal Alexandra, Toronto

Brief," are scheduled for off-Broadway production by Rose Lynch, with Steve Chernak as director.

Joseph Verner Reed, producer of the American Shakespeare Festival, Stratford, Conn., and Joseph

Testh Man—Royal Alexandra, Toronto (6-18). The Assumption of the American Shakespeare Festival, Stratford, Conn., and Joseph

Testh Man—Royal Alexandra, Toronto (6-18). The Man—Royal Alexandra, Toronto (6-18).

Testh Man—Royal Alexandra, Toronto (6-18). The Man—Royal Alexandra, Toronto (6-18).

Flo Henderson's Pretty

Music', 24 Shows: 300G
Dallas, Nov. 7.
The road company of "Sound of
Music," starring Florence Henderzon, grossed a whopping \$200,321
in its recent 24-performance stand
at the State Fair Music Hall here.
It was the third highest take registered at the spot by a touring show
during Texas State Fair time since
the 4,120-seater opening in 1925.
The record-holder for 24 performances at the Music Hall is "My
Fair Lady," which piled up \$337,
539 at a \$495 top in 1957. In second position for 24 performances
is "South Pacific," which hit \$320,
040 at a \$3.80 top in 1950.

'SOUND' IN MELBOURNE HEADS FOR LONG RUN

Melbourne, Nov. 7.

The Australian production of
"Sound of Music," which opened
Oct. 20 at the Princess Theatre
here, looms as a longrunner on its
apparent pop appeal ingredients.
Garnet H. Carroll is presenting

the tuner here in association with the Australian Elizabethan Theatre Trust. June Bronhill, Peter Graves the Australian Elizabethan Theatre Trust. June Bronhill, Peter Graves and Rosina Baisbeck have the respective roles originated on Broadway by Mary Martin, Theo-dore Bikel and Patricia Neway.

Legit House in Houston Bows With Auntie Mame

Bows With 'Auntie Mame'

Houston, Nov. 7.

The first new legit house in downtown Houston in about 30 years has opened with the Major Productions Inc., presentation of "Auntie Mame," starring Mitzi Wayne in the title role. The Rivoli, originally a picture house, was converted for legit productions with a seating capacity of 700, later to be expanded to 800.

Major Productions is primarily a youth organization, all professional. The show was produced by Welton Jones, with Gene O. Mathews associate producer. Jerry L. Gray directed, and the sets were designed by Robert Howery.

"Auntie Mame," is expected to run through next week. A musical is being considered for the first of next year.

The Rivoli, built in 1935 with

next year.

The Rivoli, built in 1935 with stage productions in mind, was originally the Uptown Theatre, but became the Rivoli when Cinerama was introduced. Its switch to legit makes it the fourth stage house for Houston. Others are the Play-house, the Alley Theatre and the non-professional Theatre, Inc.

Bits of London

Londno, Nov. 7.

Brian Reece played "The Seven Year Itch" in a bathchair at Harrogate, after breaking a bone in his leg through a fall.

Kenneth Connor will take over Jan. 8 from Kenneth Williams in "One of the Eight." It will be Connor's first stage appearance in eight years. eight years.

eight years.

Size Phillips has joined the cast of "Critic's Choice," in place of Moira Lister who is expecting a baby. The play is due at the Vaudeville in December.

Vaudeville in December.
Michael Codron has obtained the
West End rights of Charles Raymond Dyer's "Battle of a Simple
Man," on the understanding that
Edward Woodward, who started in
the Richmond Theatre tryout, retains the lead role.
Peter Saunders is staging
Agatha Christie's "Rule of Three,"
a trio of one-actors. It bowed in
at Aberdeen yesterday (Mon.) on
a pre-London tour.

NYU Prof

John McCabe believes that boffo plays beget boffo b.a.

The Aesthetics Of Mammon And Vice Versa

one of the many Editorial Features in the apcoming 56th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles.

Henderson's Pretty Music', 24 Shows: 300G OSCAR Lewenstein All Over Lot In London's Current Legit Setup

Bit-Playing Star

Bit-Playing Star

A curiosity of grand opera, but by no means a new situation, will presumably develop later this season at the Metropolitan Opera when the N. Y-born Negro soprano, Martina Arroyo, a member of the company for the past two years, resumes there. She is down for the merest bits and off-scene "voices," as before.

But meanwhile all during 1961 Miss Arroyo has been singing leads, including "Aida," in European opera houses from Vienna, Frankfurt, Dusseldorf and Hamburg to Belgrade.

ONLY CANTOR'S ILLNESS K.O.'D BANJO': AL LEWIS

Mew York

Editor, Variety:

Much reference has been made in recent out-of-town and New York reviews of the George Gobel Production of "Let It Ride," to an earlier failure of "Banjo Eyes," which was likewise based on the John Cecil Holm-George Abbott play, "Three Men on a Horse," when it was presented in 1941 with Eddie Cantor as its star.

I wish to take execution to the

Eddie Cantor as its star.

I wish to take exception to the impression created at this time that Mr. Cantor's version could not make the grade in New York due to a lack of audience interest. As the producer of "Banjo Eyes" I would like to set the record straight and the circumstances which prompted the closing of the show after a profitable 14½ weeks at the Hollywood (now Hellinger). Theatre, and five-and-a-half weeks of out-of-town tryout.

At the time of closing the pro-

of out-of-town tryout.

At the time of closing the production had recouped \$64.940. of its capital investment of \$110.000 and an advance of boxoffice receipts amounting to nearly \$33.000 had to be refunded when Eddie Cantor was suddenly stricken and hospitalized for surgery.

The closing, which was at first to be temporary, only became permanent when Mr. Cantor's doctors advised against continuing in the strenuous work he was obliged to do in the performance of his role. In all fairness to Mr. Cantor, it

of in the performance of his role. In all fairness to Mr. Cantor, it must be said that his portrayal of Erwin in "Banjo Eyes" was considered outstanding and the production staged by Harsard Short. costumed by Irene Sharaff, with sets designed by Harry Horner, a score by Vernon Duke and John Latouche and choreographed by Charles Walters, was regarded as one of the best of the season.

The Broadway Theatre, at the time, was enjoying an unprecedented boom due to an influx of service men to the city; but for the unfortunate interruption, the engagement of "Banjo Eyes" was most certain to continue its successful run indefinitely.

Albert Lewis.

London Shows

London Shows

(Figures denote opening dates)

Affair, Strand @21-51.

Androus Frawn, Piccadilly (129-59).

Beyosed Fringe, Fortone @10-61).

Bird of Time, Savoy (5:31-61).

Bird of Time, Savoy (5:31-61).

Be Research of Control of

The British producing firm of Oscar Lewenstein Plays Ltd. has been maintaining a busy schedule since its formation in August, 1960. since its formation in August, 1960. The company, currently represented on the West End as producer of "Billy Liar" and co-producer of "Luther," currently has 15 scripts under option for London presentation. That's pevealed by Donald Flamm, former owner of New York's indie radio station, WMCA, and now a partner in the Lewenstein operation.

Flamm notes that hesides its two

and now a partner in the Lewenstein operation.

Flamm notes that besides its two current West ventures, the Lewenstein firm was also involved last season in the London productions of "Altona." "The Blacks." 'Celebration," "Breakfast for One" and "The Art of Living," plus the Edinburgh Festival presentation of "Five Plus One." The company was also represented at the recent Dublin Festival as producer of "St. Joan of the Stock ards." starring Siobhan McKenna, who's scheduled to appear in London next winter in the planned Lewenstein production of "To Play with a Tiger."

"Liar," the firm's sole independent London production thus

"Liar," the firm's sole independent London production thus far, has been a big moneymaker. The Keith Waterhouse and Willie Hall adaptation of the former's novel, now in its 61st week at the Cambridge Theatre, London, netted over \$220,000 in its first year of operation, according to Flamm. The play cost about \$11,000 to produce and its subsequent mopup is indicative of the West End's huge payoff potential on a small investment.

nuge payon potential on a small investment.

A smash Broadway play could equal or better the "Liar" net in a year's time, but the gamble would involve an investment of about five-to-15 times the amount expended on the "Liar" presentation. The outlay for Main Stem straight plays today runs from around \$60.000 to \$125.000, or even more. Even most off-Broadway plays, with their small payoff potential, cost more than \$11,000 to produce. produce

produce.

Albert Finney, who had the top-featured role in "Liar," was released by the management last summer to appear in the London production of "Luther," in return for which the management was taken in by the English Stage Co. as co-producer of the John Osborne play. Osborne is also partnered with Oscar Lewenstein in the latter's producing organization, as are director Toney Richardson and Mrs. Doris Cole Abrahams, wife of Gerald Abrahams, board chairman and managing director where or Gerald Abrahams, board chairman and managing director of Acquascutum.

Angle for 18G Capital For Off-B'way 'Hostage'

An off-Broadway revival of "The Hostage," which Norma Frances & Bob Margulies intend producing in association with Perry Bruskin, is budgeted at \$18,000. 000. A December opening at an undesignated theatre is planned undesignated theatre is planned for the Brendan Behan play, which ran on Broadway 16 weeks and then toured last season. Miss Frances, an actress, has produced and directed off-Broad-

miss frames, an actress, map produced and directed off-Broadway. Margulles, vice-president in charge of production for the Ted Bates & Co. ad agency, has been involved with legit and films as a producer and director. Bruskin, who was production manager for the Broadway outing of "Hostage" and director of the touring company, will stage the off-Broadway offering.

The Broadway presentation of the London Theatre Workshop production of the comedy-drama was sponsored by Leonard S. Fie'd & Caroline Burke Swann by arrangement with Donald Albery and Oscar Lewenstein Ltd.

Julie Haydon at College

The American National Theatre & Academy, as part of its guest-tar program, arranged for Julie Haydon to appear as Olivia in "Twelft Night" for three successive days, last week at Millikin Univ., Decatur III.

Cupboard, Arts (11-15-61).
Big 5oft Neille, Boyal E. (11-21-61).
Critic's Choice, Vaudeville (12-6-61).
CLOSEO
Andrecies & Posnet, Mermaid (10-3-61):
closed last Esturday (9 after 54 performances.

Shows Abroad

The American Dream and The Death of Bessie Smith

Bessie Smith

London, Oct. 25.

The stre 1981 (Chnton Wilder & Richard dart in association with the English Stage Co. presentation of two one-act districts of the Charles of the Charles

Though the afficionados of the offibeat who patronise the Royal Court Theatre will doubtless enjoy Edward Aboe's two one acters, the double bill appears a questionable prospect for transfer for a regular commercial engagement.

able prospect for transfer for a regular commercial engagement.

Of the two plays, "The Death of Bessie Smith" would seem to have more stamma, though it is given the curtain-raisor treatment, with greater prominence going to "The American Dream." The latter is one of those vague, apparently meaningless comedies, loaded with non sequiteurs, in which there are quite a few laughs, but which all adds up in retrospect to a big nothing. It is, however, flawlessly, acted by the east, with particular standouts by Mavis Villiers and Robert Ayres.

In contrast, "Bessie Smith makes a forceful impact with its powerful theme and the Intense acting of Gene Anderson as the admissions nurse in the hospital and the centrepiece of this essay in racial prejudice. It is a coldly moving exercise and suggests that the author's talents are not confined to surrealist comedy.

Both items are vigorously staged by Peter Yates, and Alan Tagg's devor is suitable enough in the limited way.

The One Day of the Year

The One Day of the Year
London, Oct. 26

59 Theatre (o., Laurier Lister & the restriction Elizabethan Theatre Trust researched of a drama in three are restricted to the second of a drama in three are restricted to the second of a drama in three are restricted to the second of a drama in three draws of a drama in the second of a drama in three drawa in three drama in three drawa in three drama in three drawa in three drawa in three drama in three drawa in three drawa in three drama in three drawa in the drawa in three drawa in three drawa in three drawa in three dra

Australian drama is still some-Australian drami is still something of a novelty in London, the critical acclaim of "Summer of the 17th Dolf" a few seasons back, whetted appetites. Now the 53 Theatre Co., which had a notable engagement at the Lyric, Hummersmith, some two years back, has presented Alan Seymour's "The One Day of the Year," across fown at the Theatre Royal in East London, It is a good play and well worth a transfer, though commercially it may not be successful.

cessful.

The title refers to Anzac Day, The title refers to Anzac Day, which revives glorious memories of the older generation of the valor of Australian and New Zealand troops in the Gallipoli disaster in World War I But how important is the celebration today."

Lit really a memorable occurrently accurately a memorable occurrently and the control of the control of the control of the control of the control occurrently occurrently occurrently and the control occurrently occu Is it really a memorable occasion; or is it just an excuse for a glori-ous booze-up?

or is it just an excuse for a glorious booze-up?

That is the point made by Alan Seymour as a conflict between humble father and undergraduate son. It is a violent tussle of personalities and the author is handsomely served by most of his cast. The characterizations are penetrating, and the dialog has an authentic ring, though the Australian accent may occasionally jarou unfamiliar ears.

The cast is entirely Australian, the three principal roles being placed by members of the original Sydney production in the best performances of the show. Nita Pannell gives a superb study as the painst eking, but bewildered nother forn between lovally to her husband and devotion to her son. It, to the father, the humble elevator operator who wanted to be an engineer but knows he has been a failure. Reg Lye, as an old family friend and a veteran of Gallipoli, gives a magnificently restrained portrayal.

being regarded as a snob. Patricla Conolly makes only a mild impression as the girl from the other side of the tracks whose behavior is regarded as somewhat patronizing. Raymond Menuir's staging has power and extracts the fullest dramatic effect from the play. Kenneth Rowell's duplex set is first-rate, and Richard Pilbrow's lighting effects are technically excellent.

Myro.

		I meaning,	
\$3, top.			
Marie-Paule .		Coral	Browne
		and Eric	a Rogers
Croupier		Pet	er Illins
Barman		Bill	Corlet
M Gaston Mother Roger		. Vernon	Smythe
Mother		Jo	n Heath
Roger		Peter	Bowles
Roger's Cust	omer	Rich	ard ('oe
Mm- Roger		Mahvash	Bellamy
Mme Roger Guide		Michae	Darlow
Skater		. Sandra	Alfred
O:hlon		Nigel D	avenport
Clients Tim	Buckland	Robin	Hopper
	Bill-Corlet	t. John H	ichmond
Lecusse		Michael	Johnson
Alphonse		Leonard	Kingston
Irma		Mahyash	Bellamy
Mauricette		Sandr	a Alfred
Joseph		James	Cossins
Angele		Rosalie W	estwater
Raymond		Joan B	ichmond
Decorator		Leonard	Kingston
Jacquo! .		John	Church
Armand		. Antony	Carrick
Armand's Mu	ther	Joa	n Heath
Etnest		. Tim l	Buckland
Berth t		Mahvash	Bellamy
Jeanine	• • • • • • • • • • • • • • • • • • • •	. Judit	h South
Modfard		Michael	Tokonon

"Bonne Soupe." in a new translation by Kitty Black, is Donald Albery's latest enterprise, and it is of some significance that he is also associated with "Irma La Douce" and "The World of Suzie Wong." There is, of course, a similarity in subject matter, but there is some reasonable doubt whether prostitu-

reasonable doubt whether prostitution will on this occasion also
prove a paying proposition.

The Felician Marceau comedyseen in America in a different version and previously a substantial
hit in Paris, traces the career of a
young girl who "gets her degree"
in the stocktoom where she is, employed, and develops into a hard
calculating prostitute who sets her
sights on a rich benefactor. Possibly much of the original Gallic
flavor has been lost in transition
and in its present form it is often
dull and witless, with only excepdull and witless, with only excep-tional bright sparks in the dialog. The most intriguing feature about the show is its production

about the show is its production conception and the staging. Coral Browne, as the star, describes her youthful adventures to a casino crounier as these are being reenacted on stage. A sliding set facilitates quick and frequent changes of setting, though all too often one bedroom is being exchanged for another.

Miss Browne's performance cannot be faulted, though she is worthy of something substantially

not be faulted, though she is worthy of something substantially better. Her "past" is well portrayed by Erica Rogers, and some of the more prominent men in their lives are adequately interpreted by Peter Illing, Nigel Davenport and Peter Bowles, Eleanor Fazan has staged the two-acter with considerable gusto. Myro.

More 'Globe Playhouse'

More Globe Playhouse
"The Globe Playhouse" by John
Cranford Adams (Barnes & Noble;
\$8.50) is second edition of this
important study of the Elizabethan
theatre in which Shakespeare's
plays were originally produced.
First edition (Harvard Press,
1942), has been amplified through
recent discovery of new panoramic
views of London, circa 1600, which
have helped Dr. Adams to resolve
many questions about the playhouse.

many questions about the play-house. With Irwin Smith, Adams has constructed a detailed replica of the Globe, now on display at Fol-ger Shakespeare Library, Washing-ton, D. C. Model is considered by Bonne Soupe

London, Oct. 24.

Donald Albery, in association with H. I. Wondare, presentation of comedy in white Black, Staged by Eleanor Fazant settings. Diskly Jones: lighting, John Wickham. Stars Coral Browne; features-Peter Illing. Nikel Davenport, Peter Bowles, Erica Rogers, Opened Oct 23. 101. 21 the Comedy Theatre, London; India the Come been item most often requirement by Barnes & Noble research service, and will be of great value to scholars and stage prosecutive.

Legit Followup

Irma la Douce (ALVIN THEATRE, N.Y.) Although Elizabeth Seal has started her fourth year in the title role of this wry musical comedy. her first two having been in Lon-

her first two having been in London, her performance retains freshness, style, verve, energy and much personal appeal.

Staleness, the dread of longrun shows, apparently hasn't set in with "Irma La Douce." Doubtless sparked by Miss Seal's indomitable performance, the cast still achieves the vital illusion of the first time.

still achieves, the vital illusion of the first time.

That the importation blues were not to strike "Irma La Douce" was evident from its opening reception in New York. It's an offbeat story and musical comedy that conceivably might have by-passed tastes of the conventional theatre-going public. Present patronage, however, proves to be very much "with it." It's another demonstration that, talent and good humon are an ir-

it." It's another demonstration that, talent and good humor are an irresistible theatrical parlay.

As the law student devastated by love for the assiduous heroine. Dennis Quilley keeps a sense of newness and charm. Norman Wise, pinchhitting as the police inspector, has black-mustachioed and alert-eyed keenness. Joseph Bovasas narrator, unquiet barroom keeper, chief magistrate, ancient pris-

as narrator, unquet barroom Keeper, chief magistrate, ancient prisoner, obstetrician, has a slyness
and twinkle that net guffaws.
Still particularly memorable are
the Seal-Quilley duets, "Our Language of Love" and "The Bridge
at Caulaincourt." while Miss Seal's
delivery of the title song and her
visorous dancing have dynamic
wallon. Geor.

Boston Art Centre Continued from page 69

can never make a profit for us."

He offers four choices.

The possibilities would be to abandon the project completely, to 2 Actors Acquitted On

Congress Contempt Rap
Actors Martin Yarus and Elliott
Sullivan were acquitted on a legal
technicality last week in N.Y. Federal Court of charges of contempt
of Congress for refusing to answer questions before a House UnAmerican Activities subcommittee
in 1955.
The two had been charged with
willfully refusing to answer 13
questions before the subcommittee, willfully refusing to answer 13
questions before the subcommittee, willfully refusing to answer 13
questions before the subcommittee, willfully refusing to answer 13
questions before the subcommittee, will fully refusing to answer 13
questions before the subcommittee, and participation is evolved.
Cook reveals that the productors, about \$90.000 last summer. Among the program for maximum public about \$90.000 last summer. Among the program for maximum public and "Elizabeth the Queen." the latter starring Eva La Gallienne.

Inside Stuff—Legit

Briti h actor Ron Moody has not been signed for the upcoming Broadway production of "All American" as erratumed in Variety last week. Edward Padula, who's producing the musical, in association with L. Slade Brown, claims that Moody will not appear in the presentation, which is scheduled for a Feb. 21 opening on Broadway.

Padula-Brown Inc., has been formed to produce the musical, adapted by Mel Brooks from Robert Lewis Taylor's novel, "Professor Fodorsky," Charles Strouse and Lee Adams are responsible for the music and

Lewis Fiander shows the right Charles Strouse and Lee Adams are responsible for the music and sport as the university student lyrics, respectively.

who realizes he is moving away ... Elleen Herlie, last seen on Broadway in "Take Me Along," is menfrom his family, yet is terrified of tioned for a leading role in "All American."

Shows on Broadway

Miss Withers gives a quiet but direct and expressive performance that makes it plausible for the woman to be a devoted wife and mother, still fond of her husband mother, still fond of her husband and loving her children though bored by 16 years of placid mar-rlage, and yet physically in love ith the man who has given her life new interest and meaning. She establishes that she cares deeply for both men, and thereby makes the audience care about her.

Michael Redgrave plays the curiously limp husband with a bland, casual, slightly mannered air and an occasional hint almost of archness. Although he pro-fesses concern over his wife's emo-tional state, the husband is obvi-ously more worried by the threat to ously more worried by the threat to his own domestic tranquility. The actor has two good scenes, one in which he breaks down at the realization that his situation is shaky and the other when he suavely talks the reluctant lover into accepting the triangle arrangement. The character was portrayed in London by Ralph Richardson

ardson.

As the demanding lover, Richard Johnson seems curiously self-contained, and he hardly suggests the sort of red-blooded Lothario who has led a succession of married women into adultery or inspired the dentist's wife to irresistible passion. Paul Scoffeld had the role in London.

Sandy Dennis is acceptably venement as an infaluated 19-year-

Sandy Dennis is acceptably vehement as an infatuated 19-yearold, and she displayed admirable poise in a nightmarish incident opening night when her petiticoat started to slip and she moved behind a sofa onstage, and stepped, out of the garment without seriously disrupting the rhythm of the scene. The perceptive first-nighters gave her a hand, so a line or two of dialog was lost, but the performance was not spoiled.

Among the other players, Gene Wilder is funny as a baffled English-speaking Dutch bellhop, Nicholas Hammond seems affected as a

lish-speaking Dutch bellhop, Nicho-las Hammond seems affected as a precocious moppet, George Turner, and Christine Thomas are passable as friends who put up with the dentist's practical jokes and Bert Nelson gives a forthright perform-ance in the caricature role of a hearty Netherlands dental equip-ment manufacturer. There are atmospheric settings by Motley representing a modest but com-fortable London living room (in an architecturally impossible house) and a grubby Amsterdam hotel bedroom. bedroom.

As potential film material, "The Complaisant Lover" has a standard basic story situation and at least two distinctive characters in least two distinctive characters in the husband and wife. If the frankly immoral conclusion were acceptable, the role of the lover should be given more dimension and vitality. There would also have to be added action and movement in the yarn. Altogether, the play seems questionable for screen adaptation. It should do fairly well as an item for stock. Hobe.

The Garden of Sweets

The Garden of Sweets
Ben Frye & Irving Squires presentation
of drama in three acts (four scenes). Weldemar Hansen. Slaged by Milton
Katselas: scenery, Boris Aronson: costuneer: maket. John Ealamos: production
coordinator. Pat Fowler. Stars Katina
Paxinou; Features Madeleine Sherwood.
Morgan Sterne, Martine Bartlett, Boris
Tumarin. John Balzac. Elent Klamos. Ted
Benlades, Lestye Hunter, Alan Howard.
Long. All Controls of the Control of the Controls of the Control of the Cont

Stavro	Lou Antonio
Ida Mad	eleine Sherwood
Alex	
Helen 1	
Nicky	
Sophie	
Penny	
Ana Zachariadis	
Costa	
Father Athanasios	
A Boy	. Alan Howard

There isn't much occasion for interest in "The Garden of Sweets," which opened last week at the Ania Theatre. That applies not only to Broadway, but also pictures and even stock. The drama by Waldemar Hansen is a poor play, badly produced, ponderously staged and deplorably over-acted. Katina Paxinou, the noted Greek tragedienne, was brought all the way from Athens to star in the Ben Frye and Irving Squires production. Jo Van Fleet was supposed to costar, but pulled out some time ago without announce-There isn't much occasion for in-

The Complaisant Lover ment, and Madeleine Sherwood is ferent ways. Phyllis Calvert played the part in London.

The show's title refers to a small The show's title refers to a small confectionary store in an eastern lakefront city, where a Greek-born matriarch has raised four disappointing children—three sons and a daughter. The author's chief interest seems to be the youngest child, a son who ran away on the night of his wedding because he didn't love his imported bride, but who has returned home at curtaintise

He is a confused youth whose brow-wrinkling self-pity and researchment are about all he has in common with his rather devouringly material mother, his alcoholic oldest brother, the callousty lecherous second brother and his plaintive spinster sister. Perhaps the playwright is trying to say that everyone is alone and must make his own way and his own life, but at the same time can never really escape his origin and himself. He is a confused youth whose

Whatever the intended point, it doesn't matter much, for "The Garden of Sweets" is awkward, overwrought theatrical hokum that overwrought theatrical hokum that leaves a spectator wondering how anyone could have thought it worth doing. Miss Paxinou, whether because of the heavy-handed direction of Milton Katselas or in an effort of her own to inject movement and vitality into the play, gives an exaggerated portrayal of the indomitable mother who drove out her worthless husband many years before and now wonders whether a lifetime of sacrifice for her children was worth it.

Miss Sherwood is believable as miss snerwood is believable as the drunken son's bitter, possessive wife and Morgan Sterne, in the only other clearly defined role, gives a direct and plausible performance as the son who prefers women and gambling to family ties. Lou Antonio is helplessly trapped in the part of the wedding night fugitive who spends three acts wrestling verbally with his own tangled emotions.

tangled emotions.

John Balzac is believably miserable as the drunken son. Martine Bartlett is acceptable as the waiting old-maid daughter, Boris Tumarin isn't able to give reality to the caricature role of a slightly sanctimonious. Greek. Orthodox priest, and Ted Beniades. Eleni Kiamos and Lestye Hunter are passable in bit parts.

Boris Aronson has designed an

passage in oit parts.

Boris Aronson has designed an interior setting that might also represent a church or an Oriental teahouse. Patricia Zipprodt has provide de distraction Musser has devised the intrusive lighting and John Balamos has supplied distracting incidental music.

Incidental music.

One thing about Broadway firstnighters—they're extraordinarily
patient and polite. During the
opening performance of "The Garden of Sweets" there was no perceptible flight for the exits, and
even at the final curtain no one den of Sweets" there was no perceptible flight for the exits, and even at the final curtain no one threw anything or jeered. Perhaps they were too numb by then.

'Closed Oct. 31, after a single performance.'

Hobe.

Off-Broadway Shows

(Figures denote opening dates)
American Savoyards, Jan Hus (10-26-11).
Becony Ground Grades (10-26-11).
Becony Ground Grades (10-26-11).
Clandestine, Actors (10-30-61).
Connection, Living (Rep) (9-12-61).
Diffrent: Mermaid (10-17-61).
Diffrent: Mermaid (10-17-61).
Diffrent: Mermaid (10-17-61).
Diffrent: Mermaid (10-17-61).
Ground-Ground (10-17-61).
Ground-G (Figures denote opening dates)

SCHEDULED OPENINGS

Sharon's Grave, Madisman (11-8-61),
All in Love, Martinique (11-10-91),
Auto Graveyard, 41st St. (11-11-61),
Caroline-Dock, Midway (11-14-61),
Bella, Gramercy Arts (11-6-61),
Bella, Cramercy Arts (11-6-61),
Bella, Cramercy Arts (11-6-61),
Androcis-Police, Phoenix (11-21-61),
Androcis-Police, Phoenix (11-21-61),
Androcis-Police, Phoenix (11-21-61),
Apple, Living, Theatre (11-28-61),
Shadow of Heroes, York (12-5-61),
Shadow of Heroes, York (12-5-61),
Net While Eating, Mad. Ave. (12-19-61),
Madame Aphrodite, Orpheum (12-27-61),
CLOSED

SCHEDULED OPENINGS

Madame Aphrodite, Orpheum (12-27-61), CLOSED Buskers, Cricket (10-3061); closed last Saturday (4) after six performances. Happy Days, Cherry Lane (9-17-61); closed last Friday (3) after 23 perclosed last rings, formances, Red Eye, Provincet'n Playh'se (6-12-61); closed last Sunday (5) after 169 per-

Road: 'Captains' \$19,594, Frisco; 'Toys' 30G, 'Silence' \$7,092, Philly; 'Sunday' \$15,505 in 5, Wilmington

Business on the road last week was okay, with a few exceptions. The lineup of shows included four new pre-Broadway tryouts. "The Captains and the Kings." "Daughter of Silence," "The Night of the Iguana" and "Sunday in New York."

Business on the road last week in the performances, two regular matiness and a student matinee at reduced prices.

Thurber Carnival, Her Majesty's (R-RS) (\$\$6; 1,704). Previous week, \$26,927. seven-verformance split. Iguana" York."

York."

"Iguana" got off to a strong start in Rochester, "Sunday" did nicely in Wilmington, "Captains" was tepid in San Francisco and "Silence" was weak in Philadel-

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hypheniated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows in-clude 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Last week, \$26.104.

Bye Bye Birdie (N. Y. Co.), Shubert (M. R.S) (4th wk. (\$6.50-\$7.50; 1,717; \$65.000). Previous week, \$62.544 with Show of the Month Club patronage. Last week, \$60,011.

Lena Horne Show, Colonial (R-T) (1st wk) (\$6.50-\$7.50; 1.685; \$62,000). Previous week, \$22,940; Her Majesty's, Montreal. Last week, \$26.650.

Tenth Man, Wilbur (D-RS) (2d sturday wk) (\$4.95-\$5.50; 1.241; \$38.610. Previous week, \$30.201 with Theatre Guild-American Theatre Society subscription.

Last week, \$32.030 with TG-ATS (D-T) (1.55,000)

CHICAGO

Best Man, Blackstone (D-RS) (6th wk) (\$5.50-\$5.95; 1,447; \$45,-000) (Melvyn Douglas, Frank Lovejoy, James W week, \$29,410. Westerfield). Previous Last week, \$28,319.

Bye Bye Birdie, Erlanger (MC-RS) (9th wk) (\$6-87; 1.380; \$50,500). Previous week, \$47,632. Last week, \$43,861.

My Fair Lady, Shubert (MC-RS) 17th wk) 1\$5.50-\$6.60; 2,100; \$71,500) (Ronald Drake, Caroline Dixon). Previous week, \$54,098.
Last week, \$55,735.

CLEVELAND

CLEVELAND
Music Man, Hanna (MC-RS) (1st
wk) (\$6.50; \$1.515; \$58.000). Previous week, \$58,157, Pabst, Milwaukee.
Last week, \$33,572.

DETROIT
La Plume de Ma Tante, Fisher, (R-RS) (2d wk) (55.95; 2.081; 772.000). Previous week, 554.206 with Fisher Playgoer subscrip-

Last week, \$62,000 with Fisher Playgoer subscription.

LOS ANGELES
Guys and Dolls, Philharmonic
(MC-RS) (7th wk) (\$5,90-86.75;
2.670; \$83,400) (Dan Dalley, Shelley Berman, Pamela Britton, Constance Towers). Previous week, about \$79,300 with Civic Light Opera subscription. Last week, \$79,100 with CLO

subscription.

Gypsy (N. Y. Co.). Biltmore (MC-RS) (5th wk) (\$6.75; 1,636; \$66.800) (Ethel Merman). Previous week, \$66,739.

Last week, \$63,328.

Rhinoceros, Hartford (CD-RS) (2d wk) (\$4.95-\$6; 1,032; \$29,400) (ZeroMostel, Alfred Ryder). Pre-vious week, \$25,558 with TG-ATS subscription.

Last week, \$28,285 with TG-ATS subscription.

MILWAUKEE
Miracle Worker, Pabst (D-RS)
(\$5-\$5.50; 1,623; \$58,000). Previous
week, \$40,253, Orpheum, Minneapolis.
Last week, \$26,755 for five eve-

MONTREAL
Thurber Carnival, Her Majesty's
(R-RS) (\$\$; 1,704). Previous week,
\$26,927, seven-performance split.
Last week, about \$4,600.

NEW HAVEN
Gypsy /2d Co.) Shubert (MC-RS)
(\$6, 1,650; \$54.500) (Mitzi, Green)
Previous week, \$32,085, Ford's
Baltimore

Last week, \$28,600.

PHILADELPHIA
Daughter of Silence, Erlanger
(D-T) (1st wk) (\$4.80-\$5.40; 1.864;
\$52.000 (Emlyn Williams, Rip
Torn).
Last week. \$7.092 after opening
here Oct. 30 to one rave (Murdock,
Inquirer) and two unfavorbale reviews (Gachan News, Schier, Ru-

views (Gaghan, News; Schier, Bul-

BALTIMORE
Advise and Consent, Ford's (\$4.50-\$5.40; 1.580; \$48,000) (Fred-Farley Granger, Chester Morris) (Farley Granger, Chester Morris) (Frevious week, \$25,068, Hanna, Cleveland.
Last week \$26.504

ATS subscription.
Last week, \$20.509.
Toys in the Attic, Forrest (D-RS) (2d wk) (\$4.50-\$5.40; 1,760; \$50.728) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, \$24,512 with TG-ATS subscription.
Last week, \$30,064 with TG-ATS subscription.

ROCHESTER
Night of the Iguana, Auditorium
(D-T) (Bette Davis, Margaret
Leight, Alan Webb).
Last week, about \$20,000 for first

performances last Friday-lay (3-4) of pre-Broadway

SAN FRANCISCO
Captains and the Kings. Curran
(D-T) (1st wk) (\$5.40-\$5.95; 1,758;
\$55,000 (Dana Andrews).
Last week, \$19,594 with TG-ATS
subscription after opening tryout
here Oct. 30 to one qualified
approval (Speegle, News-Call Bulletin) and two tepid notices (Eichelbaum. Examiner; Knickerbocker,
Chronicle).

ST. LOUIS

Sound of Music, American (MC-IRS) (2d wk) (\$4.50-\$6.50; 1.863; \$65.300) (Florence Henderson). Previous week, \$45.717 for six performances here and \$30,936 for two performances in Dallas for an eight-performance total of \$76.653; Last week, \$64,368 with TG-ATS subscription.

TORONTO

Gay Life, O'Keefe MC-T) (2d wk) (\$6.50; 3,200; \$95.225) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, \$66.355 for seven performances with O'Keefe-TG-ATS subscription.
Last week, \$75.605 with O'Keefe-TG-ATS subscription.

1G-ATS SUSSCRIPTION.
Taste of Honey, Royal Alexandra
(D-RS) (4th wk) (\$5.50; 1.525; \$38,103) Hermione Baddeley, Frances
Cuka). Previous week, \$23,283
with TG-ATS subscription.
Last week, \$26,565 with TG-ATS
subscription.

subscription.

National Repertory Theatre, National (Rep-RS) (2d wk) (\$4.95-\$5.95; 1.683; \$41.355) (Eva Le Gallienne, Faye Emerson). Previous week, \$26.594 with TG-ATS subscription for eight performances of "Elizabeth the Queen."

Last week, \$30.324 with TG-ATS subscription for eight performances of "Elizabeth," plus a matinee Thursday (2) of "Mary Stuart." A scheduled Oct. 29 performance of "Mary" was cancelled.

WILMINGTON

WILMINGTON
Sunday in New York, Playhouse
(C-T) (\$4.53; 1,251; \$24,534).
Last week, \$15,505 with TG-ATS
subscription for five performances
after opening here last Wednesday (1) to two favorable reviews
(Crosland, Journal; Klepfer,
News).

SPLIT WEEKS

Fiorello (MC-RS). Previous week, \$29,837, Shubert, New Haven. Last week, \$39,780 for eight per-formances; Auditorium Hershey,

Barrister-Author

Morris L. Ernst

advocates one means to alleviate legit's economics in

Put Heat On 'Ice'

one of the many bright Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Monday-Wednesday (30-1), four, \$11,184; Bushnell, Hartford, Saturday (2-4), four, Thursday-Saturday \$28,596.

\$28,596.

Music Man (bus-and-truck) (MC-RS). Previous week, \$49,730, seven-performance split.

Last week, \$42,827 for seven performances: Ohio Theatre, Lima, Monday (30), one, \$6,543; Palace, Youngstown, Tuesday (31), one, \$6,750; Ohio Theatre, Mansfield, Wednerder (11) fore, \$11,950; Vol. \$6,750; Ohlo Theatre, Mansfield, Wednesday (1), two, \$11,250; Kellogg Jr. High School, Battle Creek, Thursday-Friday (2-3), two \$7,827; Civic, Lansing, Saturday (4), one, \$10,457. World of Suzle Wong (D-RS). Previous week, unreported. Last week \$14,332 for six performances Civic, Knoxville, Monday-Wednesday (31-1), two, \$6,-68; Temple. Birmingham. Thurs-069: Temple. Birmingham. Thurs-

rille, two, \$0, Thurs day-Wednesday (31-1), two, \$6 069; Temple, Birmingham, Thur day-Saturday (2-4), four, \$8,263.

Joe E. Brown Theatre At Bowling Green (O.) Univ

Bowling Green (O.) Univ
Bowling Green, O., Nov. 7.
The Joe E. Brown Theatre, built
last summer in honor of the Ohioborn legit theatre and film star,
was formally dedicated recently on
the campus of Bowling Green
State Univ.
Brown, who appeared in the
University Theatre production of
"Harvey" in the fall of 1959 inspected the 287-seat new playhouse
last spring, during construction.

ADD: SIGHTS OF THE TOWN

Rubinstein's Big Night With Sol Hurok Doing 'The Twist'

Amazingly youthful at 77, concert planist Artur Rubinstein is giving 10 Carnegle Hall, N.Y. concerts, all for different charities of his designation. Following the first concert he was honored with a supper-dance at the St. Regis Roof by his manager of 25 years standing, Sol Hurok, who presented him with a perpetual motion watch with a perpetual motion watch guaranteed to need no winding for

guaranteed to need no winding for another 25 years. Two beguiling sights at the sup-per-dance were: (1) Rubinstein dencine with his granddaughter and (2) Hurok himself attempting "The Twist."

Robbins' N.Y. Take

Jerome Robblins Ballets U.S.A. grossed \$29,176 for the closing frame of its three-week stand at the ANTA Theatre, N.Y. That brought the total take for the engagement, which ended Oct. 28, to \$84,638.

The first week's gross for seven performances was \$29,276 and the take for the second stanza was \$26,186.

Auto Graveyard' Staff

The staff for "Automobile Grave-yard," opening next Saturday (11) at the 41st St. Theatre, N. Y., in-cludes John Fenn, production stage manager; Gustave Sabin, technical director; Ann Giudici, assistant to stage Herbert Machiz, and Bob Ullman and Anne Woll, press-agents.

agents.

The staff for the 41st St. Theatre, operated by Barbara Griner and Eleanor Horn, includes Frank Lasker, house manager, and Barry Plaxen, treasurer.

SCHEDULED B'WAY PREEMS

SCHEDULED B WAY FREMS
Bideer, Plymouth (11-8-61).
Gsy Life, Shubert (11-18-61).
Man for All Seasons, ANTA. (11-22-61)
Sunday in N.Y.. Cort (11-29-61).
Daughter Sience, Music Box (11-30-61)
Take Her, Biltimore (12-21-61).
Naw Faces of 48. Alvin (2-1-62).
New Faces of 48. Alvin (2-1-62).
New Strings, Edilinger (2-22-62).
Funny Things, Edilinger (2-22-62).
Funny Thing Happened, Alvin (6-3-62).

B'way Dives, But 'Kean' \$52,534 (5),

'Lover' \$24,013 (6), 'Murder' \$33,904; 'Kwamina' \$22,300, 'General' \$8,441

Broadway was clobbered last week. Boxoffice activity declined for most shows but, of 26 entries on tap, eight were sellouts. The capacity entries included "Carnival," "An Evening with Yves Montand," "How to Succeed in Business Without Really Trying," "Mary, Mary," "Milk and Honey," "Sail Away," "Shot in the Dark" and "Kean."

There was one closing last week, "The Garden of Sweets," which colded immediately after its Oct. 31 opening performance. Grosses below have been reduced by commissions where theater parties are mentioned. Some of the figures may be subject to slight changes resulting from adjustments in connection with removal 55° Center.

may be subject to slight changes resulting from adjustments in connection with repealed 5% City tax on admissions.

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operat),
Rep. (Repertory), DR
(Dramatic Reading).
Other parenthetic designations
refer, respectively, to weeks played,
aumber of performances through
last Saturday, top prices (where
two prices are given, the higher'is.
for Friday-Saturday nights and the
lower for weeknights), number of
seats, capacity gross and stars.
Price includes 10% Federal and
5% repealed City tax (diverted to
an industry-wide pension and welfore fund), but grosses are net:
i.e. exclusive of taxes.

Asterisk denotes show had cutrate tickets in circulation.

*Blood, Sweat and Stanley Poole.

*Blood, Sweat and Stanley Poole, Morosco (C) (5th wk; 36 p) (\$6.90-\$7.50; 999; \$41,960) (Darren Mc-Gavin), Previous week, \$14,288. Last week, \$13,487.

Camelot, Majestic (MC) (48th wk: 385 p) (\$0.40; 1.826; \$84,000) (Julle Andrews, William Squire) Previous week, \$33,962, with Helena Scott subbing for the va-cationing Miss Andrews. Last week, \$71,667.

Caretaker, Lyceum (CD) (5t) wk; 37 p) (\$6.90-\$7.50; 955; \$32,582 (Donald Pleasance, Robert Shaw Alex Davion). Previous week, \$27,

Last week, \$23,902.

Carnival, Imperial (MC) (30th wk; 236 p) (\$8.60; 1,428; \$68,299) (Anna María Alberghetti). Previous week, \$68,428.

Last week, \$68.428.

Come Blow Your Horn, Atkinson (C) (37th wk; 293 p) (\$6.90-\$7.50 1.090; \$43.522). Previous week \$30,163.

Complaisant Lover, Barrymore (C) (1st wk; 5 p) (\$6.90-\$7.50; 1,067; \$42.000) (Michael Redgrave, Googie Withers, Richard Johnson).
Opened last Wednesday night (1)

to four favorable reviews (Chapman, News; Gilbert, Mirror; Kerr, Herald Tribune; Nadel, World-Telegram), one so-so (Watts, Post) and two unfavorable (McClain, Journal-American; Taubman, Times).

Last week, \$24,013 with parties for five performances and one pre-

Cook for Mr. General, Playhouse (C) (3d wk; 20 p) (\$6.90-\$7.50; 944; \$37,000) (Bill Travers). Previous week, \$13,567.
Last week, \$8.441. May close next Saturday (11).

Do Re Mi, St. James (MC) (41st wk; 328 p) (\$8.60-\$9.50; 1.615; \$69,-500) (Phil Silvers). Previous week. \$55,749. Last week., \$46,221.

Evening With Yves Montand, Golden (Solo) (2d wk; 13 pl (56.90-\$7.50; 773; \$27,500). Previous week, \$23,561 for six performances. Last week, \$28,690 for seven per-formances.

*Far Country, Music Box (D) (31st wk; 247 p) (\$6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Lüdwig Donath). Previous week, \$19,433. Exits November 25 to tour. Last week, \$16,007.

From the Second City, Royale (R) (6th wk; 47 p) (\$6.90-\$7.50; 999; \$41.158). Previous week, \$13,444. Last week, \$12,035.

How to Succeed in Business

(Alired Drake).

Opencd last Thursday night 2) to two favorable notices 'Coleman, Mirror: Taubman, Times', four unfavorable (Chapman, News; Kerr, Herald Tribune; McClaim, Journal-American; Watts, Post, and one inconclusive 'Nadel, World-Telegram)

Last week, \$52,534 with parties for four performances and one preview.

Kwamina, 54th St. (MD) (2d wk; 16 p) (\$8.60; 1.434; \$60.000). Pre-vious week, \$30,532 with parties. Last week, \$22,300 with parties.

Let It Ride, O'Neill (MC) (4th wk: 28 p) (\$9.80; 1,050; \$54.508) George Gobel, Sam Levene). Pre-vious week, \$37,237 with parties. Last week, \$37,120 with parties.

Mary Mary, Hayes (C) (35th wk. 276 p) (\$6.90-\$7.50; 1,139; \$43.380) (Barbara Bel Geddes, Barry Nel-son, Michael Wilding). Previous week, \$43,432. Last week, \$43,428.

Milk and Honey, Beck (4th wk; 31 p) (\$8.60-\$9.60; 1.280; \$63,400) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, \$61,328 Picon). Previous week, \$61.328 ith parties.
Last week, \$60,622 with parties.

*My Fair Lady, Hellinger (MC) (294th wk; 2,342 p) (\$8.05; 1.551; \$69,500) (Michael Allinson, Margot Moser). Previous week, \$46,367. Last week, \$40,358.

Purlle Victorious, Cort (C) 6th wk; 44 p) (\$6.90-\$7.50; 1.155; \$41.-000). Previous week, \$18,553. Moves Nov. 20 to the Longacre. Last week, \$18,545.

Sail Away, Broadhurst (MC) (5th wk; 39 p) (\$8.60-\$9.40; 1.214; \$58.-136). Previous week, \$58,161 with parties. Last week, \$57,950.

Shot In the Dark, Booth C) (3d wk; 21 p) (\$6.90-\$7.50; 807; \$33.000) (Julie Harris). Previous week, \$32,685 with parties not a house record as indicated in Variety last week. High mark is \$34,586 set by "Tenth Man."

Last week, \$33,000 with parties.

Sound of Music, Lunt-Fontanne (MD) 197th wk; 772 p) 1\$9.60; 1.407; \$75,000 (Martha Wright). Previous week, \$72,644.

Last week, \$61,549.

Unsinkable Molly Brown, Winter Garden &IC) (53d wk; 420 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tam-my Grimes). Previous week, \$62,278.

Last week. \$52.907.

Write Me a Murder, Belasco (D) (2d wk; 12 p) (\$6.90-\$7.50; 967; \$38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Giffiest. Previous week, \$24,443 with parties for four performances and two previews.

Last week, \$33,904 with parties.

Closed Last Week

Closed Last Week
Garden of Sweets, ANTA 'D)
(1st wk; 1 p) (\$6.90; 1,185; \$47.000)
(Katina Paxinou).
Closed Oct. 31 at an estimated
loss of its entire \$150.000 investment after opening that night to
a unanimous thumb-down 'Chapman, News; Gilbert, Mirror; Kerr,
Herald Tribune; McClain, JournalAmerican; Nadel, World-Telegram;
Taubman, Times, Watts, Post.
Last week, \$3,770 for sole performance.

formance

Opening This Week

Opening This Week
Gideon, Plymouth 'D-T' : \$7.50;
999; \$45.000' 'Fredric March,
Douglas Campbell'.
Fred Coe and Arthur Cantor
presentation of play by Paddy
Chayefsky, Capitalized at \$150.000,
opens tomorrow night 'Thurs.' at
a cost of approximately \$100.000
and can break even at around
\$23,500.

CASTING NEWS

Following are available parts in upcoming Broadway, of-Broadway, and touring shows, as well as ballet, films, industrial and tele vision shows. All information has been obtained directly by the Vaniery Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to true a wild goose marathon. This information is published without charge.

charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (Cr Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

LO 3-4370. Available parts: man.

30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing

and dance very well; man, 35-40,

Madison Ave. ad exec; man, fat,

Madison Ave. ad exec; man, 1at, small town exec, must sing; man, 30's. evangelist, must sing; man, acrobatic, must sing and climb walls to play carni entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme. 20's, bosomy, must sing and dance; various others including evangelists.

carni types, and male and femme characters. Mail photos

characters. Mail photos and resumes, through agents only, c'o

"Glants, Sons of Glants" (D).

"Giants, Sons of Giants" (D).
Producers, Charles A. Totero &
William F. Cioffi (60 E. 42d St.,
N.Y.: YU. 6-0990). Several parts
available for men and women,
dramatic performers, 40's. Apply
through agents only or call above
number for appointment.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Part available for a 14

axe, multiple femme, 20's, dance; ev

resumes, throug above address.

Legit

BROADWAY

"Happy Happy Happy" (MC) Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N. Y.;



gament hopes to make your money grow and takes what oney grow and takes wh it considers sensible risks in that direction.

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City & Stal

JU 6-5570). Part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD. Producer, Newburge-Porter Prof. "19 Broadway, N. Y.; JU Available parts: femme, 22 Aail, lyric soprano; femme, 50 s, strong personality; male, 50-60, timid: three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing, Mail photos and res-"She's got a gimmick— TALENT!"



MARY HUR

strippers with gimmicks perform in what can be de-ne showstopper." — The Cincinnati Post & Times Star -The Cincinnati Post & Times Star

"... a few minutes into the second act the lid was lifted right off the theater." "A grander, more talented trio of strippers never graced the burlesque stage... Each is a pure delight ..."

- Pittsburgh Post Gazette

"The hit of the show . . . "

"An immortal trio . . . In costume, deportment and lines . . . tremendous." - The Indianapolis Times

'To sharpen the drollery . . . three young women, hoping to encourage Gypsy, sing 'You Gotta Have a Gimmick,' and perform the most riotous bumps and grinds seen in the theater in years. (Mary Hurt) . . left the audience aching with loughter."

—The Indianapalis News

The musical numbers are superb, particularly . . . the hilarious 'You've Gotta Have a Gimmick' . . ." — Fabulaus Las Venns Managine — Fabulous Las Vegas Magazine

-See Her as "MAZZEPPA" in "GYPSY" Nov. 13 through Dec. 2 FORREST THEATRE, Philadelphia

umes, through agents only, above address

"Place Without Twilight" (D) Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Put It In Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme re-

available for male and femme revue types. Mail photos and resumes c/o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Time Is a Thief" (D). Producer.

resumes to above address.

"Time Is a Thlef" (D). Producer, Beverly Zarling (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: femme lead, 50%, småll, producharacter woman; character man, 30% småll, meticulous, character femme, 45, plump; character man, 30% solid, rugged; man, 30%, tall, wirey; two juves, 12-14. Mail photos and resumes, threigh agents only, c/o above address. agents only, c/o above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520. Part available for a Negro actor, 24-29, who speaks flu-ent German, nice looking, mascu-line, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

"We Take the Town" (MD). Pro-"We Take the Town" (MD) Producer, the Stuart Company (883) Seventh Ave., NY, CI 7-0725). Available parts: man, 32, fair enthusiastic, swaggering, must sing and move well; femme, 25, dancer-actress-chest singer, dark, luscious, volatile; femme, 20, auburn hair, delicate, eager, soprano; man, 60, little, bird-like features, softspoken, non-singing, can be bearded; man, 28, non-singing, aristocratic, weak-looking, ineffectual; tenor, 30-40, skinny, poetic; man, ed; man, 28, non-singing, aristo-cratic, weak-looking, ineffectual; tenor, 30-40, skinny, poetic; man, 38, singer-dancer, squat, swarthy, cruel; man, 35, non-singing, tall, straight, reserved; boy, 10, act, sing and play bugle; boy, 12, angelic choir voice; femme, 14, singer; femme, 7; male singers; an old peasant man and an old aristo-cratic man, four young men, all must act, femme singers: two mature women who must act, four young girls; six young femme dancers; men dancers of all sizes, shapes and descriptions. Mail photos and resumes c'o above address.

OFF-BROADWAY

"All Kinds of Giants" (MC).
Producer, Noel Weiss (c/o SavanLevinson Agency, 20 E. 53d St.,
N.Y.; PL 2-1360). Available parts:
character comedian, 40-50; man,
25; man, 25, under 5 feet, 6 inches
tall; soprano, 18-22, pretty. All
must sing. Mall photos and resumes
or call, above information.

"Attitudes" (R). Producer

"Attitudes" (R). Producer, Michael F. Goldstein (10 W. 65th St., N. Y.; SU 7-4774). Parts available for male and femme actors 18-35, who can sing and have comedy ability. Mail photos and resumes c/o above address.

resumes c/o above address.

"Banker's Daughter" (MC). Producers, Claire Nichtern & Paul Libin (61 W. 9th St., N. Y.; AL 4-3536). Available parts: man, 40's, charming rascal; femme, 21, attractive, willful; man, 25-35, clerer, comic; leading man, handsome barltone, artistocratic; lyric soprano, attractive, aristocratic; aristocratic; 10's gentael; boy rotund er, comic; leading man, handsome barltone, artistocratic; lyric so-prano, attractive, aristocratic; femme, 50's, genteel; boy, rotund, naive; character man, ruddy sea captain. Legit voices only. Mail photos and resumes c/o above ad-

photos and resumes c/o above address. Don't phone.

"Black Monday" (D). Producer,
William Hunt (c/o deJoia, 350 W.
12th St., N. Y.). Available parts:
several males, white and Negro,
20-50. all types; white girl, 13-14;
Negro boy, 13; white boy, 9-10;
one white and one Negro femme,
30-35; several non-Equity children.
All must have good Southern
accents. Mail photos and resumes
c/o above address.

"Difficult Woman" (tentative

c/o above address.

"Difficult Woman" (tentative title (MC). Producer, Nik Fatula (135 Central Park W., N. Y.; SU 7-5522), in association with Donald C. Fetzko. Parts available for male and femme opera-trained stngers. Latin types. Must be good sight readers and know har-

mony. Mail photos and resumes c/o above address. Include range.

"Happy Reviewers" (R). Producers, George Gersener & Ken Gaston in asso. with Richard Roffman (c/o Gaston, 1514 Metropolitan Ave., Bronx 62, N. Y.; TA politan Ave., Bronx 62, N. Y.; TA 2-5105). Parts available for male and femme experienced musical comedy performers. Mail photos and resumes c/o above address; no phone calls.

"Not While I'm Eating" (R).
Producer, L. A. D. Company (c/o
Lenny-Debin Agency, 140 W. 58th
St., N. Y.: CI 5-4157). Available
parts: leading male singer-dancer,
20's; character man, 20's, singerdancer. Apply through agents only
by calling Walter cer. Apply through agents only calling Walter Perner, above number.

"South of Heaven" (MD). Producer, Lance Barklie (53 E. 65th St., N.Y.). Available parts: lead femme. 45, strong legit voice; lead man, 20's; femme comedy lead, 30's, scrawny; ingenue; man, 40's, likeable villain; boy, 12, wild, precocious. All parts are Negro. Mail photos and resumes c o Glasser, above address.

"Two By Same

"Two By Saroyan" (D). Produc-"Two By Saroyan" (D). Produc-ers, Shelly & Barry Gordon (20 E, 53d St., N.Y.; PL 2-1360). Avail-able parts for future possible re-placements: character man, 20-55; two Puerto Rican-looking young men who play the guitar and sing: two Negro young men, strong, mus-cular; boy, 8; male midget; three femmes, 18-25, pretty. Mail photos and resumes c'o James Hay 'East End Theatre, 85 E. 4th St., N.Y.).

"Whom the Gods Love" (D).
Producer, D'Arcy Productions (66
W. 46th St., N.Y.; JU 2-4860, Ext.
63). Part available for young, Latin
type femme for lead. Apply type femme for lead. Apply through agents only, c/o Scotti D'Arcy, above number.

TOURING

"Carnival" (MC. Producer, David Merrick '264 W. 44th St., N.Y.; LO 3-7520). Parts available for two male fire jugglers, a dwarf who sings well and a tall man plays the trumpet well and sings. Contact Peggy Shields, above number.

"World of Suzie Wong" (D), Producer, David Kitchen (118 W. 79th St., N. Y.; TR 4-7760: Replacement parts available for a young, at-tractive Oriental femme and several American blonde sailor types, 21-25, for bus and truck company. Call Ed Douglass, have number 11 a.m.-3 p.m., Monday-Friday.

Television

"Bozo's Circus" (children's show "Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions 410 S. Michigan Ave., Chicago, WA 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area. in Chi area.

"Camera Three" "Camera Three" (educational-dramatic series). Producer, CBS 1524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

wBBM-TV, Chicago, (630 N. McClurg Ct., Chicago, (WH 4-6000). Parts available for male and types, for 38-week series of drama workshops plus four to skx prime time original dramas. Must be from Chl. Mall photos and resumes c/o Program Dept., above address.

with experience as cosmetic demonstrators, charm school tecahers, et al. Mail photos and resumes or film clips, c/o above address.

Films

"Acquaintance" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: femme, 20's, attractive; man, 25-30, tall, attractive; man, 40's, continental type, Mall photos and resumes c'o above address. address.

"To Kill a Mockingbird" (D). Producers, Alan Pakula & Robert Mulligan, in association with An-thony Productions (Universal Picthony Productions (Universal Pictures, 445 Park Ave., N. Y.; PL 9-8000). Available parts: girl, 6-8, tomboy; boy, 6-8 and boy, 9-11. They must be typically American looking and should be able to speak with a Southern accent. Applicants will be seen by appointment only through agents, c/o Alice Lee Boatwright, above address.

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Shows Out of Town

scenes, and clever direction by Garson Kanin. The plot deals with an Albany

rine plot deals with an Albany newspaper girl who flees to her brother's apartment in New York to escape an urgent suitor. She meets a Philadelphia newspaperman who also has romance on the brain. The usual complications ensue to the accompaniment of bright dialog.

bright dialog.

The plot thickens when the Albany suitor finds his fiancee-to-Albany suntor midds mis nancee-to-be and current boy friend in an apparently compromising situation. Everything works out to a happy ending, with the entire action tak-ing place on a rainy Sunday in New York.

The cast of six, under Kanin's knowing direction, does credit to the laugh-laden script. Pat Stan-ley and Robert Redford carry the

ley and Robert Redford carry the show in bright portrayals of a girl confused on the modern day moral code and a guy who finds the female eternally complex.

Miss Stanley, especially, gives the show a sustained lift in the desire to live it up in order to win her man. Conrad Janis, as the philandering brother, makes a good impression, and others in supporting roles are Sondra Lee, Pat Harrington Sr. and Ron Nichols.

"Sunday in New York" is a farcical conedy that succeeds.

Klep.

A Man For All Seasons

A Mam For All Seasons
Philadelphia, Nov. 7.

American National Theatre & Academy presentation of Robert Whitehead & Roger L. Stevens production of two-act drams by Robert Bolt. produced by an Interest of the Philadelphia of th

It is difficult for a play to be discursive, argumentative and ex-citing all at the same time, but such difficulties in juxtaposition are overcome by "A Man for All Seasons."

Seasons."
With the aid of acting close to inspired, direction (by Noel Willman) which is fluid and graceful and conscious of high points, and a production background (by Motley) which is dexterous in what may be called cunning simplicity, this London hit by Robert Bolt began its American career at the Walnut with every omen for success.

main's relationship with his family and his friends, as well as his reinds, as well as his enemies.

While martyrdom earned his didnering martyrdom. In content martyrdom. In addition to being a companion of Erasmus and other learned men of the era, More was also a lawyer and kind of sophist in a curious sense, he was a royalist and particip have din a major key, the principant to the higher meanings to the king who evered him with intrustration. There is great with in many of his maneuverings—the humorist and this quality brings sound like an aphorism. The authorism and the fateful pace of thor seems to have gone right.

Sunday in New York cenes, and clever direction by arson Kanin.

The plot deals with an Albany lewspaper girl who flees to her rother's apartment in New York o escape an urgent suitor. So escape an urgent suitor shere a philadelphia newspapernan who also has romance on the rain. The usual complications must to the accompaniment of some to the accompaniment of the scale of supremacy, consent—to the act of supremacy.

Church. More retains this allence—which emphatically did not give consent—to the act of supremacy, making Henry the ruler of the church and the act of succession which dictated the progress of the tudor regime.

There are many temptations for More to abjure, promises of high rewards—for then as now, the approval of a truly honest man was regarded as the most powerful shield for evildeers. And being human and not too sure of his physical courage, Sir Thomas uses the twisting and turnings of his legal background but in the climax he remains true to his soul and the oath all the more powerful because he wouldn't take it.

There is a performance of amazing virtuousity from George Rose who, as "the common man" assumes many guises—majordomo jailer, boatman, information seller and above all, cockney commentator not only on the plot backgrounds, but on the characters concerned. Definitely a fugitive from More's "Iltonia." Rose hrings a

cerned. Definitely a fugitive from More's "Utopia," Rose brings a sardonic sense of humor to the

role.

In one brilliant scene, Keith Baxter demonstrates that the young
and far—from-Holbe in Henry VIII
could be a menacing as well as a
merry monarch. Albert Dekker
plays the bluff Duke of Norfolk,
turned away from friendship by
More because of the peril in such
friendship. And he responds with
power.

Murd.

Daughter of Silence

Daughter of Silence
Philadelphia, Oct. 31.
Richard Haliday presentation of drama in two acts (13 scenes), by Morris Lawest, adaptied from his own novel of the fame to the second of the fame to the f ario
Intonio
Intonio
Iscolini
Francesco
Jeodato
Frasecutor
Fresident of Court
Clerk of Court Al Viola
Emlyn Williams
Dino Terranova
Paul Rufo
Frederic Tozere
Geoffrey Lumb
V. D. Hughe erk of Court V. D. Hughe
igi Vincent Bagetta
of. Emilio Galuzzi... Joe De Santis
ddalena Barone Barbara Hayes
hers Robert J. Lance, Allan Frank,
Al Viola, Frank Savino, Lynn Morris

what may be called cunning simplicity, this London hit by Robert Bolt began its American career at the Walnut with every omen for success.

For Sir Thomas More, the protagonist of the drama, is indeed a "Man for All Seasons," a man steadfast in his honor, mindful of the glory of his God, stubborn in his opinions yet medest in the imposition of his will and above all conscious that a man's oath is the equivalent of a man's soul.

As played with an eloquence all the more effective because his voice is seldom raised, Paul Scofield—imported, as were several of the other players, from the London cast—bridges the distance hetween the era of Henry VIII to the present in his picture of Sir Thomas as a man who will not stain his good reputation by lending it to an expedient policy which is abhorent to him.

Lest it seem that the play is all grandeur, nobility and ringing affirmation of faith, let it at once be said that the very human side of Sir Thomas is revealed under Scofield's adroit portrayal in the man's relationship with his family and his friends, as well as his enemies.

While martyrdom earned his seanonization, More—as far as Bolt's interpretation is concerned—was far so superborder and there is a strong performane with turns into melodrama in "Daughter" of Silence," the media through the turn in "Daughter" and present indications are that rewriting is needed. Australian writer West has again to the other players, from the London cast—bridges the distance hetween the era of Henry VIII to the present in his picture of Silence, "The author has gone on a do-it-yourself kick for Tank Staged the Justine and present indications are that rewriting is needed. Australian writer West has again the stage at the feature for the stage by portion and present indications are that rewriting is needed. Australian writer West has again to the consumer of the Mexican locale, while Jean Rosenthal has devised the lighting and Noel Taylor has supplied the costumes. Dave.

There is undoubted audience interest in the story of the 19

along with this plan and has tossed

along with this plan and has tossed in a few literary clinkers of his own and others.

The over-emphasis of the leads serves to highlight the shrewdly realistic playing of Frederic Tozere as the prosecutor, Joe De Santis as the psychiatrist and Geoffrey Lumb as the president of the court.

as the president of the court.

Janet Margolin is affecting as
the beautiful but addled defendant.
But something has to be done
about the slaying scene in which
she fires a volley of caps at the
deserving victim. As a shock device it draws laughs. Statuesque
Irene Dailey has the muddled role
of the cheating wife responsiblefor all of the young lawyer's outof-court anguish.

of-court anguish.

Oliver Smith has contrived an all-purpose set, which with smooth rolling props and drors, provides for a half-dozen scene changes with minimum interruption.

Gagh.

Charles Bowden presentation of drams in Iwo acts.

Charles Bowden presentation of drams in Iwo acts.

Staged by Frank Corsaro: setting, Oliver Smith: lighting, Jean Rosenthal; costumes, Noel Taylor; associate producer, Violla Rubber; Ludio effects, Edward Beyer.

Alam Webb: features Parick O'Seal, Opened Nov. 3, '61, at the Auditorium Theatre, Rochester.

Maxine Faulk

Batter

Batter

Panche

Panche Batte Daviderium

Bette Davide

James Farentino
Christopher Jones
Patrick O'Neal
Theseus George
Heinz Hohenwald
Levy Landau
Levy Landau
Laryssa Lauret
Patricia Roe
Margaret Leighton
Lan Bradbury
Alan Webb
Louis Gus Pahrenkopf. rr Pahren au Fahren olfgang Hilda Judith Fellows Hannah Jelkes Charlotte Goodall Jonathan Coffin Jake Latta

The new Tennessee Williams drama, "The Night of the Iguana." playing a three-performance breakin stand Friday-Saturday (3-4) in Rochester. offers another of the author's compassionate. combinations of beset characters and earthy lines. The play is skillfully cast, but will presumably undergo considerable revision before its Dec. 28 opening on Broadway.

The title refers to a large lizard

The title refers to a large lizard whose meat is considered a deli-cacy in Mexico. The locale of the drama is the Mexican resort, Acadrama is the Mexican resort, Acapulco, where the tough-talking-pulco, where the tough-talking-lady proprietor keeps an iguana tied under the porch of her tourist hotel. There is obviously supposed to be a symbolic connection be-tween the captive lizard and a drunken unfrocked preacher domi-nated by the woman hotelkeeper.

nated by the woman hotelkeeper.
Bette Davis gives a colorful performance as the sex-urged hotel owner, although, in terms of audience interest, she has too little to do in the second act. English actress Margaret Leighton is topstarred as a 40-ish New England spinster. a water-color artist who visits the spot and is attracted by the depraved expastor, and her playing gives effective tension to the second act.

English actor Alan Webb. third-

Off-Broadway Reviews

Go Show Me a Dragon

Hanneford Productions, in association with Jerry Feldman, presentation of a new three-got drama by Gene Feldman of the Continuent of

Because English professor Gene Feldman helped edit "The Beat Generation and the Angry Young Men" it seems natural that as a playwright he concern himself with beatniks. It doesn't look as though his play, "Go Show Me a Dragon," will be around very long, however.

The rather special audience will have to hurry to the new and comfortable Midway Theatre in W. 42d St., to see these dramatized reflections on the far-out generation. A difficulty with the discourse is that Feldman has not resolved his point of view in theatrical terms.

point of view in theatrical terms.

Into a Coast beatnik colony comes a famed poet, loaded on scotch and intending to say that way. Among characters at the beat ranch are types varying from the norm to the way out, man: Feldman has set up a cross-section, with the tippling versifier as actalvet. catalyst

Had the author crystallized his Had the author crystallized his point of view the message would be clearer. Is he most concerned with the middleaged writer's young mistress, who sees herself as rescuing the "half-dead lemmings" from the ravages of the sea of life? Or do his sympathies lie with the earnest professor, representing the norm, who would save her?

norm, who would save her?

Does he see the angry poet who
dies a mundane death as representative of something important in
our times? Is the self-appointed
shepherd of the strange flock wasting or using his life? Does the
notorious visitor represent God or
devil?

devil?

Philip Lawrence, as the drunken writer, breathes fire into the proceedings, while Sharlene Stevens. as the mistress, gives a sense of earnestness and inner strife. Though Michael del Medico, as the professor, has been awaited to

earnestness and inner strife.
Though Michael del Medico. as the
professor, has been permitted to
overplay his heavy scenes, for the
most part his performance has
credible urgency, while Joseph Bird
tends toward too-heavy intensity
as the quondam poet and keeper
of the beats.

Sol Serlin's portrait of a hustling
art patron has rugged integrity,
Howard Scott, Richard Higgs and
Molly McCarthy are outspokenly
"gone" as exhibits of the beat generation, while Lawrence Pressman, in the awkward part of a
talented and torn youngster, has
bewilderment and drive.

Apparently "Go Show Me a
Dragon" says there are no dragons
left to fight. Feldman seems to indicate that this can beat the hipsters before they start, yet the
denouement of his strange play belies the theme.

Geor.

lies the theme.

D Marry Me!

Lity Three presentation of musical comedy lines of the little comedy little c

scenic environment:

But many scenes, a number of them ones that Goldsmith wrote, are downbeat enough to offset the high snots. There are moments of good theatre if an audience will remain patient and alert.

"O Marry Me!" is functioning with high standards when Elly Stone, as a breathless maiden dying to be seduced, flutters her eyelids over her not-so-insenuous eyes at her lover; when Ted van Griethuysen, in the same role he played last season in the Phoenix Theatre revival of the original straight play, the suitor with impassioned ardor for chambernmaids but with gentry, woos a young woman of quality; when Joe Silver, as a mottled, grumpy host chunters "I Love Everything That's Old"; when Leonard Drum, as a mottled, when Leonard Drum, as sentited with sent the silver of the silver of the silver. as a mottled, grumpy host chun-ters "T Love Everything That's Old"; when Leonard Drum, as a smitten swain, and the sifted Miss Stone, do a satiric duet, "Perish the Baubles."

There are interludes, however, sometimes lengthy, when the cast's personability, sense of style and mettlesome spirits do not fuse into the level of comedy Goldsmith

Although Chevi Colton has effer-Attnough Chevi Cotton has effer-vescent sweetness in the role of the handsome daughter whose per-son and dowry are catches, she has difficulty giving fall dimen-sion to the role. James Harwood, zs the ubbroitous, eb lient "Luppo-kin." and Muriel Greenspon as his xin." and Muriel Greenspon as nis-effulgent mother, have trouble conveying the devil-may-careness of the rollicking humor. It is a boon to these actors when Miss Pergamen's book comes to the rescue with lyric and song.

Helping performance-wise and decoratively respectively in lesser stints are Frank Echols, as the young suitor's faithful father, and Caroline Rausch, as a comely Rausch, as a housemaid.

housemaid.

Very useful is the piano-flute-clarinet-cello accompaniment. Together with the vivid Herbert Senn-Helen Pond settings, and the sumptious regency costumes designed by Sonia Lowenstein, a quick for-the-evening transition to the fanciful world of Oliver Goldsmith is achieved

Director Michael Howard

Director Michael Howard has been resourceful in his staging, has kept good pace and created atmospheric authenticity. But the delights he has found in "O Marry Me!" are not sustained or fulsome.

The Merry Widow

The Merry Widow
David Lipsky presentation of the American Savoyards revival of a three-act operetta, with music by Fianz Lehar, hook by Victor Leon and '-co Stein, and English lyrics by Adrian Boss. Staged by Molter Michell Creic, and Sassided by Walter Mitchell Creic, solo choreography, Roni Dengeli settings and lighting, Eugene Rudolft costumes, Michael Mott. Opened Oct. 28, '61, at the Jan Hus House, N.Y.: 33.55 top. Popoff Chitton Steers Malaite Donna Curliff Prince Danilo Thomps Curliff Prince Danilo Mary Ann Staffa Camille de Jolidon James Wilson Marquis Cascada Bruce Carrithers Raoul de St. Brioche George Maldonado Khadja James Spanni Malitza Bonnie Giagow Nova Kovich Sally Birchbead Mish Raymond Allea Zo-Zo Joyce Miko Lo-Lo Roni Dengel Waiter Roni Dengel Dick Stephens Zo-Zo Joyce Mike
Lo-Lo Ront Dengel
Waiter Ront Dengel
Waiter Solo Dancers Roni Dengel, Dick Stephena
Singers, dancers: Lynne Albert, Dave
Andersen, Jay Battle, Alan Boyd, Carolyn
Jenks, Jacqueline Mathews, Ron Nordolanni, John Weaver, Carolyn Webster,

delami, John Weaver, Carolyn Webster.

"The Merry Widow" stay at the Jan Hus House is likely to be brief. In the American Savoyards revival of the Franz Lehar confection, the staging, singing and acting are on a level hardly equivalent of off-Broadway standards.

Although operetta unquestionably creaks with age, it contains musical highlights of pleasant nostalgic value. Unhappily, the cast wallows in the sentiment to the point of stickiness, rather than performing with brittleness and style. There's no law against actors enjoying the show, but first they'd better get the audience into the act.

76

Literati

Viking's New Slate
T. Omas H Guinzburg has been
elected president of Viking Press
to succeed his father, Harold K.
Guinzburg, who died on Oct. 18.
Latter founded Viking in 1925 and continue t as its president until his deat... His son joined the firm hts teat... Hts son joined the firm 1: 1952 and became a vp. in 1960. Other Viking organizational changes Marshall A. Best, with Viking since the year of its found-ing and has been an officer since 1922, becomes chaltman of the executive committee; Charles G. Bulle, the joined Viking as vp. it. 1953 after being executive sec-retary of the American Book Pub-liciers Council, becomes executive vicep esudent: James C. Whelan, controller sure 1957, elected secr-try of the corporation; Alice R. tary of the corporation; Alice R. Guinzourg widow of Harold K. Guinzourg, elected to the Board of Directors.

Guinburg, elected to Directors. Charles Margolin continues as Tressurer, a post he has held since 1984, and Pascal Covici continues as a Director. Two former officers and directors, B. W. Huebsch and May Masses, remain as advisory

editors
The administrators of the Guinzburg Fund and the trustees and executors of the family trust created under Harold Guinzburg's will, which together will own the majority of Viking stock, have stated their determination to carry stated their determination to carry out his hope that Viking would continue as an independent book publisher along the general lines laid down by him during its 36 years, and no change of policy or owner-thp is contemplated now or in the future.

Harper & Row Merger

Harper & Row Merger
Trend toward mergers in the
publishing industry became more
pronounced last week when it was
revealed that Harper & Bros. will
amaignmate with Row, Peterson &
Co. an Evanston. Ill., firm which
publishes elementary and highschool textbooks. Terms of the
merger will be disclosed following
approval by the companies' respective hoards and stockholders.
The merger, according to Har-

tive hoards and stockholders.

The merger, according to Harper board chairman Cass Canfield and Row, Peterson board chairman Gordon M. Jones will create a firm with an annual sales volume in excess of \$23,000.000. It will be known as Harper & Row. Harper

Peterson & Co. was established in 1908.

Leo Carrillo's Memoir
"The California I Love" by Leo
Carrillo Prentice-Hall; \$7.50, is
a four-part history of his native
state by the late screen star, in
collaboration with Ed Ainsworth,
columnist on the Los Angeles
Times. Jacket carries tribute to
Carrillo from Robert Moses.
With unabashed sentimentality,
book traces history of Spanish California, which Carrillo's family
belved to settle: then deals with

book traces history of Spansar Carifloria, which Carrillo's family helped to settle; then deals with Yanqui annexation of the Republic and its golden expansion. In author's ethitusiasm much fact is slighted; considerable fiction is expanded, but since this is personal memoir of a colorful character, issue can hardly be taken. Show biz readers will enjoy recap of Carrillo's theatrical career, and his experiences as goodwill ambassative as well as for dor for the U. S., as well as for California.

Tastefully illustrated by Don Perceval, tome is fitting memorial to an outstanding citizen.

Rodo. ices as goodwill ambassa-the U. S., as well as for

N. Y. Times' Western Edition
The N. Y. Times beginning the
latter part of 1962 will print a
western edition weekday mornings Angeles, simult New York edition. simultaneously with its New

with its New York edition.

Teletypesetter (electronic typesetting: equipment will be used to
set type for the western edition. Operators at keyboards in New York
will produce electronic signals that
actuate automatic typesetting machines in Los Angeles. The same
system is used to set type in Paris

Free to WRITERS

SEEKING A BOOK PUBLISHER
Two fact-filled, illustrated brockures
test how to publish your book, ettest how to publish your book, ettest how to publish your book,
publish your book,
publish your book,
total appraisal. Write Dept. VA.
EXPOSITION PRESS
346 Park Ave. S. N. Y. 16

for the Times' International Edi-

tion.

The western edition will be printed in Los Angeles by the commercial printing firm of Rodgers & McDonald Publishers. Distribution of the edition throughout the Western states will be largely by air.

Andrew Fisher, assistant general manager of N. Y. Times, will be the executive in charge of the western edition and will also continue in his present position.

John B. Olson, V.p-g.m. of the St. Petersburg Times, will be general manager for operations of the western edition in Los Angeles, Olson was controller of the Arkansas Gazette prior to joining the St. Petersburg Times in the same

Managing editor Turner Cat-ledge named Lawrence G. Hauck editor of both the Coast and European regional editions.

Have Lens, Will Travel

Have Lens, Will Travel
After reading Arthur Fellig's
autobiography, "Weegle" (ZiffDavis; \$5., the titlepage billing
'the world's zaniest photographer'
takes on even greater meaning.
Fellig, knight of the Hasselblad,
Zeiss, Polaroid, Rollei, Speed
Graphic, Yashica Pentamatic, Practina, Nikon and Mamiyaflex, all of tina, Nikon and Mamiyanex, all of which he utilizes occupationally al-though the first is his present top favorite, has been a news photog-rapher whose first adventures were told in "The Naked City," later filmed by Mark Hellinger.

Weegee is a legendary lenser who has mugged the famous and wedge is a legentary leases, who has mugged the famous and infamous, and his frank dissertations on how a peeping lens can unbend the great and the wouldbes is but part of this racy, readable tale. Weegee is of a stripe which has probably, gone out with the "artist-photographer," but it is notable that the Halsmans and the Karshes had a healthy respect for this offbeat newsphotog whose dinky office-apartment back of the N.Y. Police HQ is unique also for its lack of telephone. Whenever a paper or a mag or an emergency paper or a mag or an emergency summoned him, usually some cop was the personal courier to rouse him from his invariably unortho-

him from his invariably unortho-dox manner of repose.

His recollections include the fact that he was practically the fact court photographer to Murder Inc. but his peregrinations took him to Hollywood and Paris, and points in between It's an off-beat memoir and fun reading.

Prolific Eddie Bernays
Veteran p.r. Edward L. Bernays,
on the occasion of his 70th birthday this month, will have two
books published. This is in addition
to his memoirs which will be keyed
to being a social history of his

to his memoirs which will be keyed to being a social history of his times. He and his wife, Doris Fleischman, still operate a top p.r. organization.

The two books are an updated "Crystallizing Public Opinion," first published in 1923, reissued by Liveright Pub. Co., successors to Boni & Liveright A 50-page preface outlining the development of public relations since 1923 will be part of the volume.

Bernays' second is "Your Future In Public Relations" which Richards Rosen Press is bringing out as one of its Careers in Depth series.

Monty Woolley Biog
Phyllis I. Rosenteur, who has
worked with Eddie Cantor and
other show biz personalities, has
signed with Harcourt, Brace &
World for a biog of actor-educator
Monty Woolley.
Her "The Singre Women" has
just been published by Bobbs-Merrill L. A. Times-Mirror starts syndication Nov. 28.

Tregaskis' Hula Riast

Author Richard Tregaskis branded the nation's highly-publicized East-West Center, located on the University of Hawaii campus, as a "two-bit adjunct" to a "second-rate university" in an address before the Hospital Association of Hawaii. Hawaii.

Hawaii.

Tregaskis said the project began as a bold and good idea, but the University "attached it as a fifth wheel in a swamp of local university politics" and bungled it.

Visiting correspondent asserted the Center should have been

launched on a crash basis and become a great Federal university; competing with Peking University (20,000 students) and Moscow's

20,000 students) and Moscow's Friendship University—"but we dropped the ball."

He said the U.S. should intensify be propaganda program and suggested that Edward R. Murrow, U.S. Information chief, should be given Cabinet status.

given Cabinet status.

Writer's "fifth wheel" criticism of the East-West Center drew lengthy "tain't true" retorts from Hawair campus sources.

More Mayer-Griffith Books

More Mayer-Griffith Books
Vet film exec Arthur L. Mayer is
running among lecture tours (at
universities) and two show bix
books for Doubleday and Macmillan. Both are in collaboration with
Richard Griffith, film curator of
the Y. Y. Museum of Modern Art.
"The Lunatics Take Over the
Asylum." which started out as the
story of United Artists but has
been broadened into covering the
entire indle motion picture prodution field, is for Macmi lan. The
Doubleday book, "The Stars." will
be a companion or sequel to their

be a companion or sequel to their "The Movies," a kingsize, well-illustrated volume of some seasons back. These two new ones will also wellbe fully illustrated.

Canada's Nat'l Press Club
Canada has its first National
Press Club. Okay for change of
name and status came from Ontario's provincial secretary's department for the Ottawa Press
Club to be National Press Club of
Canada in future. With more than
300 members and prospects of increasing, club will move to new,
expanded quarters soon, overlooking Confederation Square.
Ottawa Press Club had existed,
for 35 years on a purely local basis

Ottawa Press Club had existed for 35 years on a purely local basts but with membership including newsmen (newspaper, AM and ty, publicists and photographers) from all over Canada working in the capital, it was logical for it to become the National Press Club of Canada. Canada.

Dallasites' Stoned

"Stoned Like a Statue." second book by Don Safran and Howard Kandel. is being published today (Wed.) by Kanrom. Dean Martin wrote the foreword, saying he was paged for the job because of his long association, with the book's title marter. title matter.

Authors are both with the Dalias Authors are both with the Dallas Times Herald, Safran a show biz columnist and Kandel in the ad department. In 1960 they teamed on "Nudeniks, or Art Appreciation for the Layman," published by Macaulay.

Japanese Plays

"The Major Plays of Chikamatsu," translated by Donald Keene (Columbia U. Press; \$8.50), contains 11 of Japanese playwright's 130 plays. Dramatist (1653-1725), enjoyed wide contemporary popularity, and his works are still performed in Japan by puppeteers and Kabuki actors. Ten domestic tragedies and one history play comprise this collection. Translator's notes give extensive background material. One appendix deals with puppet performances of plays; another with prostitution as practiced in dramatist's time. Latter is necessary to social understanding of the plays. Book is well-illustrated.

Dr. Keene is professor of Japanese at Columbia

Dr. Keene is professor of Jap-anese at Columbia. Rodo,

Bob Skolsky To Buff
Robert Skolsky, entertainment
editor of the Syracuse HearldJournal and Herald-American, has
left the Newhouse papers to become film critic of the Buffalo
Courier-Express.
No successor has been named by
the Herald.

business and national affairs. He

business and national affairs. He also said he plans to purchase Saturday Night and Liberty, recently bought by Percy W. Bishop, Toronto financier, from Jack Kent Cooke.

Bishop has confirmed that Continental Holdings may obtain a part interest in the magazines but he says he will retain full control and their editorial policies will remain independent.

and their editorial pollcies will re-main independent.

Continental is a new company with strong executive and financial support from the Social Credit political party in Alberta.

Besides Saturday Night and Liberty, the company is negotiat-ing for an interest in the Financial Times, a weekly newspaper pubtimes, a weekly newspaper published in Montreal, Bishop said.

Leonard Slater Roughing It Leonard Slater Roughing It:
Writer Leonard Slater, Iongtime
New York editorial staffer of
McCall's, under editorin-chief
Herb Mayes, has now picked for
himself a "roughing it" assignment as contributing editor to the
monthly. His base will be a villa
in Beaulieu-sur-Mec on the Riviera,
but he will commute to Paris and but he will commute to Paris and London for articles and writers' contacts.

Slater is also working on a book

assignment.

Show Bizites' Cookbo

Show Bizites' Cookbook
A unique communal cookbook
publishing venture is "Pots and
Pans in Palisades" which started
as a PTA project in the hamlet
of Palisades-Sneden's Landing in
New York's Rockland County and,
after three years in the making
and the results of many talents—
artistic and culinary—it has beenpublished.
Among the show biz-literati
kitchen capers, contributing favorite recipes, are Mike Wallace,

Kucnen capers, contributing fa-vorite recipes, are Mike Wallace, Ralph Bellamy, Maurice Evans, Helen Haves, Katharine Cornell, Richard Kiley, Henry Jones, James Daly, Edgar Snow, Bentz Plage-mann.

CHATTER
Sammy Baugh, one of football's alltime greats and currently head coach of the New York Titans, has a hard-hitting piece in the current issue of Elks Magazine in collaboration with Harold Rosenthal,

issue of Elks Magazinoration with Harold Rosentna, N.Y. Herald Trib staffer.
Charles L. Mooney, associate editor and columnist of Albany Knickerbocker News, will be given testimorial dinner Nov. 15 in recognition of his "service through the years to civic projects and the many nice things he has written in his column." The latter appears

years amany nice things in his column." The latter appears four times weekly.

Milt Shapiro, editor of Gun & Sport mag, has written two children's books for Messner: "Beginners Book of Sporting and Hunting Guns" and "The Hank Aaron"

Gins and The Halk Karou Story."

Alan Wayne, director of programming development at CBS-TV, has written a new tome, "Prima Donnas And Other Wild Beasts."

William T. Rives, sports editor, and Thomas J. Simmors, news editor, both promoted to associate managing editors by the Dallas Morning News. Dally also upped Robertson to sports editor and John R. Puckett to news editor. World Pub. Co. has appointed Aaron Asher director and editor of Meridian Books, its quality paperback division, succeeding Arthur A. Cohen, the founder of Meridian and its president until it

Arthur A. Cohen, the founder of Meridian and its president until it was acquired by World in May 1960. Latter also resigned as v.p. of World in charge of Meridian Books. Asher joined Meridian in 1958 as editor, having previously been on the staffs of the University of Chicago Press and Knopf.

Elbridge T. Gerry, banker and civic leader, elected a member of the board of Doubleday.

Columnist George E. Sokolsky's daughter, Dorothy Rosalind, a Barnard senior, engaged to Donald Martin Feuerstein, Harvard Law student and an editor of its Law Review.

to his desk, then ordered home, but now discharged from the hospital. However, can't report back to work until Dec. 1, but gets mail regardless care of the paper. Richard Jackman, president of the Rumford Press in Concord, N.H., which prints some of the country's leading magazines, is one of three New Hampshire citizens who have been honored with certificates of appreciation from President Kennedy for service in the New Hampshire Selective Service System. System.

System.

Lancer Books has set a tv tiein deal to come out with a "Dr.
Kildare" paperback at least twice
a year. On the pic end, Lancer
will paperback "To Late Blues"
in a tie with the upcoming Paramount release.

Yanks' Latin Status

Continued from page, 3

the various moves of the Mex gov-ernment to "nationalize" the in-

erment to "nationalize" the industry.

Most dramatic was the government's purchase of two large theatre circuits, which, in effect, substituted a government monopoly.
Operadora, the government circuit, now
operates a total of 329, houses, including 65, or about half the total,
in Mexico City: Efforts of Operadora to use its strength to advantage in buying U.S. films has been
—and is being—vigorously resisted
by the American firms.
Mexican Studio Lult

The current crisis, in the Mex
production industry also is bound
to have an effect on future major
company business, manana, if not
sooner. While this crisis may result in conciliatory moves designed
to attract increased U.S. product'on
activity south-of-the-border, it's
feared there may also be moves to
cut in on some of the loot being
earned by American product.

Aside from the active, if alling,
Mex production industry, there still
isn't an appreciable amount of local production in any of the othering out between 25 and 30 pix a
year, but few of them-become important boxoffice factors. Largely
through the films of one director.
Leopolde Torre-Nilsson, the Argentine industry recently has been
winning critical kudoes abroad.

In terms of longrange prospects,
U.S. major company execs do not
appear particularly concerned over
the possibilities of, President Kenned's Latin American assistance
pro ram, vis-a-vis "Fidelism."
The 're much more worried about
the pread of television, that panacea of free entertainment which
can ie expected to offer particular
appe il to underpaid masses.

In Brazil there are now 25 tv stations and 1.000 receivers; in Argentina, eight stations and 700,000 receive s; in Mexico, 25 stations and
500,000 receivers, and in Veneceive s; in Mexico, 25 stations and
500,000 receivers, and in Veneceive s; in Mexico, 25 stations and
500,000 receivers and proposition of the phasize grimly, is just the beginning. Unless Latin American
countries are completely free as far
as U.S. films are concerned,
Argentina, ous and stultifying thing it can be in—say—Southeast Asia, or India. violence and nudity are the major

No successor has been named by the Herald.

Hal Clancy Goes Blackstone Hal Clancy, managing editor of the Boston Traveler, has resigned to practice law. Homer Jenks, former editor with the old Coller's and Look in New York, and executive news editor of the paper since 1957, becomes m. e.

Clancy came to the Traveler several years ago from the Boston offices of the old UP, starting as a feature writer and advancing rapidly to the me. post. He studied law at Boston College nights.

Frank Brown, of Calgary, president of Continental Holdings Ltd., says his company is going to publish a mational monthly magazine, The Canadian, 'dealing with laws the laws of the l

Harrah's p.r. Mark Curtiss (ex-Variery), due in Nov. 20 on busi-ness, teeing off with the Friars' luncheon to Alan King at the Hotel Astor. Hotel Astor.

Winter's a-comin'-Charlie Far-

Winter's a-comin'—Charlie Farrell mailing out new season guest
cards to all the "honorary vicepresidents" of the Palm Springs
Racquet Club.
The Elia Molly) Kazans are
tossing a cocktail party Friday
night (10) for playwright-novelist
Robert Ardrey and his actress-wife
Berdine Grunewald.
Prince Rainier and Grace Kelly
marking his taking throne of Monaco by presenting new opera
bouffe, "Il Visconte Dimezzato," by
Bruno Gillet of Paris.
Shelley Berman to cocktail the
British press tomorrow (Thurs.) at
the Blue Angel preparatory to his
planing to London on Saturday
(11) to do a BBC show.
Saul Richman's flackery is now

(11) to do a BBC show.

Saul Richman's flackery is now the hifalutin PRCA, yclept Public Relations Corp. of America with a new East Side address and a "branch" office around the corner. Alexander II. Cohen Junketing a busload of Broadwayites to New Haven next Monday (13) for the Lena Horne date there, with appropriate groceries and beverages en route.

Ford Foundation will pay \$5.000 annual stipends, up to three years, for "apprentice managers" to work with opera and symphonic organization. Up to 30 grants will be bestowed.

with opera and sympnone organization. Up to 30 grants will be bestowed.

Frank M. Thomas elected the 87th Shepherd of The Lambs. Vet actor is the father of Frankie Thomas, juvenile-turned-Hollywood producer and husband of Mona Bruns, the actress.

At a statewide meeting of the Associated Licensed Detectives of N.Y. State. Jack H. Levin, president of Certified Investigations: Inc., was elected executive first vice-president by acclamation.

After 30 years in the Bar Bldg. on West 44th St., the MPAA has leased an entire floor in the new 25-story Morgan Guaranty Trust Co. Bldg., at 522 Fifth Ave. (at 44th St.), and will move in Jan. 1. This year's honorary "Player" is

44th St., and will move in Jan. 1.
This year's honorary "Player" is
author Van Wyck Brooks: last year
it was Brooks Atkinson. Each year
The Players honors a theatrical
or literary figure by electing him
an honorary member of the club.
Paris literary agent George Marton, who came in to attend "Kean,"
coauthored by his stepson Peter
Stone, off to Hollywood for a
week's o.o. before returning with
his wife, Hilda, to their French
base.
Gail Benedict, Savoy Hilton

base.
Gail Benedict, Savoy Hilton
p.r. director, back from businessholiday trip to Montreal where she
conferred with Queen Elizabeth
Hotel manager Nelson Vermette,
slated to succeed Gene Voit at the

Broadway

Ina Claire in town. A solo visitor several times at the Met Opera. Ditto Charlton Heston.

Frank Law marked the reopening of his flackery with a cocktail party at his new office.

General David Sarnoff the next 'fall guy'' of the Circus Saints & Sinners on Nov. 21 at the Waldorf.
Ziegler, Hellman & Ross to rep the performing rights for the New York office of the Curtis Brown literary agency.

Broadway producer Leland Hayward planed to London to see his ailing father-in-law, Lord Digby, I. A. De Seve, prexy of France Films, and the Palacios Family, a (Continued on page 78)

Madrid

By Hank Werba (Gral Sanjurjo 24 Tel.: 2344865) Jose Greco ballet in for a three-week stand at the Teatro Comedia. Price Hall opened the sawdust season with the Maygar Circus from Budapest.

Alfonso Paso's "Let's Tell Lies" at the Beatriz shapes as another solid legit int.

solid legit int.
Add recently opened Hotel Ve-lazquez cabaret to growing list of Madrid latespots.
British film director Alexander MacKendrick in Majorca to screen-

play his next project.

Flamenco noble, the Marquis of Porrinas de Badajoz, set for a long stay at chic Corral de la Moravilla.

villa.

Spanish film producer Ladislao
Vajda returned from Hamburg
where he filmed "The Llar" under

where he filmed "The Liar" under a German banner.

Tony Leblane is playing it four ways as producer, director, star and screen writer of "Los Pediguenos" (Give Me a Handout).

"The Miracle Worker" and "Ocho Mujeres" (Eight Women) have passed the 100 performance mark with excellent prospects for long solid runs.

mark with excellent prospects for long, solid runs,
First Spanish film hit of the current season is "Slempre Es Domingo" (Sunday Every Day), that bowed in to strong critical praise at the Cine Avenida.

The Castellana Hilton Rendezyous Room reopened with Antonio de Ronda topping the bill and with two orchestras—Santa Alita's and Phil Philips" — alternating with dance tunes. dance tunes.

dance tunes.

Pedro Lazaga is now directing a take-off Spanish version of "Oceans 11" for Buhigas. Films under the title of "11 in the Gang" with comics Jose Isbert. Manolo Moran, Juan Jose Menendez and Antonio Orzores in the cast.

Music at the lyric showcase La Zarzuela changed from local light opera to the relatively modern musical. "The Redhead," in which Meyica's singing tern Virma Gon-

sical "The Redhead," in which Mexico's singing terp Virma Gon-zales is being discovered by en-thusiastic Madrid audiences. Legit producer-director Arturo Serrano has Isabel Garces, An-tonio Viço, Rafael Somoza and Julia Cava Alba in rehearsal for Miguel Mihura's "El Chalet de Madame Renard" (Mme. Renard's Country House) at the Teatro In-fanta Isabel.

Minneapolis

London

(HYde Park 4561/2/3)

Ted Richmond came in for last week's charity preem of "Bachelor in Paradise."

in Paradise."
Derek Glynne to N. Y. to gander the new shows; he will also quickie to Hollywood.
London's top women columnists feted by the Variety Club at a Savoy luncheon vesterday (Tues.).
BBC-TV and Metro joint hosts at a Carlion Tower party to launch their new vidpic series, "Zero One."

Clinton Wilder sailed for N. Y. on the Queen Mary last week. Gian Carlo Menotti joined the ship at Cherbourg.
Damon Runyon Memorial Fund has donated \$5,000 to the Variety Club, towards its cancer research scheme for children.
Morris Davis, Metro's new managing director in Britain, introduced to local industry at a Dorehester party Nov. 6 by Charles Goldsmith.
Prince Philip and Earl Mount-

Goldsmith.

Prince Philip and Earl Mountbatten to attend charity preem
of Stanley Kramer's "Judgment
at Nuremberg" at Leicester
Square Theatre Dec. 18.

Las Vega**s**

By Forrest Duke

Dick Contino opened in the Star

Dick Contino opened in the Stardust lounge.

Last Frontier Showbar closed and will be razed for parking area.
Shecky Greene signed a new 20-week pact with the Tropicana lounge for next year.

Kiki Paige, who closed at the Sands-Lounge, opened three days later at the Thunderbird ditto.

Morris Lansburgh signed Dick Gregory for the Bobby Darin show at the Flamingo in February.

Magician - host. Johnny Paul moved from the Newda Club after a year and a half to the next door California Club.

Norwood Smith, who replaced

California Club.

Norwood Smith, who replaced
Bob Alda in 'Guys and Dolls' at
the Royal Nevada here several
years ago, in to see his pals Hank
Henry and Eddie Fox at the Silver Slipper.

Boston

By Guy Livingston (423 Little Bldg.; DE 8-7560)

Billy Daniels singing at Revere Frolic nitery. "Florello" roadshow into Shu-bert Theatre for fourweek stay. Guy Lombardo had record-break-

Guy Lombardo had record-breaking run at Monticello winding up.
Lena Horne in for two weeks with her "9 O'Clock Revue" at the Colonial.
Edyle Gorme and Steve Lawrence at Blinstrub's 1.700-seater where both appeared as singles earlier in careers.
George Clarke, former nitery columnist of Boston Record, writing a book spanning 40 years of show biz experiences.
"Take Her, She's Mine" is new title for "Age of Consent." with Art Carney and Phyllis Thaxter, headed for Shubert Dec. 5.

Norm Prevoit, Pleasure Island veepee, lining up Ricky Nelson and other tv personalities for park's 10,000-seat showbowl during 62 season.

2 season. Dr. Guy Sweeney, Medford based

watched because of limited tuner appeal in France. Controversial French pic, "Les Liaisons Dangereuses," is now completely clear as far as export vlsas go. Astor has it for the U.S. where it likely will keep its French title like other foreign pix before it, namely "La Dolce Vita," "La Grande Illusion" and "Riiffi." This legit season will have five versions of Moliere's "The Miser" (L'Avare) on the skeds, with Jean Meyer doing it at the Palais Royal, Louis De Funes at the Atelier, George Chamarat at the Comedie-Francaise, Favre-Bertin at the Athenee and Jean Vilar at Palais De Chaillot, with the Theatre National Populaire.

Athens

By Rena Velissariou

(47 Kefallinias Str.; Tel. 814348)

Paul Sylbert returned to stage
the play, "The Miracle of Anny
Sullivan," at the Dionyssia Theatre, starring Elli Lambetta,
Aliki Vouvoublabi Crook

Aliki Vouyouklaki, Greek actress, off to Rome with producer F. Finos to confer with director Rudolph Mate there on their next

Margot Fonteyn in with Royal Ballet of London for a few per-formances at the Odeon Heorodus of Attica during the Athens Festival.

Claude Bernard Aubert touring Greece to select sites for his new film, "The Siege," written by him-self in collaboration with Kostas Karayannis and French author Akkisi.

Philadelphia

By Jerry Gaghan (319 N. 18th St., Locust 4-4848)

Pianist Adam Smith at PM Sub-urban is an economics prof at Drexel Institute. Bob Gregory, South Philly bari-tone, opened a two-week run with the Dallas Opera Co.

Two Life staffers at the Venus Lounge, South Philly night spot, for the Wednesday "talent night." Ringling Brothers and Barnum & Bailey to make annual visit here at Convention Hall for week of Nov. 28-Dec. 3.

Jerry Friday einsing best to the staff of the staff of

Jerry Friday, singing-bassist at Alpho Club, leaves soon on a tour of troop installations in Germany, france and Italy.

Stanley Warner moved from 13th and Arch Sts. to Rittenhouse Square, taking new headquarters in the Wellington.

Bill Rodstein sending out a weekly Sinatrama Room Newslet-ter, carrying the latest about Frank Sinatra, culled from the nation's

Sinatra, culled from the nation's press.

Mrs. Ethelyn Thrasher, managing director of the John B. Kelly Playhouse, in California, visiting playwrights Jerome Lawrence and Robert E. Lee. She's producer of their "Turn On the Night" which preemed at the Park tent this summer.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 867906)
Dewey Martin in town. Ditto
Jacques Bar.
Nino Rota penning music score
for "Joseph Desa" (Dmytrick).
John Casserly new ABC bureau
chief here. He was formerly local
INS and Hearts Headline Service

Spyros P. Skouras arrived for studio confabs.

Cameo Playhouse conducting \$40.000 drive to build a new thea-

Joseph E. Levine in from Gotham for preem of "Two Women."

Gil Seton now partnered with Beverly Hills film law firm of Lessia 2. Rernson.

Emett P. Ward upped from assistant to head of Paramount's industrial relations dept.

Robert Agnew. silent pic star, will be production supervisor on AIP's "Tales of Terror."

AIP's "Tales of Terror."

Film employment in California
dipped to 41.900 in September,
from August's 42.300 and July's
43.000.

Hugh French returned from
London huddles with Winston
Churchill, on script for Paramount's uncoming highs.

Hugh French returned trom
London huddles with Winston
Churchill, on script for Paramount's upcoming biopic,
Les Lampson rehired as announcer on KABC's Pamela Mason
daily radio show after ankling
spot four weeks ago following
argument with station execs.

Chicago

Chicago

(DELaware 7-4984)

Steve Kelly joined Marty Janis' pubrel firm.

Don Rogers joined the Al Dvorin Agency.

Hugh Hefner stages screening of "Majority Of One" (WB) at his apartment Nov. 11.

Equity Library Theatre holding its annual showcase for talent buyers at Jack & Jill Theatre next Monday (131).

Marie MacDonald opens fortnight stay at My Lady Feir Key Club (sans femme-only gimmick) (tomorrow (Thurs.).

Hedda Hopper in brief stopover last week to address American Institute of CPA's at Congress Hotel and Sarah Siddon's Society award fete at Ambassador Hotel.

Gertrude Berg accepted annual Sarah Siddon's Society actress of the year award for her role in legit version of "Majority Of One." at award soiree last Friday (3) at Ambassador Hotel.

Albuquerque

By Chuck Mittlestadt (Dian and 4-1596) Ice Capades skedded for sixday

To Capades skedded for sixday booking at Civic Auditorium opening Nov. 20.

Drew Pearson in town to address the New Mexico Education Assn. state conclave.

Agnes Moorehead skedded for one-nighter in Santa Fe in "Fabulous Redhead" on Nov. 19.

Singer-actress Connie Stevens due in to guest-star at U. of New Mexico Homecoming dance.

Grant Loftin. who flacks here for Public Service Co., named prexy of New Mexico Chapter, Public Relations Society of America. Indie radio station KQEO peddled for \$300,000 to Swanco Broadcasting Co., subsid of Swanson Foods.

Jeter Bryan, editor of Carlsbad

Foods.
Jeter Bryan. editor of Carlsbad
Current-Argus for past six years,
has ankled post to serve as publicity director of Ed Mead-for-governor campaign in state.
Belen. small city just south of
Albuquerque, last week got its
first radio station. Indie outlet,
with 250 watts, is owned and operated by Carter Waid, longtime New
Mexican newsman. Call letters are
KARS.

KARS. KARS.

Broadway Theatre League of Albuquerque now selling tickets for first season planned this fall, at top of \$17 for four shows, including "Thurber Carnival." "Mary Stuart." "Best Man" and "Critics Choice."

Cleveland

By Glenn C, Pullen
(MAin 1-4500)
New downlown Copa Club gets
Johnnie Ray Dec. 16 for two weeks.
Pianist-composer Hamish Menzies, now a family man with home here, formed new trio for Hal LaPine's Club.

LaPine's Club.

Rose Murphy trio kicked off new show policy for Club D'ville, in which Joseph Giamo is Carole Brandt's new partner.

Herbert von Karajan conducting Berlin Philharmonic here in benefit performance for Cleveland Orchestra maintenance fund

Tyree Glenn jazz mythet in lead

chestra maintenance fund
Tyree Glenn jazz quartet in local
bow at Musby Wexler's Theatrical
Grill, competing against Jack Teagarden combo at Hickory Grill,
Buddy Cole trio at Kornman's
Front Room and LaPlata sextet at
Alpine Village.

Hollywood

Murrow on U.S. Pix

a new tais. Films may provide a their lives they hardly stand up high level of audience enjoyment at the same time convey an existing high level of negative impressions about the U.S. Because I wonder if on occasion you do not at menus, like the extremities of southering is no reason to feed the trut to the exclusion of all else Cardinen like candy. They'll could not menus his right mind would preserve a deet of chocolate bars at the cream.

Self restraint and control make as healthy cultured is southered abroad of our land is for abraics and accordance of the control in the mass conceved abroad of our land is for abraics and healthy one, and soft istraint may nowadays be a good prescription.

self restra at and control make a healthy child I segment that the invise commerced abroad of our land is for always a healthy one, and soft istraint may nowadays be a good prescription.

"If a man totaliv ignorant of America were to judge our land and its civilization based on Hollywood alone, what conclusions do

and the evaluation used on former wood alone, what conclusions do yet think he might come to? Opin-ions might differ I for one am not optimistic about the result. Preposterous, you say. It is en-ter animent. People see it, accept

ter animent. People see it accept it and judge it on the basis of light fieron alone. They must know that the West is not wild, that we do not live with horior, that terror, sex, sin and violence is not the duly way of American life, that there is another side to our land than all this celluloid make-believe. "I suggest they do not know the contrary."

Murrow was particularly veheating the desired of the contrary.

contrary."

Murrow was particularly vehement about the effect of American product in underdeceloped areas such as Africa. Noting that the large illuterate masses in Africa have a high proportion of filmgoers, he asked:

"Are you satisfied with the more

goers, he asked:
"Are you satisfied with the way
you have pictured America as a
place to live." I shall resist the
temptation of adopting the critic's garb and reciting an indictment of alleged movieland ills. But I shall

alieged movieland ills. But I shall make one comment.

'There are many people abroad who think that Chicago is still wracked by gang warfare, that the West is still wild, that beyond the Mississippi lie badlands still perilled by warring Indians, that all other Americans live in penthouse apartments, drive limousine-dimension conjuntibles wear tailored. apartments, drive limousine-dimen-sion convertibles, wear tailored furs, and that any woman without a 40-inch bust and 20-inch waist and any man not gilded with the golden head of Adonis must not be

an American.
"How do they know all this? They say they saw it in the movies." Heaping it on, Murrow continued: "Going even further, many Africans regard Hollywood films as preams regard Hollywood films as portraying an African Adam and Eve living in an American conceived Garden of Evil. Many Hollywood films paint Africa as being only untracked jungle, ferocious tribesinen, savagery and ignorance dominating an existence of squalor herical and the same and the squalor herical squalor her by people rooted in their own primitiveness."

Murrow handed down this in

Murrow banded down this induction of an American film which he did not name:
"One American film companie, for an Arican pile, there as he is tree New York City to Arica for its picture. The nessure is piled, will acinals are a hope among Arrives, and trey should be provided tometre. A trican timesome in good, dress and varyance carry spears and varyance carry spears and varyance carry spears and visits and dance in a background of shorts and warverness, the message: Africans are a unifically porture. caes are as unintelligent rec-rial lot obsessed with a bloodthirsty best.

I another film.' Murrow con-ast, "an African is "I another film." Murrow continued, "an Arrican is savagely clubbed to death by a member of a rivid tible. The message, bestidit, is the sole prerozative of Africans. Still another film showed an American hunter who left his young son in the care of a trusted Atrican servant but when he returned be found his son slain by a zang led by the same African. The message when Africans work under white men, they are good and peaceful; when the white men leave, violence crupts and they kill.

ktil. This may appear to you to be a meature. But I have earicate, and what they d, no more than some of your pic life they purport to present.

"I try to view this not only

th: ouzh

She thought Balaban "as a towering leader of the industry," was the id-al mun to mobilite policy-makers to a more morally-toned. Holly wood product.

Bon Arrivee

Continued from page 1

Orso, as his guest. The thought-fulness of the gift tipped Joseloff to the potentialities of a fullscaled service, and "Be My Guest" was

born.

Town and Country became interested and will launch the idea to its readers come January. U. S. travel agencies for a 10% cut will process the orders through Joseloff's offices in New York, Chicago, Minneapolis, Hartford, Philadelphia Correspondents in Chicago, Minneapolis, Hartford, Philadelphia. Correspondents in London, Paris and Rome will relay to a network of affiliated travel agencies in various countries. Some of the latter are Kuoni, in Paris: Viajes Marsan, Madrid; Mondialtour, Rome; Moshe Cohen, Israel: Dantourist for Scandinavia, Blom in Holland, Atwater & Co. in Morocco, Kent Fischer in Haiti, Keith Prowse in Britain, etc.
Joseloff is currently in Rome to scout for added gifts to include in the "Be My Guest" catalog, and has already set Hostaria dell'Orso. Alfredo's and other restaurants, plus Fontana Sisters for acces-

has already set Hostaria dell'Orso.
Alfredo's and other restaurants, plus Fontana Sisters for accessories, a "Dolce Vita Tour" of Roman night life, the Caracalla summertime! Opera, and other intriguing items to be included on the list of offerings. Another set Italian gift item will be two hard-toget tickets to opening night at La Scala, Milan,
Joseloff makes no secret that he's aiming, eventually and princi-

's aiming, eventually and princi-lly, at a large stateside market r "Be My Guest," with middlehe's aiming, eventual, and pally, at a large stateside market for "Be My Guest." with middle-westerners; for example, treating visitors to New York to theatre tickets, dinner at the Pavillion, "21." Stork, Latin Quarter, Copacabana, etc., and vice-versa.

B'way Chatter

Continued from page 77

trapeze turn, returning from a stint with Bil'y Smart's Circus, in from Europe Monday (6) on the Queen

Europe Monday to: on the Mary.

Cornelius Vanderbilt Jr. in on business attendant to his lectures, etc. following illness which confined him for a spell to Walter Reed Hospital, in Washington, immediately following his return from the Berlin crisis assignment for NANA.

Nevada pressagents seemingly Gone

mediately following his return trom the Berlin crisis assignment for NANA.

Nevada pressagents seemingly convening in New York. Gene Murphy, of the Desert Inn and Stardust Hotels. Las Vegas, due in this week, and Mark Curtis, head of the Harrah's press departments in Lake Tahoe and Reno, due around Nov. 20.

Charlie Freeman, who used to be the RKO vaudeville booker and is now with the Interstate Circuit in Dallas, marked his 80th birthday Sunday 51. He's also the sole survivor of the Princeton football team of 1901 where he quarterbacked the varsity.

Sophie Tucker's brother, Moe Abuza, in Mt. Sinai hospital for surgery. Getting along okay now. Miss Tucker marks her Waldorf-Astoria debut, incidentally, next Thurs. '16, first time there outside of benefits in her entire career of more than 60 years In Show biz. Marlene Amanda Marx, daughter of Charlene and David H. Marx.

or the tour pictures, and what they do not more than some of your pictures, have caricatures the way of life they purport to present.

I try to view this not only through the life of Charlene and David H. Marx. and nicee of Louis Marx ('the toy through the leves of Atricans I have met. I need that it add that when Africans view of Dr. W. Freeman Twaddell, son of Germanic Languages at Brown

John F. Clifford, formerly as-sistant v.p. and asst. managing di-rector of Sharp Lod. Hotels and g.m. of the Saranac Inn. Upper Saranac Lake, N.Y., before Mrs. Evelyn Sharp sold out to Webb & Knapp (Zeckendorf, is now g.m. of the Gotham Hotel. Latter is one of three taken over by W&K and, in turn, sold off to three dif-terent interests.

one of three taken over by W&K.
and, in turn, sold off to three different interests.
The Beverly Wilshire Hotel's
new ownership (in BevHills) is
called the Courtright Corp., and
Hernando Courtright, former topper at the Beverly Hills Hotel, now
signs himself "proprietor." Actually he and Rocer L. Stevens and a
syndicate acquired the BW from
the Zeckendorfs (Webb & Knapp)
on a resale from Mrs. Eveiyn
Sharr, the original owner.
This year's Front Page ball at
the Hotel Astor on Friday (10)
will honor three charter members
of the N.Y. Newspaper Women's
Club—Emma Bugbee of the N.Y.
Herald Tribune, Mary Margaret
McBride and Louella O. Parson.
For the second successive year
Vincent Lopez and his Talt Hotel
orchestra is playing the dansapation.
Mary Martin will be honor guest
when the 128th birthday of Edwin
Booth, founder of The Players.

Mary Martin will be honor guest when the 128th birthday of Edwin Booth, founder of The Players, will be celebrated next Monday 13, with Howard Lindsay, president of the club, presiding. Miss Martin will speak briefly in the clubhouse at 16 Gramercy Park before the laying of the wreath on the Booth statue in Gramercy Park at 2:15 p.m. Recently the statue has been illuminated nightly. Last winter the Friars would have preceded the Jewish Theatrical Guild's "salute to entertainment" dinner but next February

cal Guild's "salute to entertain-ment" dinner but next February it will be the reverse. The Guild's postponed testimonial to Danny it will be the reverse. The Guild's postponed testimonial to Danny Thomas Feb. 11 will be followed by the Friars' salute to Joe E. Lewis April I at the Waldorf-Astoria. Last winter Thomas had to beg off coming east for the testimonial because of the number of new tv pilots in which he was involved.

Nehru: Media

Continued from page 1 same night the City of Los Angeles

welcome him, again at the BevHilton

at the BevHilton.
Rutherfurd and Duke have seen visiting chiefs of state by the dozen, by now, and naturally all their demands and requirements are smoothly handled by the State Dept., but even they are impressed by the extensive interest of Nehru in communications and show busi-

ness.

It started from the gong last Sunday (11) when Nehru went directly from his plane to the NBC studios for the "Meet The Press" interviews, getting there under the wire, and making frontpage news when Lawrence E. Soivak's opening gambit dwelt on the U.S. atom tests. "Neutralist" Nehru, who has been met with a captious press which looks askance at his dubious neutrality and or "uncommitted nation" attitude, has been charged by that segment of the American press with being more pro-Soviet than ributtal.

The State Dept., in the past, has leaded with the segment of the American press with being more pro-Soviet than ributtal.

than Pourral.

The State Dept., in the past, has looked upon Nehru as a mystique whose Oriental "circular thinking" whose Oriental "circular thinking" of times escapes the western ken. "He plays it cool," said another D.C. rep some time ago, but what amazes the present protocol lads is the energy of the 71-year-old Indian leader—"after all he's no kid any more, yet he doesn't want to miss touching any of the bases."

West Germans Irked

Continued from page 2

ing a more just one, untinged with

Ing a more just one, untinged with the bitter hatreds and resentments, which cropped up on the screen following the Nazi atrocities of that war.

With Germany's entry into NATO, it is hoped here that the Nazi soldier will be forgotten, and that the West German Federal soldier will be accepted as a fighter for the western world as an individual, without any embittered tinges of the past against the Huns.

Hence, every time a "mean Gernan' is portrayed on the screen, it raises an outery here. The young French director Armand Gatti was criticized for his protrayal of the brutal concentation camp officials

U. Groom-to-be is in the U.S. in the tragedy, "L'Enclos," shown at the Cannes Film Fest. Likewise John F. Clifford, formerly as-the recent Russian pic, "Story of Pierry Vere", characterized the Fiery Years," characterized the Germans as "Fascistic beasts." Similar Trend After World War I

Similar Trend After World War I It's recalled in Germany that the world went through a similar trend of anti-German and then friendly German films at the end of World War I. Even Lewis Milestone's film version of "All Quiet on the West-ern Front" was not shown in Ger-many because of endangering the national security."

national security."

Right after World War II, therewere inevitably numerous anti-German portrayals, but more so in French and Italian films than in the American pix, according to current German belief.

current German bellef.

However, it was another French pic, "Two Men, a Pig and the Night in Paris" that first indicated that a German soldier could be human instead fo a cruel, relentless Nazi killer. Lately, it's the sensitive or at least understandable German soldier who has been shown. Henry Hathaway's portrayal of Rommel in "The Desert Fox," the British filmization of the sinking of the "Graf Spee" and ple about escape from prison in "One Came Through," all revealed the German as "clever enemies" instead of monsters. Marlon Brando playing the German officer in

stead of monsters. Marlon Brando playing the German officer in Edward Dmytryk's filmization of Irwin Shaw's "The Young Lions" is a particular case.

And by 1960, the Germans were already to see themselves in the seven-year-old Billy Wilder film about a German war prison camp, "Stalag 17." But when the film was finally released in Germany, it was done so with a special foreward—telling the Germans that not all of their nation were like the cruel captors in the film.

Frankfurt Book Fair Continued from page 1

of Hawthorne Books, "We've sold some to the Iron Curtain countries but haven't bought any from

Money can't be gotten out them." but can be held there for reps of the American publishers to use when on sales trips.

Chairman of the board of the Protective Association of West German Authors, Joachim G. Leithauser, of Berlin, issued an impassioned request to the book fair visitors not to support the Reds by buying East German authors.

Worst problem is that since the Russians and Red Chinese are still Russians and Red Chinese are still not members of any international copyright agreement, they are stealing books of free-world authors and continue to print them without paying any royalties. Currently the Red Chinese are offering a complete issue of the "Encyclopedia Pritagnica" at half the U.S. a complete issue of the "Enopedia Britannica" at half the perice to American GIs in the Philippines. They have simply photoed the pages of the original and printed them on identical

Prentice-Hall gave a massive cocktailery atop hotel Frank furter Hof, with its German competitor S. Bertelsmann cocktailing authors and publishers at the opposite end of the hotel.

Most beautifully printed books, in the \$25-\$50 category, still originate in Italy and Germany, according to Faweett's rep. Fred Kerner. Reason, he explains, is that "In Europe the people still like to build up libraries and are proud to own such beautiful hooks."

Advances and options on plays as of the June 30 statement in-cluded \$2.098 for "Paris Not So Piper." \$2.070 for "Laughing Boy." and \$5.2070 for "Angel, Down We Go." \$1.718 for "Time to Laugh" and \$526 for "Fly by Night."

French Authors

French Authors

Continued from page 1

has been reached on this picture yet which finally got an expert view.

In America, countered Giniger, In America, countered Ginger, easiest way to go broke is to start up in the publishing industry. "But it's a great social asset to be a publisher. You just hang that sign on your office door, and you can meet anybody."

Nizer's 'Life'

Continued from page 2

firm blow was struck by Nizer in behalf of more responsible jour-

behalf of more responsible journalism.

Adural alliance between court room and theatre will cause many readers to hope that dramatic sections of Nizer's memoirs may reach wider audiences in adaptation to entertainment media. Judging from this work, author should serve as his own best treatments writer. Tome justifies publisher's feel that their say can lead to sturrdy format. Likely to be a best-ture of the surface of their says can lead to sturdy format. wider audiences in adaptation to entertainment media. Judging from this work, author should serve as his own best treatment-writer. Tome justifies publisher's sturdy format. Likely to be a best-seiler. Rodo.

TIP Options

Continued from page 69

wright, still to be set. Other properties previously optioned by TIP erties previously optioned by TIP include "Paris Not So Gay," "Dance to the Piper" and "Laugh-ing Boy."

Pix Also

TIP also plans entering film production with a low-budget picture to be made in New York. As in the case of its contemplated legit productions, the corporation plans seeking outside backing for the film. Also included in the Oct. 4 stockholders' report is the announcement that Dennis McDondeld when the productions of the contemplation of the c aid, who was vice-president, treas-urer and a member of the board of directors, is no longer connected with the corporation. The report says that he resigned his director-ship and that his employment contract with the company has been settled

The resignation of Alfred R. Stern and John F. Wharton from the board of directors is also mentioned in the report. However, Wharton continues as the corpora

tioned in the report. However, Wharton continues as the corporation's counsel. New to the board of directers are Arthur C. Twitchell Jr. and Norman G. Hickman. The former, a legit investor and producer, is president of Living Screen, a process of slage production combining films and live actors. Hickman, a security analyst, is a frequent investor in Broadway productions.

The TIP deficit of \$143.378, as of last June 30, was hiked to that figure by a loss of \$36.986 for the year ending that date. The net call revaluing is \$229.495. Income of \$21.840 for the year from play participations included "Music Man," \$5.290; "Majority of One." \$6.289; "Redhead." \$3.131; "Alifacle Worker." \$1.863; "Tenth Man." \$2.182; "Gypsy." \$1.710; "Dark at the Top of the Stairs, "Stories at Campobello," \$205; "Silent Night, Lonely Night," \$88; "There Was a Girl." \$11; "Summer of the 17th Doll," \$100; "Jamaica," \$10; "Look Homeward, Angel," \$47, and "Odd Man In." \$2. Other income of \$11.887 included \$2.617, interest earned, \$6,000 consultation and advisory fees; \$2.250 office expense for the "Look

000 consultation and advisory fees; \$2,250 office expense for the "Look Homeward, Angel" tour and \$820 clerical service fees. A loss of \$15,430 on plays for the year included "Finian's Rainbow,"

A loss of \$15.430 on plays for the year included "Finian's Rainbow," \$11.550; "Destry Rides Again," \$2.578; "Saratoga," \$412; "All the Way Home," \$500; "Look Homeward, Angel" tour, \$267; "Gang's All Here." \$92, and "Juniper and the Pagans," \$31.

Expenses of \$55.083 for the period, representing a sharp drop from the \$20.155.

riod, representing a sharp drog from the \$70,195 outlay for the previous year, included officers from the \$70,195 outlay are the previous year, included officers' salaries and compensation, \$22,520; office salaries, \$6,060; net rent, \$4,505; legal fees and expenses, \$6,372, depreciation, \$876, and other general overhead expenses, \$14,550. \$14,750.

Advances and options on plays

has been reached on this picture yet which finally got an export visa after two years. Defense attorney claimed that all of the film industry could be imperiled by this sort of difference of opinion.

He pointed out that the Society might not understand film methods and he did not know why expurgated or comic strip years of

ods and he did not know why expurgated or comic strip versions of
classics were not attacked as well
as film versions. He also maintained he toned down the licentious aspects of the book while the
prosecutor felt it did the opposite.
However live authors could be
dealt with, it is felt in film circles,
while desire were nother water.

hat their say o of

OBITUARIES

JAMES THURBER

James Thurber, 66, author and humorist, died Nov. 2 in New York of pneumonia. He had undergone surgery a month ago for a hood clot on the brain.

He attended Ohio State University, where he met Elliot Nucent. actor-producer, with whom he Jalre was to cullaborate on writing the play "The Male Animal," which appeared on Broadway and was later done as a film. Because of his bad eyesight he was rejected for military service during the was married twice, to dancer.

Rose Schumer

Beloved wife of Harry Schumer (founder of Schumer Theatrical Transfer), Mother of Mae, Arthur, Henry, Anne and Molla, adored grandmother and great-grandmother, loving sister of Sonia, motherin-law of Joseph, Ben, Yvette and Jaraslava.

Devoted member of Jewish Center of Atlantic Beach, Long Island, N. Y. Steadfast, friend and generous supporter of the Brooklyn Hebrew Home & Hospital for the Aged. Longtime friend to and supporter of Yeshiva University.

the first World War but got to France anyhow a few weeks after the War's end as a code clerk for the State Department. In later years, he became totally blind.

In 1922 he married Althea Adams and both went to Paris, where he worked on the Paris edition of the Chicago Tribune. He later returned to N.Y. to work on the Evening Post. He soon discovered the New Yorker magazine and began submitting pieces, it it. In 1927, he joined the New Yorker as managing editor.

Thurber soon contrived to get himself moved to the "Talk of the Town" department where he and E. B. White turned out a weekly collection of odd incidents and comments. It was soon afterwards that the Thurber drawings appeared in the mag and were an immediate success. He left the New Yorker in 1933, but continueds as a contributor for many years. One of his best known works was "The Secret Life of Walter Mitty," which describes the daydreams of an unimportant man who sees himself doing heroic deeds. This was done as a film with Danny Kaye in 1947. His principal books include "Is Sex Necessary," with E. B. White in 1929: "Owl in the Attic and Other Preplexities." "The Seal in the Bedracam and Other Preficements," "My Life and Hard Times," "Middle Aged Man on the Known professionally as Tsuru

the "Fol De Rols" and, before World War I, had toured in "The Arcadians," "The Chocolate Sol-dier" and other shows. Survived by a son. the "I

AUGUST W. GEISLER
August W. Geisler, 63, violinist with the Dallas Symphony Orchestra, died Oct. 21 of a heart attack in Wichita Falls, Tex. He was there for a performance with that city's symphony.

Geisler was orchestra manager of the Papermill Playhouse in Millburn, N. J., from 1942-60. He had played with the Newark and Elizabeth, N. J., symphonies and in various, theatres in that area.

Survived by his vite and a son.

NATE GOLDSTEIN

Nathan S. Goldstein, considered intratrade as the "brains" in the Kirkeby Hotels chain operation, died Nov. 3 in New York at the age of 63. He was veepee and treasurer of the Kirkeby-Natus Corp., the operational company for the hotel chain. He resided at Harrison, N.Y. His office was in the Warwick Hotel, one of the Kirkeby links.

Widow, daughter, son, a sister and two brothers survive.

SATURNIN FABRE

Saturnin Fabre, 77, French legitfilm actor, died Oct. 24 in Paris.

His career spanned more than
50 years, in which he appeared in
more than 100 films, before his retirement in 1956. Among his films
were, "Generals Without Buttons,"
"Mayor's Dilemma," "Pepe le
Moko," "Gates of Night," "Scandals of Clochemerle" and "Miquette."

JILL TODD

Jill Todd, 27. vaude performer, died Oct. 23 in Bournemouth, Eng. She was the wife of John Todd, and they were partners in a mental telepathy act.

The Todds appeared in vaude and caharet.

and cabaret.

HARRY DRAKE Harry Drake, 72, longtime stage-

Surviving are two daughters, Hazel, head of Paramount film library, and Doris, of Desilu film library.

J. DUANE McKENZIE

J. Duane McKenzie, 49, operator of the Orpheum Theatre in Estevan, Sask., since 1940, dicd there of a heart attack Oct. 23. He was a past president of the Saskatchewan Motion Picture Exhibitors' Assn.

Survived by his wife, daughter and a son.

JOHN F. BURK

John Frank Burk, 58, onetime
20th-Fox sales aide in Seattle and
San Francisco, died Oct. 31 in
Honolulu, where he had been hospitalized since June with burns
incurred in a gasoline explosion.

Burda Camm to Reger Gage,
Lendon Oct. 32 to Reger Gage,

In Memory of One of the Greatest Artists Ever to Grace Any Stage

MR. AARON LEBEDEFF

(Deceased November 7, 1960)

A Friend and Admirer

He operated a garden spray service.
Wife and a sister survive.

REDGAR MOSELEY

Redgar Moseley, 67, drummer with New Orleans' Olympia and Eagle Bands during the early days of the dixieland style's developor the dixieland style's develop-ment, died of a stroke Oct. 28 at Sierra Madre, Cal.

He was stricken while marching in the Sierra Madre Pioneer Days parade.

Elliott I. Liman, general passenger traffic manager for the Holland-America Line, died suddenly in San Francisco, Nov. 3, of a heart attack, aged 60. Because of his wide contacts with cruise and transAtlantic passengers he was widely known in show biz; he was also a pioneer user of talent for winter cruise bookings to the Caribbean each year. Caribbean each year.

Ray Leavitt. 68, veteran vaude-ville performer who played all the major vaude circuits including the Falace, died Oct. 29 in Philadel-sphia. He appeared in an act called "Leavitt & Lockwood." His wife and sister, former radio actress Lee Lawrence survence. Lee Lawrence survive.

Joe Jefferies, 88, theatre execu-DOROTHY K. URBAN
Dorothy Karroll Urban, 92, vet
vaude and silent screen actress,
died in Hollywood Oct. 29. She had
been a trouper for 75 years.
Starting her career at six as a
toe dancer, she appeared on the
Orpheum circuit at 12 and later
was with William and Dustin Farnum in a number of road shows.

Joe Jefferies, 88, theatre executive. died recently in Southsea.
Eng. For years he was head of the Portsmouth Coliseum, later retitled the Empire, which never closed throughout the war.

Widow of Emmett J. Welch, operator of the Old Dime Museum, the Dumont Theatre and director of a minstrel troupe at Atlantic City's Million Dollar Pier, died Oct. 27 in Philadelphia.

Joseph A. Mackin, 71, drummer who played with the Ringling Bros, circus, and at the Hartman, Broadway, and Keith Theatres, Columbus, O., died there Oct. 22. His wife and sister survive,

Wife 48 of Albert Value.

Wife, 48, of Allen Ludden, maderator and host of "G-E College Bowl" and "Bassword," two CBS network tv shows, died Oct. 30 in New York, after a brief illness.

Richard Chandler Aldrich, 52. son of the late Richard Aldrich, former music critic of the N.Y. Times, died of a heart attack Nov. 7 at his farm in Barrytown, N.Y.

Mary Lou Harpole, 17, died in Uvalde, Tex., Oct. 21, following a lengthy illness. She was the daughter of E. J. Harpole, co-own-er of Uvalde Broadcasters.

Frank Martin, 70, musician, died Oct. 29 in Nottingham, Eng. He was double-bass player with Sad-ler's Wells Opera Company.

Lee Stowe, 56, legit-radio actor for 27 years, died Oct. 30 in Holly-wood. Wife, son and two daugh-

died Oct. 8 in Oxford, Eng.

associated with Paramount for 30 and, later, film extra, died Oct. 20 years.

Surviving are two daughters, to failing sight.

William Onal, 70, retired magician and former assistint to Houdini, died Oct. 30 in Detroit.

oper-tre in motion picture exhibite, seed Oct.

Mother, 76, of legit actor Michael Clark-Laurence, died Nov. 1 m Dablin.

MARRIAGES

Eurda Camm to Reger Gage, Lendon, Oct. 27. Bride is a stage and ty dancer; he's a ty director.

and it dancer, he's a warder.

Derethy Callman to Peter Bart,
New York, Nov. 3. He wates the
daily ad column in the N.Y. Times,
bride is an account executive of
the Robert Cenahay ad at ency.

Carla Bonomi to Goffredo Lombardo, Santa Rita da Cascia, Italy, Oct. 27. He's prexy of Titanus Films.

Films.

Patricia Lynn Holm to William Benson, Oct. 21, Las Vegas, She's sceretary to Sue and Jim Chadwick, press representatives for Ralph Edwards, and also the daughter of the late Tileya Holm, tradic-ty head of the Compton Admenticing agoney.

Barry Hansard to Brian W. Pollard, Royal Oak, Mich. Oct. 20. Bride is former head of makeup for Associated-Red-fusion, London.

Katherine Thalberg to Richard N. Anderson, San Francisco. Oct. 30. Bride's a tv. writer, daughter of the late Irving Thalberg and actress Norma Shearer: he's a tv

actor.
Zahde Zagha to Jean Christian
Golaz. Gretna Green. Scotland,
Oct. 30. He's a film actor.

BIRTHS

Mr. and Mrs. Alan J. Shalleck, son. New York. Nov. 4. Father is an associate director at CBS-TV. Mr. and Mrs. Al Alberts. con, Chester. Pa.. Nov. 3. Father is a vocalist, former leader of the Four Ares.

vocalist, former leader of the Four Aces.
Mr. and Mrs. Anthom. Riposo, triplets, girls, in Syracuse. NY. Oct. 27. Father is planist at Tubbert's Restaurant, owned by fight promoter Norm Rothschild.
Mr. and Mrs. Jack Nathan. sen, Oct. 17. London. Father is resident bandleader at the Pigalle Restaurant.

sens, Melheume, Oct 10 Tabler is a tymusician.

Mr and Mrs. E. C. Helland, sen, Houston, recently. Father is musician there.

Mr. and Mrs. Bernie Winters, 30 in llness.

Mr. and Mrs. Bernie Winters, son, London, New, 1. Father is half of the Mike & Bernie Winters brother comedy team; mother is a former ty dancer.

Mr. and Mrs. Irwin Greenfield, N.Y.

N.Y.

Mr. and Mrs. Irwin Greenfield, with business affairs department of CBS-TV.

'Obscene' Charge

Continued from page 1

Trank Martin, 70. musician, died oct. 29 in Nottingham, Eng. He was double-bass player with Sader's Wells Opera Company.

Lee Stowe, 56. legit-radio actor or 27 years, died Oct. 30 in Hollywood. Wife, son and two daughers survive.

Bob Kenyon, theatre flyman, tith the Tennent organization, lied Oct. 8 in Oxford, Eng.

Daisy Allbeury, 76, onetime thetre pressagent, house-manager

George M. Cohan

July 4, 1878 - November 5, 1942

coffee house several years ago, but quickly became a gathering place for folk singers. Some of the country's foremost folk talent has played the club.

Neustacetter originated the first annual Colorado Folk Singing Festival two years ago. He also surviving are his wife, daughter and a brother.

SIGMUND ROMBERG

(Nov. 9, 1951)

ALWAYS IN OUR HEARTS

Sylvia and Irving Squires

Flying Trapeze" and "Let Your Mind Alone," among numerous others. Last season he stepped into the cast of his "A Thurber Carnival" as an actor, during the last two months of a ninemonth Broadway run.

Way run.

He and his first wife were divorced in 1935. Surviving are his second wife, daughter and two brothers.

JOAN McCRACKEN

Joan McCracken, 38, danceractress, who became known as
"the girl who falls down" in the
original Broadway production of
"Oklahoma," died Nov. 1 in her
New York City home. She had
suffered from a heart condition
for the last seven years.

She began her career with the
American Ballet Company during
the 1934-5 season. Miss McCracken
later appeared with the Littlefield Ballet in Philadelphia. She
joined the Radio City Music Hall
ballet, and after five months at
the Hall, she joined Eugene Loring's Dance Players and toured
the U.S. later appeared with the Littlefield Ballet in Philadelphia. She
joined the Radio City Music Hall
ballet, and after five months at
the Hall, she joined Eugene Low
the U.S.
In 1943, she appeared in "Oklahoma," and in 1944 was signed
by Warner Bros. She appeared in "Toklahoma," and in 1944 was signed
by Warner Bros. She appeared in the
films, "Hollywood Canteen,"
and later for Metro in "Good"
in "Good"

ROBERT LAYTON
Survivors include a sister, niece
and nephew.

Survivors include a sister, niece
and nephew.

ESTEL MARSHALL
Estel Marshall, 76, vet film
in concert parties and musicomeof a heart ailment
occio. 30 in Santa Monica. Cal. Prior
to her retirement in 1953, she was

recently of a heart attack in the Bronx, N. Y. A clarinetist with the Hollywood Symphony Orch under the first Japanese woman to achieve stardom in Hollywood Symphony Orch under the Hollywood Symphony Orch under

In Memoriam

ROBERT J. O'DONNELL

(November 10, 1959)

her surviving husband during Oct. 25 in Atlanta. It was March Hollywood's silent film era.

ROBERT LAYTON
Robert Layton, 70, theatre and the airwaves.

Tootsie

CLARENCE E. JOHNSON
Clarence Edward Johnson, 51.
musician and disk producer, died
recently of a heart attack in the
Bronx, N. Y. A clarinetist with
the Hollywood Symphony Orch untill 1955, he was president of the
CJ Record Co. at the time of his
death.

His wife, paperit three sone and



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72 PAGES

DDLE IN ROME

'Do Not Patronize' as Boycott Weapon in TV-Radio Gets Okay

Looks now like striking unions in the radio-tv industry will be able to carry on "secondary boy-cotts" without fear of having them declared illegal. Two recent declarons by the National Labor Relations Board found, in effect, that the circulation and distribution of "do not patronize" leaflets does not constitute restraint or coercion against struck broadcasters.

These "do not patronize" leaflets does not constitute material have been the sources of hot dispute the last couple of years. They are the techniques employed by broadcast unions against advertisers on struck webs and radio and tv outlets. Unions figured that the only way to get at advertisers on the outlets being struck was to hit 'em where it hurts—at the stores where the sponsors merchandise their products, in hopes of getting them to pull ad support away from struck stations.

By a three-two vote, the newly-constituted (under the Democratic administration) NLRB voted only recently to upset previous rulings. New vote ruled that Local 662 of the Radio & TV Engineers (IBEW) had the right to distribute leaflets against advertisers on the Middle South Broadcasting Co. station, (A (Continued on page 28)

(Continued on page 28)

William Morris Family's Camp Intermission Into N.Y. Kids' Summer Retreat

N.Y. Kids' Summer Retreat

Saranac Lake, N. Y., Nov. 14.
Camp Intermission, the William Morris family manse here, has been sold to N. Y. State Dept, of Conservation for an undisclosed sum for use as a children's summer camp.

As presently blueprinted by Conservation Dept. authorities, the manse will be used as a meeting hall during the winter months. Part of the main house will be converted to a dining room and kitchen for the boys, and further down on the lake. Adirondack leantos, each housing 10-12 youths plus a counsellor, will be built. The barn will be converted to a combination craft shop, classroom and projection room.

Trails, to be open to the public, will be marked on the vast Camp Intermission acreage, and trees, plants and other wildlife will be labeled. The lakefront will continue to be used as a bathing beach. The Conservation Dept. hopes to (Continued on page 58)

(Continued on page 58)

SUPER UNIVERSAL ZOOMAR, clever camera work and commentary Santa Monica fire November 6 gave KTLA all-time ARB high of 23—doubling other local programming. Congratulations!

Born Publicity-Minded

Mrs. Anna Zwetsch, of The Bronx, N.Y., mother of Mrs. Richard Bartlett, now 22, wrote Bill Benns, public relations veepes for the N.Y. World's Fair 1964, that her daughter was an incubator baby at the N.Y. World's Fair 1939, in Dr. Couney's Exhibition, and thought she rated cuffo admission comes 1964.

Will Yolen, a p.a. pal of Berns', advised: "No, let her pay now; last time she got in for free!"

Non-Segregated **Demand Costs** Weavers 3 Dates

The Weavers, folk singing group, lost three concert dates in the south because the promoters didn't want to comply with a request that the audiences be non-segregated. The concerts were scheduled for Tulane U., Georgia Tech and the U. of Alabama.

and the U. of Alabama.

The contracts for the three dates had already been signed (for about \$2,500 a performance) but when the group asked their agency, William Morris, to get assurances of non-segregation, U. of Alabama cancelled. When Georgia Tech and Tulane wouldn't give them proper assurance, they also were cancelled.

Meantime, the group continues.

Meantime, the group continues to swing in the north.

PAL'S PREPARATIONS LOST WITH MANSION

Hollywood, Nov. 14. Producer George Pal lost some-thing more than his razed home and personal belongings in last week's fire which raged through Bel Air, home of many film per-sonalities.

Manuscripts, sketches and preproduction material for three upcoming films also went up in the
blaze which destroyed his \$180,000 mansion. Films involved are
"The Disappearance," "The Circus
of Dr. Lao" and "Lost Eden."

Producer had returned the
Thursday previous to the Monday
(6) holocaust from German locations of his Metro-Cinerama production, "The Wonderful World of
the Brothers Grimm" and hadn't
yet unpacked several thousand dollars worth of original prints
purchased there, in addition to
film material.

STUDIOS' BOOM IMPERILS FUN

By ROBERT F. HAWKINS

Rome, Nov. 14.

Since the end of World War II
the Italian film production industry has had two substantial boomlets followed by lulls in activity.
But the present surging vitality in
the studios is without prior example. The cliche expression
"Hollywood-On-The-Tiber," is today far more than press agentry
hyperbole.

Not only will the

Not only will the Italian industry this year top all previous production records with over 200 features expected in the can come December, but 1981 will probably have seen more foreign—notably American—features made in this country than ever before in a like period.

Frozen moreys used to be the

country than ever before in a like period.

Frozen moneys used to be the main reason for making a Yank pic in Italy. Now that congealed coin has long been used up, other reasons have opened the flood-gates. For one, Italian facilities apparently offer a maximum quality at a minimum of price, Co-production ventures and adventurous Italian filmmakers spurred by success offer other lures. The international success of "foreign" films on the international market has urged Yank producers to make them themselves. Then there's the eternal lure of the Italian set-(Continued on page 11)

Church Groups: 'Clean Up' TV-Pix

Minneapolis, Nov. 14.
Protestant forces should "unite with Roman Catholics in a concreted effort to clean up both tv and the movie industry," according to Mrs. Bernard Spong, national president of the Augustana Lutheran Church Women.

Lutheran Church Women,
Commenting on an editorial in
a national Lutheran publication
which recommended that American
television should be "turned off
and left off until the networks
can come up with a new plan,"
the Minneapolis woman said that
movies are much more in need of
cleansing than tv. Dr. G. Elston
Ruff, editor of the Lutheran, a
weekly news magazine of the
United Lutheran Church in
America, had charged in his attack
on tv that industry today is "at
least 50% a device of businessmen."
Mrs. Spong argued that it would

Mrs. Spong argued that it would be a "tragic mistake" to resuse to use television. "It would seem far better if we could try to mold it into the form we desire," she

She was, however, highly critical (Continued on page 42)

The Play (Not Profit) Is the Thing For Lincoln Center's Rep Theatre

By JESSE GROSS

Burt Lancaster's Quip

Burt Lancaster's crack about Variety went around world on the AP and other news wires when he saw his \$500,000 Bel Air showplace reduced to ashes in that holocaust.

IN that nolocaust.

He took one look, turned to the mallbox to pick up his mail, telling a newsman that he "knew of the damage from the others; I just came mainly to pick up my VARIETY in the mailbox."

Goldberg to Sift Foreign Artists' **Unfair Competish**

Secretary of Labor Arthur J. Goldberg has told the American Guild of Musical Artists that he will conduct a study of the problem of foreign choral and concert groups working in America under non-union conditions. This situation, the union declared, is undermining the "hard-won" standards achieved by AGMA.

Goldberg's statement came as a

achieved by AGMA.

Goldberg's statement came as a result of a protest by Hy Faine, AGMA's executive secretary, to President Kennedy in which he complained that foreign groups crained to the U.S. and working under sub-union conditions provided unfair competition to the American artists. This, he added, will result in the "loss to the American performer of his livellhood and career opportunities."

Faine informed Goldberg that

hood and career opportunities."
Faine informed Goldberg that
the problem "is of utmost urgency
to the union in view of the performances now being given in the
United States by the Branko
Krsmanovich Chorus from Yugoslavia which is performing under
non-union conditions during its

(Continued on page 69)

SEARS AND WARD INTO MAILORDER TOUR BIZ

Mailorder tourist travel business is augured by plans, both via Sears Roebuck and Montgomery Ward, to book global travel on a mass basis—and at cutrate.

The recent Cannes conclave of travel agents (ASTA: the The recent Cannes conclave of the travel agents (ASTA: the American Society of Travel Agents) and others (European and Far East hotellers, restaurateurs et al.) heard of the Sears and Ward moves. The agents no like, fearing a cut in their traditional percentage by the aggressive mass operation of the giant mallorder houses. The seasonal budget for the Repertory Theatre of the Lincoln Center for the Performing Arts, N.Y., will be around \$1,250,000. That was revealed last Monday (13) by Robert Whitehead, co-producing director with Elia Kazan of the repertory venture, which is scheduled to debut in October, 1963.

In discussing the Repertory

scheduled to debut in October, 1963.

In discussing the Repertory Theatre at a luncheon-meeting of the Drama Desk, the association of theatrical editors and reporters in the New York area, Whitehead emphasized that the legit arm of the Center is expected to operate at a deficit, since a break-even on the budget would require steady capacity business for the repertory-productions.

The Repertory Theatre was the topic of discussion at the luncheon, at which the guests included, besides Whitehead, Kazan, Dr. William Schuman, president-elect of the Lincoln Center; Jo Mielziner, collaborating designer for the theatre, and representatives of the architectural firm of Eero Saarinen & Associates. Saarinen, who (Continued on page 66)

Italian Govt. Taboos Pic on 'Conscientious Objectors' as Illegal

Rome, Nov. 14.

"Thou Shalt Not Kill," a Zebra production which Columbia is releasing worldwide, has been officially denied an Italian release permit by the local censorship authorities. Nix is based on an article of Italian law (dated 1923 which condemns "all action condoning facts which the law considers crime."

facts which the law considers crime."

Surprisingly worded official pommunique denying permit for pic, which recently won praise and a prize at the Venice Film Festival, said that "even though it is felt that the film is of high artistic value" the conscientious objector theme of pic was "so portrayed as to influence viewers to commit similar acts."

"Kill" has had a harassed career, first via difficulties in its production phase it had to be shot in Yugoslavia, as both French and Italian authorities objected to it), later in incidents at Venice Fest (where French delegation ankled projection), and more recently in Rome and Milan, where private (Continued on page 63)

(Continued on page 63)



Stouffer's Cafe for Philharmonic Hall; Other Lincoln Concessions Negotiating

Recinald Allen, general marager of the Lincoln Center, New York, has a deal more or less firmed up with the Stoulies's restaurant chain only for the Philharmonic Hall. This will be the pop-priced of eration with bar facilities, plus food snacks before and after the concerts. The de luxe restaurant ejeciations have not been set. These, too, will include be a the Metropolitan Opera Heuse operation will seat 300-330 and an even larger class, restaurant 400-500 capacity will be on the plaza level for the Juilliard School of Music complex. This will face south on the bridge spanning 65th St. In addition, the N.Y. State Theatre Bldg, where the N.Y. City Center will operate will have both bar and food snack facilities but will also be elaborately designed for functions which Allen hopes the State and City officials will avail themselves for official functions. The banquet hall, with the largest capacity of any of the Lincontinued on page 58

Hagerty Series On Ex-Boss (Ike) Shapes For '63-'64 Season

The long-pending plans by ABC's news chief Jim Hagerty to produce a series about former Pres. Dwight a series about their First Dwight D. Eisenhower is now shaping up for telecasting in the 1963-64 sea-son. Beyond a general understand-ing between Eisenhower and Hag-erty, who was press secretary in the Eisenhower administration, no details about the series have as yet

details about the series have as yet been defined.

Another Presidential series, focusing on the late Franklin D. Roosevelt, will be on the ABC-TV network during the 1962-63 season. Still in the same groove, the web is planning reruns of "The Valiant Years," based on the life of Winston Churchill, in January. That series' was originally carried during the '59-60 season.

FROM

154 West 46th Street

Moscow Cast Change

Moscow Cast Change
Nat Weiss, 20th-Fox publictry manager, and wife Golda,
postcard the following from
Moscow, scene of a recent,
politically significant grave
'Stalin: robbery:
"If you see a show too late
in the run, you don't get the
original' cast. That's what happened to us. It's like seeing
'South Pacific' without Pinza."

A Hypnosis Documentary Part of Huston's 'Freud'; Wary of Medical Ethics By JOHN KAFKA

Munich. Nov. 14.

John Huston and party working on "Freud" biopic for Universal has returned from Vienna to Munich to complete the film in the Bavaria studios by Christmas. Shooting takes place behind locked doors with such secrecy as though Stage II were actually a treatment room. At times, it is. Recently a number of real psychotherapists, expert in hypnosis, were flown in from the U.S. together with some of their current patients or "test subjects." For a few days they continued whatever they were doing at the time on their medical (Continued on page 71) Munich, Nov. 1

Order Anti-Apartheid Author Out of So. Africa

Capetown, Nov. 14.
T. Sharpe, photographer and author of the anti-apartheid play. "The South African," which is at present running in London, has been given 10 days to quit South Africa after Security Branch members had searched his apartment. Sharpe is the son of a British father and a South African mother and was born in London.



NEIL HICKEY

Featured By-liner of The Ameri-in Weekly, says:

can Weekly, says:
"On the floor of New York's sumptuous Copacabana PAUL ANKA is always impeccably rhythmic. A show business phenomenon. PAUL ANKA is one of the most mature and self-assured 20-year-olds in the country facing decades of heightened, activity as a performer."

See Greenfelt Blackout in Ky.

Cincinnati, Nov. 14.

The heat is on gambling, prostitution and wild night life in Newport, Cincy's side yard on the Kentucky hank of the Ohio River.

It could last for four years, the term of office for George Ratterman, elected on a reform ticket to take over Jan. 1 as sheriff of Campbell County, second largest in the Blue Grass State.

Ratterman, 35. father of eight, who lettered in football and three other sports at Notre Dame, played pro football for 10 years and is in his second season of color and commentary for telecasts of American Football League games, says he owes his election victory to failure of a "sneak play."

He referred to his arrest with striptease dancer April Flowers in Newport's Glenn Hotel. He claimed a frameup, to blacken his candidacy, and won dismissal of charges. The Glenn adjoins Tropicana (former Glenn Rendezvous nitery), where the stripper was engaged.

For several months during the election campaign there was a clampdown on casinos in Newport and Campbell County, including Beverly Hills, swank nitery in Southgate which has presented bigtime floorshows since its opening in 1937.

Ratterman's election will over-

Ratterman's election will over (Continued on page 71)

Davis Wows 2,000 Captive Audience at Folsom Pen

By CLARK BIGGS

By CLARK BIGGS

Sacramento, Nov. 14.
One of the busiest entertainers around, Sammy Davis Jr. has found another place to spend his spare time—playing before inmates of prisons. He entertained an audience of 2,000 convicts Sunday (12) in Folsom State Prison, California's maximum security prison, near Sacramento, an 800-mile round trip by plane to do so, between a 2 a.m. show Sunday morning and another show later Sunday at the Coconut Grove, in Los Angeles.

Sunday at the Coconut Grove, in Los Angeles.

After his show, Davis proposed the formation of a nationwide committee of show business to get other top names to do shows for inmates. "This is something that's got to be done," he asserted. "I haven't talked to anybody about it yet. First of course. I've got to talk to AGVA in New York, to start there."

What started Davis on the whole

talk to AGVA in New York, to start there."

What started Davis on the whole thing is a part he has in a film now being made, "Reprieve," which deals with the rehabilitation of a convicted murderer.

Although location scenes of the film are being shot at Folsom Davis' secondary part in it the plays an illiterate taught to read and write by the hero did not require him to be at the prison. But being connected with the film (a true life story of John Resko, who wrote a book, "Reprieve") he felt (Continued on page 70)

Seven Years After Her Film Discovery, Geraldine Page May Be 'Accepted'

This Is Praise?

This Is Praise?

Lord Beaverbrook had a private showing of "The Day The Earth Caught Fire" last week, a fim in which Arthur Christiansen, former editor of the London Express and now tv script consultant to Associated Television in London, plays the role of an editor.

The publisher was so pleased with the ex-newspaperman's performance that he ran some paragraphs on the film in last Thursday's Evening Standard, concluding, "Great as Chris was as an editor he would have made an even greater actor."

Weird Bay State Ouirk Applies Blue Laws To Saturday Veterans Day

Saturday Veterans Day

Boston, Nov. 14.

Under the current enforcement of Massachusetts "blue laws," a legal holiday is treated like Sunday, Last Saturday, a big trading day naturally, the old Puritanism hits Veterans, formerly Armistice) Day with trade, the victim for \$15,000,000 in Boston and \$26,000,000, estimated, state-wide.

While film exhibs were not affected, though fearing the Blue Laws could get out of hand, legit theatres had to fork up \$12 each for special licenses to present live entertainment; night clubs had to pony up \$7 for special licenses. Motion picture theatres, however, had less traffic in matinee times than if the shoppers had been out. Staggered merchants were mapping plans to fight the Blue Laws, and Boston's Retail Board officials compiled a dossier of evidence to be used to fight the restrictive Blue

and Boston's Actail Board officials compiled a dossier of evidence to be used to fight the restrictive Blue Laws in court and before the Leg-islature.

City censor and Chief of Bos-

(Continued on page 63)

Award Eva Le Gallienne
Norway's Knight's Cross

Washington, Nov. 14.

Eva Le Gallienne has been awarded Norway's Knight's Cross first class, of the Royal Order of Saint Olav, for furthering the works of Henrik Ibsen in the U.S.
Norwegian Ambassador Paul Koht presented the cross and a scroll to Miss Le Gallienne, upon the direction of the King of Norway, in a brief ceremony at the Norwegian honor has been bestowed upon a U.S. theatre personality. Miss Le Gallienne has produced libsen plays and has had two published yooks of Ibsen translations.

Build Allevs' Patronage
The ailing employment situation for jazz combos is getting some first aid from an unexpected source—the Bowling Corp. of America. The outfit, which operates bowling and amusement centres throughout the east, south and midwest, has been booking combos into some of its establishments, some first the superior of the stablishments, which operates bowling and amusement centres throughout the east, south and individual the superior of the south of the works of Henrik Ibsen in the U.S.
Norwegian Ambassador Paul Koht presented the cross and a scroll to Miss Le Gallienne, upon the direction of the King of Norway, in a brief ceremony at the Norwegian honor has been bestowed upon a U.S. theatre personality. Miss Le Gallienne has produced libse plays and has had two published yooks of Ibsen translations.

Hollywood's hunt for "new faces" has more often than not resulted in strange and inexplicable case histories of the big bulld-up, followed by the big letdown, one such case history, however, now looks for a kind of happy

One such case history, however, now looks for a kind of happy ending.

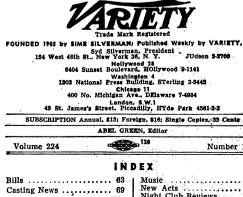
Geraldine Page, seven years after making her first Hollywood film, "Hondo," for which she received an Oscar nomination and no further film offers, has just completed her second and third pictures Paramount's "Summer and Smoke" and Metro's "Sweet Bird of Youth." This time the letdown may be avoided: almost \$4,000,000 in negative costs is involved in the two pictures.

Actually Miss Page's Hollywood experience reflects much of the urmoil through which the American industry has been struggling in recent years. If she hits it big this time out, it may well be a sign that the industry has finally approached the state of maturity everybody has been talking about for so long. That is, the industry will have found out how to employ one of the top performing talents of the last decade.

Over dinner at the Algonquin in New York recently, Miss Page was much too enthusiastic about "Summer and Smoke" and "Sweet Bird" to be bitter about her initial trip on the coast (She had been signed for "Hondo," she thought, during a period when producer-star John Wayne was experiencing an uncharacteristic desire to be somewhat arty. She was known as a Broadway actress and Wayne and director John Farrow thought, the she would add "class." She added class, all right, but after they Continued on page 71)

Rowking Ontfitt Booking

Bowling Outfit Booking Jazz Combos in Test To Build Allevs' Patronage



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PRODUCERS AS OWN DISTRIBS

HAROLD LLOYD'S GANNY FORESIGHT

Silent comedy star Harold Lloyd, who hasn't made a picture since 1947s "The Sins of Harold Diddle-back" (released in 1950 as "Mad Wednesday"), is readying a compilation of sequences from some of his old releases labeled "Harold Lloyd's World of Comedy." The pic is tentatively skedded to go into theatres early next year under the Continental Distributing the Continental Distributing

The man with the black hornrim glasses, one of the canniest star-producers in the history of
Hollywood, along with Charlie
Chaplin, is one of the last great
comic stars of the silent and early
talkie days who hasn't yet sold
out for been sold out to video.
Like Chaplin, Lloyd owns most of
his own pix which he has carefully
guarded from inopportune television exposure. He's even one up
on Chaplin in that he, Lloyd, also
owns most of the short subjects,
he ever made, so that these have
not been showing up in various
omnibus features on silent film
comedy seen recently. IProducer
Robert Youngson's compilations
have used a healthy percentage of
old Chaplin which was in the public domain.

In New York last week for talks
on distribution and promotion
plans with Continental, Lloyd explained he still owns a 50°C interest in "The Milky Way" with
Paramount, and that only "Professor Beware," which MCA acquired as part of the Par library,
and "Mad Wednesday," owned by
Howard Hughes, are out of his
control. Since he was one of the
few Hollywood stars who were
successful at financing their own
pix, and since he never subsequently sold out, he now stands in
a nice position to realize the maximum returns on any newfound
popularity.

Lloyd isn't kidding himself with
the idea that it's going to be easy
to sell a' new generalion which has
never heard of him. Aside from
older portion of the film audience,
he's an "unknown quantity." It
was because of the need to lick
this problem, he said, that he decided to make a distrib deal with
Continental, feeling that their
manner of carefully regulated
playoff would allow time for promotional buildup and word-ofmouth assistance.

Although he's never liked personal appearances — and seldom
made any in his heyday—he's
agreed to a limited routine of appearances on interview broadcasts and
the like. Because he isn't a standtup comedian, he said, the had always feared that personals would
do more harm than good: audien Hollywood Nov. 14.

Producer George Sherman, who recently completed "The Comancheros" for 20th-Fox, is negotiating a new pact to start after Jan. 1, when his current one-year deal winds. Sherman is looking for a new yarn for presentation to 20th production head Peter G. Levathes between now and the year end. New deal is contingent on what he comes up with.

John Wayne, who starred in "Comancheros," got \$666.000 for his stint in the western currently garnering socko biz in all of its first engagements.

(Continued on page 17)

Harriet F. Pilpel

56th Anniversary Number

Plus other statistical and data-filled charts and articles.

BB Sans Bed For Metro

Metro might be a little disappointed with its recently completed Brigitte Bardot starrer, "A Very Private Affair," if they think it's going to be a "sort of 'The Lovers' with BB," director Louis Malle confided in New York last week.

Malle confided in New York last week.

The director, whose "Les Amants" was one of the most successful of the New Wave pix, says there is one bedroom scene in "Affair," but it doesn't have much to do with the bed. In his admittedly biased opinion, it's a good picture but not a sexy one. As a matter of fact, the director is now rather embarrassed by "The Lovers." which with the exception of two scenes, he no longer regards as a very good film.

'MAKE US AN OFFER'

George Sherman Quests Script To Entice Levathes

Explore Fresh

Avenues for Pact

Madrid, Nov. 7.
When weeks of negotiating with
the information ministry commission, composed of undersecretary
Vilar Palasi, director general for
cinema Jesus Suevos, and secretary general for cinema Alfredo
Timmerman proved fruitless, the
Motion Picture Export Assn. team
of Griff Johnson and Leo Hochstetter held a 24-hour reunion with
representatives from the three
film branches of the Sindicato del
Espectaculo with a personal rep-

film branches of the Sindicato del Espectaculo with a personal rep-resentative of Spain's key Sindi-cato minister Solis in the chair... As a result of this unprecedent-ed assembly and the off-chance possibility it offers for a settle-ment of current film differences (Continued on page 18)

Metro Board to Studio:

Quarterly Divvy Rise

Puts Yearly Rate at \$2

Madrid, Nov. 7.

Hollywood Nov. 14.

Malle, who returned to Paris last night (Tues.) after promotional work on behalf of his "Zazie" (see separate story), is now prepping for a start next May on "The Singlehander," to be produced in association with Seven Arts and for which he hopes to get Tony Perkins as star.

As he did with "Affair," Malle hopes to shoot "Singlehander," the story of N.Y. commuter who sails the Atlantic alone, in chronological sequence. Every film, he says, tells the story of people who inevitably change as a result of the events of the story. Actors too change as they progress in the shooting, and such changes must be reflected in their performance. Thus the director's insistance on chronological filming sked.

Knows Her Gospel

This is credited to an unnamed secretary at United Artists, a Roman Catholic and avid film fan after seeing Metro's Biblical epic, "King of Kings":

"I thought it was slow in spots but it speeded up fine-between Palm Sunday and Easter."

Sheldon Smerling Silent About Link to Allied's **Youngstein Production**

Hollywood, Nov. 14.
"No comment" was the way
Sheldon Smerling answered reports he would join Allied Artists
or Max Youngstein as a production associate.

associate.

Smerling returned Saturday after a week in the east conferring with various execs on new plans since resigning from the board of National Theatres & Television. Bowout followed sale of 240,000 shares of circuit's stock to interests friendly to incumbent prexy Eugene Klein.

Both Klein and Smerling were piling up stocklogs for an expect-ed proxy, fight next April, but after conferring with his family in Chicago and New York, Smerling-backed down and abandoned all ideas of a stock battle.

Eastern Management, operating 15 theatres in New Jersey, Ohio and Illinois, continues under Smerling's Jurdistiction. At one time he was financially and creatively interested in production in the indue field.

Vogel's 12,578 Shares

Joseph R. Vogel, president of Metro, is back in the picture as an M-G stockholder of some sub-stance. He exercised an option to buy 12,000 shares last month, bringing his holdings to 12,578

Vogel about six months ago sold out the major portion of his hold-ings which he had obtained on a previous option arrangement. This sale was executed in anticipation of exercise of the new option.

JOE LEVINE UNDER KNIFE

Hopes To Shed Crutches of Past Year

Joseph E. Levine enters the Peter Bent Brigham Hospital, Bos-ton, today (Wed) for an operation scheduled for Friday (17) on the cartilege on his knee which has had the showman on crutches for almost a year.

After 10 days in the hospital he plans to recuperate at his new Sutton Place cooperative apart-ment in New York where he has built a projection on in the lay-out, which is actually two apart-ments telescoped into one.

MCA Quote \$78.25, **On Rumor Breezes**

MCA Inc. hit another new high on the N. Y. Stock Exchange last week, the price going to \$78.25, or more than double the year's low of \$36.3712.

Wall Street has been evineing a robust interest in MCA for some time, similarly as show business tradesters. New angle in the aftime, similarly as show business tradesters. New angle in the affairs of the agency-producer-distributor concerns the possibility of taking over the Paramount backlog (post-1948) for television (separamount backlog (post-1948) for television (separamount backlog) arate story.

O'seas Earnings Taxed; Alan Ladd Loses Plea Re English-Made 'Beret' Los Angeles, Nov. 14.

Alan Ladd's petition for a refund of \$65.578.69 on his 1954 income tax has been denied by Federal District Judge Harry C. Westover on grounds that the actor already has been allowed the limit

on foreign income.

Ladd claimed that amount in question repped tax on earnings from "The Red Beret," which he made in England in 1952, and therefore should not have been taxed.

∄LOUIS MALLE IN

Are distributors necessary?
That impertinent question is raised by the New York premiers next Monday (20) of the French import, "Zazie," which producer-director Louis Malle has personally booked into the Paris Theatre, thereby eliminating the usual middleman, the indie distrib.

In New York last week, Malle, who hit the bigtime with his bathtub epic, "The Lovers." and who has just finished directing Brigitte Bardot in Metro's "A Very Private Affair." was not prepared to Suy. S. distribs are superfluous—only that in the case of "Zazie" there was no other "reasonable" way to get his picture before a New York audience if he didn't handle it himself.

The situation faced by Malle points up changes that have been taking place in the importing scene in recent years as a result of a number of factors, either singly or in combination: (1) the increasing potential of hit imports, (2) the increasing cost of distribution, and (3) the increasing disinclination of the importers to handle pix of only limited art theatre potential.

Based on Raymond Queneau's satiric novel, "Zazie Dans Le Metro," the film, Malle believes, is a rather special glass of wine which may not have a very great U.S. appeal outside the major urban centers. But because he does believe there is an audience for it, though admittedly limited, he is risking between \$10,000 and \$15,000 to launch it in New York. The intention, of course, is to prove via a successful N.Y. run that the picture has potential and thus persuade a distrib to come up with a guarantee. Instead, he was offered straight percentage deals, Malle reports, no distrib would come up with a guarantee. Instead, he was offered straight percentage deals which, though the distributing fee was lower than the usual figure, would not have offered particular hope of any payoff whatsoever to the producer. The only conclusion Malle could draw was that the U.S. indies, glassy-eyed with the kind of smash returns racked up by such place in the surface deals. The producer of the producer of the producer o the Bardot pix and various British imports, were no longer interested in truly offbeat product. And "Zazie," about an irreverant little girl who talks as if she had been weaned on Henry Miller, is definitely offbeat.

Immediate Sharing

The Paris, bedvirus own a both

nitely offbeat.

Immediate Sharing
The Paris booking came about he says, when Duncan MacGregor told him that when he, Malle, got a distrib, the Paris would be definitely interested in playing the picture. Malle, in turn, suggested that the Paris could have it directly. By thus making the booking himself, he says, the production company, Les Nouvelles Editions de Films (headed by Malle's brother Francois', will start realizing a return as soon as the first patron enters the theatre, because the producer gets a percentage of the b.o. take. By going the ordinary route via a distrib, the producer (Continued on page 18)

(Continued on page 18)

Kate Granahan's Investigative Ways

She 'Probes' the Film Industry in Philadelphia, A Branch-Line Burg

Puts Yearly Rate at \$2

Metro board, meeting at the Culver City studio, voted to Increase company's quarterly dividend from 40c to 50c per share, beginning with the payment du Jan. 15. It will obtain with stockholders of record on Dec. 22.

The 25% boost, bringing the annual rate to \$2, apparently was anticipated in some quarters. The M-G stock jumped \$5 per share on the New York Stock Exchange last week, closing the week at \$53.25 on a heavy exchange of 53,300 shares.

This is the second divvy increase in 16 months. The annual payoff to investors was upped from \$1.20 to \$1.60 in September, 1960. This took effect the following month. M-G went on the 30c quarterly basis late in 1959 after a long period in which no divvies were paid at all.

President Joseph R. Vogel likes the idea of having the directors out on the Culver City lot at least once a year. They went west to see the new product, including "Four Horsemen of the Apocalypse," some major sequences from "Mutiny on the Bounty," which is being edited, and portions of "How the West Was Won" and "Wonderfull World of Brothers Grimm," latter being the first of the Cinerama coproductions.

Also on the directorate's agenda was a general review of studio operations and a onecover of television production activities. If Rep. Kathryn E. Granahan (D. Pa.) is planning to hold hearings in New York on the possibly "obscene" aspects of some foreign films being brought into this country, no one in the New York film community knows anything about it. In Philadelphia (her home district), the Congresswoman announced two weeks ago that she would hold one day of hearings in New York Nov. 18, following three days of hearings (Nov. 13-15) in Philly, that wellknown film distribution center.

A check of top New York film importers over the weekend revealed that not one of these gentlemen has yet received any invitation to meet Mrs. Granahan. Neither had Louis Pesce, director

Global Cinebuff

Herman G. Weinberg

reminisces some more about the in-ternational film scene in his reprise

More Coffee, Brandy & Cigars

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

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Copyright Attorney

accents that if show biz wants anything done about anticopyright laws

Don't Just Sit There!

another informative Feature
in the upcoming

VARIETY

New Plea To Dailies That Films Pay Same Local Ad-Rates As Merchants

urban centers have lately been approaching the publishers of local newspapers on the thorny old ques-tion of "rate differential" under tion of "rate differential" under which amusements pay 20-25% averagely, and as much as 40%, premium over mercantile lineage. This penalty has long galled film showmen. Periodic attempts to persuade dailies to put theatres on a par with stores and other local advertisers date back 30 and more

Newest efforts to induce pub-lishers to take a "sympathetic" at-titude toward films is premised upon the picture industry's own present trials, the scarcity of sock product and the increasing recourse to old rei-sue product.

Present approaches are being organized on city-wide committee bases. This seems to have followed the success of Karl Rogers with the Cox papers in Dayton which the Cox papers in Dayton which have granted amusements parity with merchants. Richmond is another city where the issue has been brought up, but with little encouragement thus far from the press. San Francisco and Boston are also mentioned. Neither the petitioning circuits nor the newspapers are exactly candid at this resist.

point. Classic defense of the high pre-ymium lineage rates has been that the newspapers give amusements "special editorial support." In cer-tain smaller markets, where a sin-gle ownership is dominant, and affair notably in various Canadian com-response to the reading matter is prenotably in various Canadian communities the reading matter is precisely computed in ratio to the paid space purchased. However nowadays film showmen complain that many dailies are anything but obliging with text and pictorial support and that some of them are monopolizing their own amusement pages with ballynoo for television programs carried by their own stations.

Sensitivities obviously remain rife and neither side wishes to be too sharply quarrelsome. A related problem is the recurring rises in ad rates which have characterized the dailies during the U. S. inflation since the Korean war. With ad costs up all over, the premium imposed upon film ads has become especially onerous. There is, too, the aggravation of "copy censorship," showmen objecting that their copy is scissored while some commercial copy, with sexy leer, is unbothered. Sensitivities obviously leer, is unbothered.

Publishers are apparently skepti-cal about any increase in theatrical volume if the amusement rate is reduced. It is to meet this doubt that the city committees are hud-

Two executives of Loew's Theatres in N. Y. have long advocated getting the mercantile lineage rates applied to films. They are Ernie Emerling and Charles Kurtzman. A memorandum from the latter dated Oct. 18 is responsible for stirring up much of the current flurry in various areas.

flurry in various areas.

Kurtzman acknowledges that
there are no simple answers but
argues "these are not ordinary
times for show business and we
cannot remain rut-bound. The
dailies are our first line of sell
and we value them. But why
should we pay more than great department stores far more prospercus than we."

Producer

Jerry Weld

discounts the Fort Knox aspect of filmmaking in his treatise on

Imagination Beats Money

enother interesting Feature in the upcoming

56th Anniversary Number of



er sicilistical and data-filled charts and articles.

No UA-20th O'seas Tie

Although some exploratory thought had been given to a possible consolidation in certain overseas areas of 20th-fox and United Artists distribution facilities, the sug-

and United Artists distribution facilities, the suggestion now is a cold potato.

Commenting on reports which had recurred without denial since last August, UA prexy Arthur B. Krim and exec veepee Arnold Picker fatly denied any such merger was in the offing or now was being contemplated.

Doctor Orders Eddie Solomon To Exit Show Biz

for Joseph E. Levine's Embassy Pictures the past two years, is leaving for Florida as of Dec. 31 per his medic's edict. This forces resignation from the industry after 34 years in various ad-pub capaci-

ties. After prolonged hospital-and-home medication recently, he's now back at his desk winding up affairs with the company.

Solomon started in Chicago with a nabe Balaban & Katz house, later a nabe Balaban & Katz house, later moving downtown into the circuit's ad-pub echelons under the late William Hollander Universal's David Lipton is another alumnus of that B&K eral, and subsequently shifting, in 1939, to 20th-Fox in New York, ultimately becoming exploitation manager. He joined Embassy in November. 59, first as addirector, then to the veep post overseeing all ad-pub activities.

Levine bespoke "regret and a sense of deep personal concern" for Solomon.

for Solomon.

Future plans are indefinite, but first order will be a period of ex-tended rest. There's no decision yet on a successor.

AB-PT's 2% Cash Divvy
American Broadcasting - Paramount Theatres has declared an extra 2% on its common stock in addition to the regular fourth quarter divvy of 25c.

Quarterly dividend is payable Dec. 15 to holders of record Nov. 24. while the bonus melon is payable Dec. 28.

J. E. Benton Reelected

Saratoga, N.Y., Nov. 14.

James E. Benton, the only exhibitor serving as mayor of a city in New York State, was returned to office for a second term in last week's elections.

A Republican, he defeated Ar-

U.S. to Europe

O. S. to Eu
Moira Anderson
Robert W. Bloch
William Brown
Fred Coe
Dorothy Friend
Gerry LeGrove
Peter G. Levathes
Sophia Loren
Duncan Macrae
Louis Malle
Kenneth McKellar Kenneth McKellar Milt Melnick
L. Douglas Netter Jr.
James H. Nicholson Dan Petrie Carlo Penti Ron Randall Ron Randali Sammuel L. Seidel Spyros P. Skouras Harry Spelman Jimmy Warren Seidelman Jimmy Warren Dale Wasserman Dennis Woolford Irving Wormser

L. A. to N. Y.

Aleon Bennett
Burt Brinckerhoff
Jerry Devine
Ed Feldman
Peter Frank
Vonne Godfrey
Mike Kellin
Paul N. Lazarus Jr.
David A. Lipton
Jack Lord.
John Mitchell
Rick Mittleman
Suzanne Pleshette
Janis Paige
Herb Rogers Aleon Bennett Herb Rogers
Abe Schneider
Cal Stadler
Jim Velde
Hal Wallis Warren Wever

Europe to U.S.

Lewis Allen Peter Bridge Bing Crosby Bernard Delfont Bernard Delfont
Fillard Elkins
Fack Forrester
Harry Foster
Peter Glenville
Bob Hope
Terence Rattigan
Maria Velasco
Golda Weiss
Nat Weiss

N. Y. to L. A.

Jack Carter Harry B. Jameson Harry B. Jam Harold Lloyd Rod Serling J. S. Seidman Martin Tahse Leon Uris

Fred Karger on 'Clock'

Hollywood, Nov. 14.

Fred Karger, who acted as mu-sic coordinator on Columbia's "Notorious Landlady," will perform similar duties on Sam Katzman's "Twist Around The Clock."

Pic starts today (14) and is first under producer's new pact. Prin-cipal filming will take 10 days, according to sked. Budget is pegged of reported \$200,000.

New York Sound Track

Twentieth-Fox prexy Spyros Skouras and production exec veep Pete Levathes due to fly to Rome today (Wed.) for a "Cleopatra" looksee . United Artists, which has Frank Sinatra's "X-15" ready for release, got a frontpace plug last week when the plane flew to a record speed of 4.070 mph . Producers Albert Braccoli and Harry Saltzman have signed Scottish-born Sean Connery to star as the British secret agent in "Dr. No." the first of a contemplated series of features based on the Ian Fleming novels.

Look Mag's current profile on Shirley Jones starts off this way: ". . . when she was good, she was very, very good and when she was bad, she won an Academy Award" . . . American International Pictures prexy Jim Nicholson in town briefly before taking off Wednesday (8) for Rome and takis with Jack Palanee on their upcoming "Warriors Three." AIP's foreign distrib veep Sam Seidelman took off Saturday (11) for a sweep through Italy, France, Spain, Germany and England.

and England.

Leave it to a pressagent to find the angle. To wit: Theatre Network Television's closed circuit origination today (Wed.) from the Parke-Bernet galleries will feature Rembrandt's "Aristotle Contemplating the Bust of Homer"—otherwise distinguished as "the most valuable consumer product ever to appear on closed circuit tv".

Universal's Milton Rackmil and Heary Martin in Toronto today (Wed.) to pep-talk exhibs re "Flower Drum Song" and "Lover Come Back"... David Lipton in for pow with U homeoffice.

Ben Henry, who reps the Mirisakes, among other independent producers in England via h's Hillcrest Produc "s, is one in Hollywood (Continued on page 20)

Hope to Lessen Ad-Copy Censoring

In an effort to forestall increasing newspaper censorship of film advertising, the Motion Picture Assn. of America's ad-pub directors committee has set up a special subcommittee on press relations. New group is chaired by Paramount's Martin Davis and includes Columbia's Jonas Rosenfield and Buena Vista's Charles

Subcommittee is charged with setting up meetings with key lewspaper and publishing groups to discuss the Ad Code Adminstration, also to initiate a promotion program on the Code to exnlain how Code works.

Gordon White, Code administrator, reported to ad-pub directors at their Thursday '9' meeting in New York that activation of exhib groups in the field has been instrumental in alleviating the "critical nature of the mewspaper ceasorship) problem" in most

cases.

The meeting also heard Columbia's Bob Ferguson report on the most recent developments in connection with COMPO's cooperative marketing and merchandising plan in Cincinnati. Four pictures are scheduled for release under the plan beginning with United Artists' "A Pocketful of Miracles" beginning in the latter part of December. Universal's Phil Gerard presented a "seport on next year's Seattle World's Fair and the committee took under consideration several suggested plans for MPAA participation.

Palace, McVickers Future Clouded

Further Evidence of Lacklustre Loop Area-But McVickers May Replace Erlanger as Legit Stand

Ghost at Banquet

Atlanta, Nov. 14. Martin Rackin, Paramount Pictures production chief and chief speaker at Tristate (Ala-

bama, Georgia, Tennessee) Theatre Owners convention in Atlanta, warned his listen-ers before starting his talk:

"You people sit out there listening to me while E. D. Martin may be out buying your theatres."

Martin's most recent acquisition was the 60-theatre Crescent chain in Tennessee.

Large Block Of **Metro Releases** Due on Market

Metro this week was in process of working out a deal for reissue of the largest package of back features to the theatrical market that the industry has seen in over 10 years. Much of the paper work already has been completed for the first group of pictures. The arrangement is being worked out with territorial distributors, who will handle the M-G films on a states rights basis.

There's no telling at this time

states rights basis.

There's no telling at this time just how many productions will be involved. M-G reportedly is out to market about 40 at the outset with the results of these to determine future operations. It could be that M-G will so market a substantial part of its entire post-1948 backlog theatrically. It's to be noted that of this backlog only 30 films so far have been leased to television. It could mean a reissue grabbag of over 200 pictures of which exhibitors might avail themselves.

M-G has many things in mind:

(1) Exhibitors have been clamoring for a long time for more product and a formal releasing sked of the back-number items ought to

(2) The states righters can take on the product without any con-flict with M-G's own sales opera-tions, M-G's main concern being the sales of its new pictures;

(3) It's a means of drawing out the final theatrical dollar from these pictures, and that dollar could multiply into the millions, before said pictures go the way of

Distributors through the years have been on the reissue kick only sporadically. They might send out only a few carefully-selected vintage features annually. Notable exception was Universal, which long ago sold reissue rights to its backlog to indie distributor Budd Rogers.

Thought heard expressed in the trade is that M-G's rivals will have difficulty in reissue sales in light of the possibly enormous supply emanating from M-G.

In any event it appears that M-G is getting there first with the

By MORRY ROTH

Chicago, Nov. 14.

The future of two deluxe picture, houses in the Loop is uncertain. The McVickers Theatre was, given 15 days (from last Thursday —Nov. 9) in which to pay 338,000 in back rent or lose its lease, and Coston Enterprises, which is currently showing Cinerama reissues on grind at the Palace Theatre, has given employees of the theatre two given employees of the theatre two weeks notice.

Both theatres had run into dif-

weeks notice.

Both theatres had run into difficulty as firstrun houses within the past decade of their off-the-beaten-path locations. Both had been revived by a series of hard-ticket pix and then fell upon hard times as the supply of potent road-show product dried up.

Hope is held for both theatres as legit houses, particularly Me-Vickers, which has been scouted by the Nederlander brothers (who operate the soon-to-be-torn-down Erlanger here and also have legit interests in Minneapolis and Detroit) and by local producers Bill Rach and Charles Comiskey. However, an attorney for the real estate division of the Chicago Board of Education (which owns the property) said that one of the groups which inquired about the McVickers is the same group that fore down the Garrick Theatre for a parking lot.

A spokesman for Coston Enterprises said that the two weeks

parking lot.

A spokesman for Coston Enterprises said that the two weeks notice to employees did not necessarily mean that the Palace would close at that time. He said that such notice might continue Indefinitely. The theatre ran Cinerama pix on hardticket from June '53 until Oct. '59, went dark for five months, then resumed with roadshows of "Can-Can" and "Alamo." Latter closed Jan. 19 of this year, and Cinerama reissues started on June '28.

The lease on the McVickers is

The lease on the McVickers is held by the Diana Corp., a division of Jones, Linick & Schaefer, and runs until 1985. It has been dark runs until 1985. It has been dark since May 26 of this year (aside from two shortrun pix) following a seven month hardticket run of "Spartacus." A theatre was opened on the site of the present McVickers on Nov. 25, 1857, by James H. McVicker, a song-and-dance man. It came into its own as a kingpin of the vaude circuit in 1914 after the death of B. F. Keith permitted eastern acts to play non-Keith-Albee theatres in the Midwest.

Mirisch Cartoonery Deal: **Using Celebrated Voices** Hollywood, Nov. 14.

Mirisch Co. are entering the artoon field via a deal with Henry Saperstein's UPA animation shop to coproduce "Gay Purr-ee." Latter has had the project in the works for months, with United Artists to release.

Feature-length cartoon will have dubbed voices of Judy Garland, Red Buttons, Robert Goulet and Hermione Gingold in the purring cats roles. Harold Arlen and Yip Harburg have penned eight tunes.

SEZ U.S. EMBASSIES 'FILM SNOBS'

Murrow In Hollywood

It is axiomatic that when a newspaperman, traditionally dedigated to digging facts, becomes a publicist he becomes the No. 1 obstructionist for the newsgathering he initially advocated. Ed Murrow's case is somewhat analagous.

As a newscaster he was diligent, inquisitive, expository. As a bureaucrat he seems to have reversed field strangely, assumed a propaganda perspective that is the opposite of his longtime career as a prime news interpreter.

At least that is one reaction being expressed to his recent "talking down to" Hollywood. It is no secret that Murrow is not alone in thinking that perhaps America's "image"—a now-overworked Mad Ave nomenclature—isn't the best globally. But the allegation that Hollywood film sadism and preoccupation with sex themes alone are to blame are about as authentic as hating Russian caviar, vodka and sables because of that man in the Kremlin.

Films are an integral part of the modern machinery of com-munications but Hollywood's faults are negligible in comparison to the boo-boos that the USIA's own record shows. Just because Murrow sounds off, doesn't make it so.

Hollywood's Murrow Reactions

Hollywood, Nov. 14.

Reaction to Edward R. Murrow's talk in Hollywood found dissenters on some points although the industry stressed its desire "to do everything they could" to serve the needs of the country, As an outgrowth of press-barred session, Murrow, at a L. A. press club luncheon, said he had "under consideration" a request made at the dinner by film industry exces to supply Hollywood with a consultant from U. S. Information Agency to aid in selection of film stories that would convey a more palatable image of America abroad. He made it clear, however, that if he did comply with the request it would not be for the purpose of invoking censorship but strictly on an advisory basis.

Murrow also fold press club he didn't regard his barring of the press

purpose of invoking censorship but strictly on an advisory basis.

Murrow also told press club he didn't regard his barring of the press as "suppressive or censorship," something he admitted he abhorred as a former newsman. Reason for the iron curtain, he said, was "so both sides could feel free to establish a working relationship."

What Murrow didn't explain, however, was why he delivered a watered-down version of the prepared speech he sent in advance to newspapers. In deviating from this text, Murrow omitted many pointed and critical remarks.

and critical remarks.

One response to USIA chief's talk came from Milton Sperling, who said, "Murrow's talk stirred me and I'm sure many of the others who were present. Frankly, I admire a man who gives up a \$200,000-a-year job to help his country. I think he has a valid point in asking to help present a more palatable America. There are more important things than making pictures for money when it comes to helping your country. "However, we do need advice on what kind of pictures would help. That advice must come from the government or Murrow."

Enta advice must come from the government or Murrow."

Erle Johnston took sharp issue with some of ex-broadcaster's remarks. Industry should be permitted to make up "own minds." In commenting on Murrow's survey, Johnston said he had made one, too, an impartial, objective survey of audience reactions to some 1,000. films that were shown in foreign countries. "Some 85% of our films." he reported, "create a favorable attitude toward the U. S., 10% create an attitude neither favorable nor unfavorable, only 5% create an unfavorable attitude. This means that 850 out of every 1,000 persons seeing our motion pictures from Athens to Zanzibar obtained from them a favorable attitude of the U. S."

Chas. A. Adams Non-Show Ends Suit

Avondale Owner Ducks Pretrial and His Antitruster Thrown Out by Judge

Atlanta, Nov. 14.

A suit charging 20 firms and in-dividuals with monopolizing na-tional distribution of motion pic-tures was dismissed in Atlanta Tuesday (7) by United States Dis-frict Judge Boyd T. Sloan.

Suit was dismissed because plaintiff, Charles A. Adams, owner of Avondale Theatre, in nearby Avondale Estets, virtually a suburb of Atlanta, failed to ap-

Seasoned Freelance Dora Albert wants to know whether Hollywood freelance writers are

High Or Low On The Totem Pole?

another Editorial: Feature in the upcoming

56th Anniversary Number

VARIETY

charts and articles. Plus other statistical and data-filled pear at the pretrial hearing sched-uled last week. Included among defeadants were

several owners and operators of Atlanta's major motion picture theatres and some of the movie industry's largest distributors of

films.
Trial of two similar suits against the same group of defendants was set for the first Monday in March and the suits were con-solidated.

solidated. A third suit against the same group by John H and Ruth Carter, owners and operators of the Buckhead Theatre and Fine Art Cinema, still is awaiting the judge's decision for dismissal or a trial date. The Carters' Theatres are in a North Side neighborhood area and Fine Art Cinema, as the name implies, shows mostly art house type films.

area and Fine Art Cinema, as the name implies, shows mostly art house type films.

Judge Boyd Tuesday also dismissed one of the defendants in the other cases, Robert B. Wilby, former partner in Wilby-Kincey Service Corp., operators of 4,400-seat Fox and Roxy Theatres here, who died since the suit was filed. Consolidated and set for trial in March were suits by the Buckhead Theatre Co. 4operators of Fine Art Cinema). They will be tried jointly, but separate verdicts will be returned.

Charges that American embassy and consular representatives round the world are "over-ready to dismiss movies simply because such personnel is conditioned to regard movies as uncultural" is one observation heard in New York following the latest airing of the flaws and virtues of Hollywood product vis-a-vis the global struggle for the good opinion of man-

Point made is that American diplomats usually refuse to even talk to, much less cooperate with U. S. film showmen and publicists while showering greetings and while showering greetings and canapes upon ballet companies, symphonies, instrumentalists, opera singers and such occasional touring ventures as the recent Helen Hayes-June Havoc repertory company.

company.

The practical-minded American peddler of film is approximately as scornful of embassy and consular "snobs" (as they call them; as seems to be the attitude in reverse. The situation may only bear out Winston Churchill's old dictum that it is never necessary to criticize Americans as the Americans always do the best job of doing just that.

Other reactions to the recent Hollywood "seminar" conducted by Edward R. Murrow on the subject of the "American image" projected cuward R. Murrow on the subject of the "American image" projected in foreign markets by U. S. feature films have been of varied character, as elsewhere indicated in these columns. Partial agreement, partial disagreement with the Director of the Umited States Information Agency hardly suggests some of the subtleties.

It needs to be borne in a column and the column

gests some of the subtleties.

It needs to be borne in mind that Murrow is only the latest of many to sound off in the same vein. He did not discover the issue. Edward L. Bernays, the public relations counsel, for one, attempted to stir up interest in the impact of the American film overseas some years ago. Max Youngstein of United Artists some time ago criticized Eric Johnston of the Motion Picture Export Assn. for not having, in Youngstein's view, more aggressively defended American features against such charges.

more aggressively defended American features against such charges.

Tourists have come back to the States echoing the idea that American pictures embarrass American prestige. VARIETY some years ago collated commentaries from various American ambassadors, charge d'affaires and embassy counselors. All did not take the same view by any means. Comment varied with the country. For example countries with (Continued on page 17)

DISNEY SHARPS BACK

Pay 10c Cash, 3% Stock—1962 Seen Perking

Walt Disney Productions, in a stock slump earlier this year, when the price was down to a low of \$26.62½; is continuing to pick up steam. Disney's common shar-jumped again last week, this tin by \$3, and closed at \$38.371/2.

by \$3, and closed at \$38.3742.

One commission house came out with an endorsement and this, coupled with a highly upbeat message from president Roy Disney, was seen accounting for the market gain. Chief exec said fiscal 1961, which ended Sept 30, was a record earnings year. Specific figures must await the final auditing.

Interesting to Wall Streeters along with the new product, which they believe shows promise, is the backlog of features which are periodically re-marketable. Noted, for example, is the soondue reissue of "Pinnocchio."

Board declared a quarterly cash dividend of 10c per share and a 3% stock dividend. Each is payable Jan. 20 to stockholders of record Dec. 22, 1961.

Simone Signoret's Edifying Candor

In N.Y. She Ranges Widely on Gossip Vs. News, Maturity Vs. Youth, Casting Privileges and Yves

Beyond Call of Duty

Wall Street inhabitants, usually concerned only with financial facts, also reveal an eye for figures, per an appraisal of United Artists done by Walston & Co.

A market letter from this outfit notes among other things that UA's "Never On Sunday" stars Melina Mercouri and she's "curvaceous and vivacious."

Levathes Details His 15 for 1962

20th-Fox production head Peter ZULT-FOX production nead Peter G, Levathes will present his tenta-tive program of 15 pix for 1962-3 to company execs before taking off for Africa and Rome on a look-see into Samuel G. Engel's "The Lion" in Kenya and "Cleopatra" In Rome In Rome

in Rome.

On his return from abroad Nov.

23, he will meet with exces again for detailed discussion of projects singled out from company's story bank for production after February, when 1962 entire program will be appead. ruary, when 19 will be canned.

will be canned.

Number of studio technical de-partment heads sent to Rome to work on "Cleo" apparently have run into some snags which will delay their return to California run into some snags which will delay their return to California until after the first of the year instead of late December. Situation will be checked into by Levathes on his visit to Rome for conferences with producer Walter Wanger and director Joseph L. Mankiewicz.

DECISION ON LOCALE FOR 'STORY' DUE SOON

HOIK STORY DUE SOON

Hollywood, Nov. 14.

George Stevens must make up his mind during the next two weeks whether he'll shoot "The Greatest Story Ever Told" here or in Italy. Pie is skedded to roll Feb. 15, 1962, under producer's new deal with United Artists, which will 100° finance project. "We've got to make up our minds where we're going to make the film by Dec. 1." Stevens Jr. associate producer on pic, stated, 'because we've got to know where we're going to build our sets." Dec. 1 also is date set for the Stevens company to move off 20th-Fox lot, where producer was given a month's extension until his production-distribution plans were formalized.

malized.

Principal shooting for the first unit under Stevens' direction will take five months. During this interior a second unit under Stevens unit under Stevens direction will take five months. During this interim, a second unit under Stevens Jr., will be filming for two months. Headquarters for the production company will be located where first unit is active.

Desilu Studios here is said to have made a rental offer to Stevens, and interests repping Dino De Laurentiis, now building a new studio in Italy, also are reported to have approached Stevens on using facilities abroad.

DIG SITE FOR LA MIRANDA

Stanley's New L.A. House To Seat 1,150

Los Angeles, Nov. 14.
Ground will be broken Dec. 1 on the new Stanley-Warner La Miranda Theatre, to seat 1,150. It will mark elath in California for which Pat Notaro is zone manager. New project will be equipped with 70mm equipment and other up-to-date accoutrements.

Meanwhile, circuit is spending another \$50 000 for rew 70m anparatus, RCA-Ampex sound, proscenium arch and larger screen at Stanley Warner BeyHills Last year new front, reseating, etc., cost circuit more than \$200,000.

After making only two films After making only two films since winning an Oscar in 1960 for her "Room at The Top" performance, Simone Signoret is now set for at least two pix in quick succession, "Term of Trial." which goes in England next month with Laurence Oliver as costar, and later a Rene Clement pic with a World War II background, to be shot in France. Why the lnactivity? The star answers tersely: "I'm lazy."

Iazy."

In New York last week, Miss Signoret explained that her absence from the American screen was not for a lack of Hollywood offers following the Academy accolade. There were many scripts senter way, but all of them were quite bad for her. And she judged correctly, she now feels, after viewing the finished pix eventually made with other actresses. What were some? She didn't think it would he in the best of taste to name them. Definitely not among those of

some? She didn't think it would he in the best of taste to name them. Definitely not among those of which she was thinking, she said, was Jerry Wald's Elvis Presley starrer. "Wild in The Country." for which the producer at various times announced all sorts of "mature actresses" from Joan Crawford to the good deal less mature Miss, Signoret ("Let's be trank. I"m 40". Hone Lange, who is Ia hardly decrepit 30, wound up with the role. Miss Signoret admitted there had been some talk about her doing the part, but she had never even seen a script.

The actress, who is in New York for husband Yves Montand's oneman show at the Golden Theatre was all' sweetness-and-deep-appreciation for the American press, despite a couple of rather vitriolia attacks on her and Montand from some quarters, notably by syndicated Hollywood gossibist Hedda Hooper. On the evening of the Vareyry interview, another Hullywood syndicator had started out her column: "Evidently Simone Signoret did not accompany husband Yves Montand to New York."

Signored did not accompany hushand Yves Montand to New York. "U.S. Press Responsible Innuendo and annarent disresard for facts do not seem to ruffle the star. New York's ledit critics are obviously "heilliant men" (they had given Montand unanimous raves and his show is selling out, and she was deeply impressed by the thoroughness of hoth Life and wime Magazines which called her to check whether or not she had made a statement attributed to the kind of free-syninging journalism procised by France Dimanche and led Peris at home, most Amerlean nublications seem models of serve and sensibility.

Both of the films which Miss Signore the Italo "Adua and Her Friends" and the French "Les Mausias Cours." were contracted for hefore she received international attention with the Academy

Friends" and the French "Les Mauvais Cours." were contracted for hefore she received international attention with the Academy award (which she regards as the high-point of her professional life). Both films, however, turned out to be rather unfortunate experiences—"Adua" hecause of a lot of legal

(Continued on page 11)

From Israel

Meyer Levin

details some pioneer documentary film produ duction, pre-Preminger & Uris in his

'The Illegals'

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled

A Majority Of One (COLOR)

Choice play becomes choice pic. Offbeat casting results in colorful, interesting perform-

Hollywood, Nov. Warner Lees receive et a British Lake, word being being Rosalind Russell, Alecumess, Ray Panton, Midlyn Rhue, acted by UrRey Screenfich, Leonard archeols, Layer on his play, canera Screenplat, Leonard on his play, camera v Strachin Sr. editor, v Strach May Stemeri G! Ki-sel, Reviewed b of Running time. 1. . . . 11. Holip W. Avi etser and a systant director G.I. Kr at the studie. New 9 61.

R schind Russell
Ave Gamess
Ray Benton
Vedan Blue
Vic Questel
Mare Mario
Gary Vinsue
Short Harmon
Frank Wildox
Frank Shales
Harriett M-follohon
Alan Mowbray Vis Jachy Reich: As, in Jecome Black Alice Black Mis Rubin Air.
Mis Ruis.
Eddie
Wr McMillian
Bride
Neah Putnam
Amer Embassy Rep. Amer Embassi Mr. Asano's Se Mrs. Putnam Capt. Norcruss

Leonard Spigelgass' unabashcompatible brew of schmaltz and compatible of the standard and sukiyaki, has now become an outstanding film The Mervyn LeRoy production beautifully mounted production beautifully mounted and especially notable for the ex-citing results obtained from some citing results obtained from some bold, strikingly unconventional tasting, will appeal to a wide audi-ence and is a solid commercial prospect.

ence and is a solid commercial prospect.

Few pictures that come to mind have ever embodied such natural appeal for the middle-aged or elderly patren. The response of the Serutan set, that segment of the audience largely neglected by the adult screen fare of recent years in favor of wilder, more provocative themes aimed at the young adult, will be a significant boxofflee factor Furthermore, this is a choice and unusually substantial family attraction, with a penetrating scrutiny of deeply ingrained, passive prejudice. If fails to attract the young adult audience, and there is reason to believe it will be least magnetic in this area of its draw, the Warner Bros release should more than make up for that through its unicommonly potent charm for other age groups.

Rosalind Russell and Alec Guin.

Rosalind Russell and Alec Guin-ess play the parts created on Broadway by Gertrude Berg and Cedric Hardwicke. Were lesser actors involved, the argument might have been advanced that, for purposes of absolute authen-ticity, the roles should have been awarded to a Jewish actress and a Japanese actor, or more reason-able facsimiles thereof. But Miss Russell and Guinness are artists. Rosalind Russell and Alec Guinable facsimiles thereof. But Miss Russell and Guinness are artists, and their performances not only reflect that artistry but actually bring a vigor to the characters that might have been missing had the might have been missing had the roles been cast purely for physical and/or verbal accuracy. Producer LeRoy is to be commended for his sense of dynamic casting and di-lector LeRoy for following through with perceptive leadership in ex-

ecution. Miss Russell's Yiddish hex-cent. though at times it sounds like what it is—a Christian imitating a Jew—is close enough to the genuine article that accompanied by acutely sensitive gestures, attitudes and a more real in convertible that accompanied by acutely more astonishing is the way Miss Russell has been completely deplaymorized into a matronly woman. glamorized into a matronly woman. Orry-Kelly's, costumes are a hig help in this regard. in all ways, it's a deep, hearty performance, itch in humor and in understand-

ich in humor anu mannen.

Guinness, even with eyes slanted and hair tightly drawn back, does not really look very Japanese. Rather he becomes Japanese through physical suggestion and masterful elocution It's a challenging role for this actor, but no one is better equipped to meet such a challenge.

Madlyn Rhue and Ray Danton

Madlyn Rhue and Ray Danton ay Miss Rus-ell's daughter and n-in-law, latter the diplomat play Miss Russell's daughter and son-in-law. latter the diplomat whose assignment to Japan naves the way for the unusual (Charley Chan's Jewish Rose) romance be-tween middle-class Erooklyn widow son-in-law latter the diplomat whose assignment to Japan naves the way for the unu-ual (Charley Chan's Jewish Rose) romance between middle-class Erooklyn widower The characters limned by Miss Rhue and Danton are somewhat devoid of vigor, but the performances are sound. Mat between middle class tention with a performance somewhat devoid of vigor, but the performances are sound. Mat between the deviced attracts attention with a performance are sound. Mat between the original Broadway company, is a definite standout in an atypic al part—an arrogant, opportunistic Japanese servant—that is a standard process. The standard process of the standard proce

complete and welcome departure from the stereotype. Competent support is added by Gary Vinson, Sharon Hugueny, Frank Wilcox, Frâncis De Sales, Yuki Shimoda, Harriett MacGibbon and Alan Mowbray.

A prize job of art direction by John Beckman, accompanied by some equally a-tute set decoration by Ralph S. Hurst, really dresses up this film. The three main interiors 'Miss Rusel's Brooklyn teriors (Miss Russell's Brooklyn apartment, Denton's cluttered diplomat quarters and the facish twiking comrass and point up the purity. I haplicity and in tional sense of Japane e de lecompared with the bulky chaos that can occur in a Western home Harry Strading Sr's camerawork is keenly conscious of humorous effect—very alert in the way if is keenly conscious of humorous effect—very alert in the way it will draw bark to spot, say, an awkward leg under a coffee table. But some of the process stuff aboard ship leaves something 16 be desired. Editing by Philip W. Anderson and music by Max Anderson and music by man Sieiner are further assets to one of the finer films of the year.

Tube.

Y-15 (PANAVISION-COLOR)

Confusing tale of the record-shattering aircraft, its test pilots and their women. Timely factor may put punch in open

Hollywood. Nov. 10.

United Artists release of itenry Saniola-Tony Lazarino production. Stars response from the production of the producti Nov. 10. Matt Powell Li. Col. Lee Brandon Major Ennest Wilde Major Anthony Rinald Coning Brewster David McLean
Charles Bronson
R lph Taeger
Brad Dexter
Kenneth Tobey
James Gregory jor An.
jor An.
d Craig Bream Deparms
amela Stewart
largaret Brand
lane Wilde
Brandon Patricia Owens Lisabeth Hush nlev Livingston Lauren Gilbert Phil Dean Brander Joe La

Obse Chuck Stanford
P. tty McDonald
Mike MacKane
Robert Dornam
Himself
Himself
"""self san Branco.
52 Pilot
rest Engineer
d Fleming, ABC
ee Giroux, NBC
rent Holcomb, CBS
ew Irwin, ABC Himself Frank Watkins Berbara Kelley Darlene Hendricks James Stewart

Even with the front pages of the Even with the front pages of the nation's newspapers conducting what is tantamount to the perfect advance publicity campaign, "X-15" is a rather dubious prospect. The hotel was a training film more than a popular entertainment—the Henry Sanicola-Tony Lazzarino production also tends to blur the human elements by focusing at length on tion also tends to blur the human elements by focusing at length on mechanical cockpitfalls and control room-inations, with accompanying militarese mumbo-jumbo, thus failing to stimulate anything even remotely related to an emotional response in the audience. The United Artists release will simply have to depend on its up-to-the-minute, topical and highly patriotic nature for a boxoffice showing. Openings may be fairly strong as a direct result of this timeliness and topicality but we among may quickly ground this aircraft.

Failure of "X-15" to emerge as satisfactory entertainment is doubly disheartening in that there is evidence that a potentially stirring and certainly significant story has been misplaced somewhere been misplaced somewhere be-tween outline paper and processed celluloid. The screenplay by Lazza-rino and James Warner Bellah is hackneyed and confusing, and ex-ecution is awkward and frequently incoherent.

Story, simply enough, is con-cerned with the flight and domes-tic problems of the X-15's three test pilots. But none of the char-

VARIETY Double Bunk

Showcorporation release (in U.S.) of this British Lion pic was called trite by VARIETY'S Rich, reviewing it in London last April 11. Script, he wrote, has neither wit nor the comedy invention." Heavy-handed direction of C. M. Pennington-Richards, who also did screenplay, was downbeated. Film stars Ian Carmichael, a rum stars lan Carmicrael, a potent peren ni al lof British cinematic comedy, and should he'p on the marcuee. It opens tomorrow (Thurs.) at the Guild, New York.

Story is about newlyweds desperate for housing who finally wind up taking over a Thames river houseboat, Enmedness is generally suing predictable

into the thick of things before being given a chance to establish concern. Several individual scenes. concern. Several individual scenes, as separate entities, have been directed capably by Richard D. Donner a tv director here helming his first feature! but the whole is erratic and disjointed. Stanley Robjohn's editing leaves dramatic lapses and question marks. Both cameramen Carl Guthrie and special aerial photog Jack Freeman have had to cope with some formidable difficulties, such as shooting through glass and dodeing reflections. Some of their photography is novel and invigorating, however. Music by Nathan Scott lacks that sense of dramatic thrust and explanation that can really aid and enliven an airplane picture. enliven an airplane picture. There's also a little too much "Nothing Can Stop the Army Air Corps" in Scott's score.

Under the circumstances, the actors don't have much of a chance to put any sock into their performances. Charles Bronson and James the ances. Charles Bronson and James Gregory seem to fare the best, former as one of the three test posts, latter as project test director. Other two pilots are played capably by David McLean and Ralph Taeger. Three suffering wives are portrayed by Mary Tyler Moore. Patricia Owens and Lisabeth Hush, James Stewart narrates.

Tube. Ralph

The Hellions

(BRITISH-TECHNICOLOR) Violent yarn of outlaws ter-rorizing a South African velds town et; ev remphasized per-formances but could ring the bell in many situations.

London, Nov. 7.

LOndon, Nov. 7.

BLC release for Columbia of an Irving Allea-Jamie Uys (Harold Huth) production. Stars Richard Todd, Jamie Uys, Anne Aubrey, Marty Wilde, James Booth, Lionel Jeffries: features Ronald Frager. Zena Walker, Directed Swanton, Patrick Kirwan, Harild Ruth, from Swanton's story; camera. Ted Moore, editor, Bert Rule; malsé, Larry Adler, At Odeon, Leicester, Square, London, Running time. 30 MINS. Uys

Same Hargis	Richard Todd
Priss Dobus	Anne Aubrey
Ernie Dobbs	Jamie Uys
John Billings	. Marty Wilde
Inke Billings	Lionel Jeffries
Juhal Billings	. James Booth
Mark Billiage	. Al Mulock
Matthew Billings	. Colin Blakely !
Frank	Ronald Fraser
Inlie Hargia	. Zena Walker
Walacht	George Woots
Mike the Barman	Bill Brewer
Jan Pretorius	. Jan Bruyns i
Martha Pretorious	Lorna Cowell
Billy Dobbe Fr	eddie Prozesky

Clearly devised as a rough, violent picture designed to give a kick to audiences that relish raw "The Hellions" certainly does that, and should hit a profitable market in popular situations But, too often, this "Western," set in the South African veldt 100 years ago goes overboard in the unpleasantness of its studied violence, despite some obvious and wise trimming by the censor.

wise trimming by the censor.
What this variation of the oldhat "High Noon" theme mainly
lacks is the cold, menacing suspense that comes from atmosphere and understatement. Everything, acting, writing and direction, is exaggerated. The yarn concerns the arrival of "The Hellions,"

of the village rallies, and the gang is duly wiped out.

Richard Todd is stiff upper lip and reliable as the sergeant, but, thanks to the stilted screenplay, the audience will feel more for his the audience will feel more for his physical than his moral dilemma. Lionel Jeffreys leads the gangsters Usames Booth. Al Mulock, Marty Wilde and Colin Blakely with all stops out. Director Ken Annakin might have been well advised to tone down performances which, at times, borders on the ludicrous when not vicious. Jamie Uys does a commendable job as the craven storekeeper. There is a likeable performance by Ronald Fraser as the local saloon-keeper. Anne Aubrey and Zena Walker handle insignificant chores, as the wives of Uys and Todd respectively, with confident charm. confident charm.

The color of the South African eldt has been well captured by ameraman Ted Moore. As an bonus for younger patrons.
Wilde briskly sings the song
Rich. cameraman over the credits.

> Auguste (Kolka, My Friend) (FRENCH)

(FRENCH)
Paris, Nov. 7.
Cocinor release of Marceau production.
Stars Fernand Raymaud. Valerie LaRouge Carlel, Directi by Pierre ChevaBrong Carlel, Directi by Pierre ChevaBrong Carlel, Directi by Pierre ChevaBrong Carlel, Raymond Castams.
Chevaller from play by Castams; came.
Marcel Grignon: editor, Gabriel Rongier,
MiNIS.
William Fernand Raymaud
Francine Valerie Lagrange
Francine Valerie Lagrange
Francine Jean Poire
Carrel
Cousin Roger Carrel

An expert vaude and video mine, Fernand Raynaud is never well served in films. This attempt

well served in films. This attempt at satirizing publicity and film milieus is lacking in inventiveness and shows quickie production aspects. It is mainly a local item. A timid bank clerk saves a starlet during a phony suicide attempt and becomes a hero. He is utilized by an unscrupulous publicist until he catches on and turns the tables and walks off with the starlet to cash in on his fame via freeloading.

Listless direction never from saline to pathetic shafts. Ray-naud's clowning is wasted here. Technical credits are lacklustre and supporting cast, except for Jean Poiret's monstrous pub man, is below par.

Hadaka No Shima (JAPANESE)

LAARANESB)

Paris, Nov. 7.

Cocinor release of Kindai Egg Kyokai
production. With Nobusio Otowa, Taiji
Tonoyama, Shinji Tanaka, Masanori
Horimoto. Written and directed by
Kaneto Shindo. Camera, Klyoshi Kuroda;
Glitor, Toshio Enoki; music, Hikari
Hayashi, Preemed in Paris, Running time,
Toyo

Nobuko Otowa
Taiji Tonoyama
Shinji Tanaka
Masanori Horimoto

An elemental tale of the life of a poor farming family on a small island off the Japanese coast. without water, this is lifted by an unerring feeling for life and drama. This remains absorbing despite the fact that nobody in this family, father and mother end two small boys, says a word during the whole film. It is mainly an arty theatre bet on its style and treatment. Right handling could make this something that could do specialized biz in subsequents.

The parents make many trips to the mainland in a rowboat to get water. Their treks soon elevate this ritual to the mainstay of their lives. The boys fish and help with chores. One goes to school. Only sounds they make are cries of joy when a fish is caught.

Director-writer Kaneto Shindo has lovingly traced the daily routine of these hard working people. The silence is rarely forced. Only at intervals does the film cut away when something was about to be said.

Songs of children are the only

Songs of children are the only lings mouthed in this sincere

Cincelle release of SECA-Filmonoracineria production. Six Exa-Filmonoracineria production. Six Exa-Filmonoracineria production. Six Exa-Filmonoracurres Philippe Notice, Claude Rich,
5 Annie Fratellini, Colette Castel, Afred
Adam. Written and directed by Rene
Clair, Camera, Pierre Petit; editor, Louisette Hautecoeur: At Ambassade Gaument,
Paris, Running time, 90 MINS.
Toline
Victor
Fred
Rose
Stelle

Bourvii
Philippe Noiret
Claude Rich
Annie Fratellini
Colette Castel
Alfred Adam

French director Rene Clair has turned out an updated look at that old theme of the city slickers and the hick. The film mixes satire, whimsy, fable and comedy unevenly. It gives the pros and cons of both sides, but pulls an ironio ending rather than letting it emanate from the people themselves. This is a weak link in this fairly sprightly if overstretched comedy. On its polish and directing as pects this could be a good foreign bet. But the pic still has an old fashioned ring about its fantasy which slants it more for specialized chances than for depth possibilities. French director Rene Clair has

Clair has such pre-war comedy classics to his credit as "Italian Straw Hat." "Under Paris Roofs." "A Nous Liberte" and "Le Million" But since the war, his pix have been glossy and brilliant on the surface but leading well locally if spotty abroad.

Here, two high-pressure real estate operators decide to buy a sleepy little town, where people live long, and turn it into an immense new housing area featuring the lure of long life and a rejuvenating spring. The townspeople immediately sign over their property except for a cantankerous old man.

The city people try everything the liter of the proper try everything the liter of the proper try everything the liter of the proper try everything the liter of the property and the liter of the property except for a cantankerous old man.

The city people try everything but it all missires The old man is

but it all misslires The old man is finally killed tearing down one of the signs on his property.

However, this lad loves a town belle but his timidity is stalling the romance. The real estate man keeps up his endeavors and even ties him up with a publicity- seeking singer which allows for a look at television, "New Wave" filmmaking and the general problem of urban life as opposed to russic simplicity. He is packed home when he expresses the shady dealings. simplicity. He is packed home when he exposes the shady dealings of the big business men on a tele show.

show.

Then the staving off of the final signing is somewhat dragged out with the invention of another brother and the final getting together of the peasant and his girl. But the real estate man dies of a heart attack at that moment and

heart attack at that moment and the whole project comes to nought. Bourvil is a disarmingly elever actor who plays the father and son with fine timing. Other roles are stylishly right whether they repstylishly right whether they rep-resent rapacious big business or country types. But after a fast montage of city life, that brings laughs and anticipation, the film has only intermittent scenes of expert comedy.

Clair still shows a flair for work-

Clair still shows a fair for working out gags but the whimsy and
satire are somewhat surface without the exemplary pacing tha
marked his earlier efforts. This
looks to do well here with chancier aspects abroad. Technical qualities are firstrate and Clair shows his usual aplomb.

Mosk.

Drug Mol. Kel'ka (RUSSIAN)

(RUSSIAN)

(RUSSIAN)

Paris, Nov. 7.

Rigatilm production and release With
Sank Kobetes

Konactsov. Directed by Alexandre Salgtikov. Alexandre Milta. Screenplay, A.

Hmelik. C. Yermolinska: camera. V.

Maslenikov: editor. A. Zharenov. Preemed
in Paris. Runnin time. 55 MiNS.

Kolta. Sasha Rodonova

Rigatila A. Kurnetsov

Tania Kuznetsova

Lacha Borzhunov

A great popular success in Russia, this film was made by two graduate students of the Russo film graduate students of the Russo film school. Its twitting of formalistic, slogan-ridden Soviet education is its main plus factor. Otherwise this fresh, simple pic is only aver-age. Chances abroad are limited

age. Chances abroad are limited age. Chances abroad are limited except for special placement on its theme and diverting aspects.

Plot is familiar. But its slap at the conformism of party line teaching tactics, and the heady playing and direction, keep this moving another example of the thaw in Russo film subject matter.

In spite of its implied criticisms, there is the happy ending and the young plomeers go off in their truck singing the Young Communist song.

Mosk.

Levy this week also denied practically all of the charges made by Papi in a VARIETY interview from Rome Nov. 1. Papi is now winding production in Rome on his "The Great Adventure of Marca

ing production in Rome on his "The Great Adventure of Marco Polo" and Levy is planning a Jan. 2 start on his "Marco Polo," which will star Alain Delon and Nancy Kwan under the direction of Christian-Jacque.

To back "

tran-Jacque.

To back up his claims, Levy showed signed contracts with Delon, Miss Kwan and the director, adding that Gina Lollobrigida "might not be in the film" since negotiations were still going on, but that she would undoubtedly "be replaced."

Actors who have earned at least \$2,000 annually for 20 years under Screen Actors Guild collective gargaining agreements will be eligible for retirement benefits at 65, providing at least \$2,000 was earned in one year after the actor reaches age of 40, under terms of first pension plan for thesps in history of motion pictures. Details were presented Monday (13) night at Guild meeting when Martin E. Segal of N. Y., consultant and actuary for Guild's pension plan, described eligibility requirements and formula for payments, which will start in January, 1962: Payments will be based on actors' film earnings since 1937.

Amount of pension is based on two types of "service credit," one for "pitor service" for the years 1937 through 1960, and the other for "current service" for each year beginning with 1961. Prior service benefits are based on average annual earnings during the most recent five years of this period, multiplied by total years of prior service. Percentage rates vary according to earnings, from \$2\$ of one % of the first \$6.000 and \$4\$ of one % over \$12,000.

As an example, an actor born in 1906 who applies for a parsion of the first \$6.000 and \$4\$ of one % over \$12,000.

over \$12,000.
As an example, an actor born in 1906 who applies for a pension in 1971 with average yearly earning of \$10,000 a year for 26 years will receive \$97.50 a month for the remainer of his life. If the actor earned \$15,000 average for 20 years he would get \$100 a month. Or, on a higher scale of \$20,000 for the first 10 years and \$40,000 the second 10, the pension would rise to \$204.50 monthly.

and \$40,000 the second 10, the pension would rise to \$204.50 monthly.

With zooming salaries of some present day stars (plan only goes as high as \$100,000 per actor per pix) here is example for that average of \$200,000 a year for 20 years. He would get approximately \$1,000 monthly.

Plan is financed by producer contributions of 2½% of actor's gross earnings, including residuals and deferred payments. Actors do not contribute to plan which is administered by a board of trustees repping equally the producers and the thesps.

Death benefit is included in pension plan. In the event actor dies before applying for pension and he has at least 10 years of "credit service." a formula has been worked out to pay amount credited to him to his beneficiary. If he dies while on pension, the beneficiary receives lump sum less the amount already paid.

Technicolor's Consumer Market Item: No-Threading 8m Cartridge

Technicolor Corp., the grand-daddy color film processor for theatrical pix 'at one time monopolizing the field via patent controli, is venturing into the consumer market for the first time with an "instant" 8m home projector.

The innovation is a plastic cartridge containing the film which the user snaps into place at the rear of the projector, the load limit for the cartridge being 50 feet of film. (No sprockets, no threading). To help promote the unit, the company is also coming out with a library of several hundred one-cartridge films ranging over fields of entertainment, sports, education, travel and cartoons, with much of the catalog to be of a "how-to" nature, idea is to give housewives, say, a concise lesson, no cookery, with other instructional reels also in the works.

The new projector, according to company chairman Patrick J. Frawley in Manhattan last week, presages an even more extensive thrust by Technicolor in the home equipment market, though unspecified at this point.

For showing by the projector, the home cinematics must be processed by Technicolor, but Frawley says the manufacture of the film (Kodak or other) makes no difference.

Talk Renewal Of Racial Pickets

Atlanta, Nov. 14. Theatre integration movement in

Atlanta, Nov. 14. Theatre integration movement in the southland is being stepped up. Student Negro leaders had previously notified Atlanta circuit heads to negotiate or face picketing and standin demonstrations. Deadline set for the talks is tomorrow (Wed.), but whether showmen intend to comply still isn't known. Current showdown is spearheadd by youth-dominated Atlanta Committee on Human Rights. In letters to theatre heads, committee said that failure to meet with it would be construed as a "sign of indifference." The committee's hope, according to chairman Charles A. Black, is that the theatres will integrate without direct action by the Negroes, but failing that "we are pledged to use every legal and nonviolent means at our disposal."

posal."

If the talks fail, or if the meet ing doesn't even materialize, the committee has warned the Negroes intend to attend firstrun cinemas anyhow "before the first of the

Targets of the committee are five downtown firstrum and two nabe art houses.

Favorite Helper

raverue reciper
Vittorio De Sica, at Joseph
E. Levine's Manhattan pour
last Friday (10) decided his
English was too sketchy (it is)
when a reporter put a query
to him.

So he looked around for an interpreter, and got—Sophia

Spear & Sandal Cycle Overdone; **Levine Now Arty**

Levine Now Arty

Out on the Coast last week, Joseph E. Levine, the Man from Embassy, figuratively threw up his hands and said he's had it with those. Italo escapist epics. No more spear-and-sandal frolics for him—the market is saturated with the stuff. From now on "I'm going heavy on the art-type picture."

Levine may be a man of mercurial decisions, but this one comes as no surprise. Witness his activity of the recent past—the flurry of arty acquisitions, also the blue-printed, Hollywood product of up-lifted purpose. The man who gave out with "Hercules" is obviously attuned to boxoffice trend. On the art side. "Two Women" showed the way, and continues to—hence the current Embassy, thrust into the cerebral sphere. Levine discerns, a "small revolution" in exhibition. Format switcheroos, he figures, now account for some 800-900 theatres playing off specialized product, both foreign and domestic.

The message apparently is getting through to exhibitors—some

The message apparently is getting through to exhibitors—some at least, and not just the small entrepeneurs but the circuits, too. This is the market that addresses itself to thoughtful andiences, where the picture that does business is important in itself—the films that more accurately mirror men and times, whether seriously or satirically.

or satirically.

Hence, Levine writes off the muscular physique for the muscular mentality. Underlining the new resolve is his investment in Vittorio De Sica's next—"Les Sequestres d'Altona," from the Jean-Paul Sartre play, with Sophia Loren starred with Cesare Zavattin scripting. It rolls in January.

Meanwhile, between now and mid-April next, Embassy will be repped on screens with a string of serious dramas: the British (Continued on page 17)

U's Quarterly \$1.06

Universal Pictures declared a quarterly divvy of \$1.06 per share on its 44% cumulative perferred

stock.

It's payable Dec. 1 to holders of record as of Nov. 15.

Vatican Paper Review of 'Kings' Pleases Metro

Samuel Bronston and Metro, as producer and distributor respectively of "King of Kings." have been heartened by a review of "Kings." in L'Ossevatore Romano, semi-official Vatican publication.

"Kings" in L'Ossevatore Romano, semi-official Vatican publication, which is substantially (albeit not entirely) satisfied with the effectiveness of the Biblical production.

The review, which also was carried on Radio Vaticana, finds a shortcoming in the lack of emphasis on the divine nature of the Redeemer in the Baptism, Sermon on the Mount. Nativity, miracles, resurrection. Also, the coming of Christ was presented as something "historical" rather than "universal."

christ was presented as something "historical" rather than "universal."

L'Osservatore however praises the "extreme care and accuracy on the part of (director) Nicholas Ray." Also, interestingly, this Catholic paper applauds the choice of Jeffrey Hunter as Christ and comments on his appearance as "following the lines of traditional iconography." Further: "The sublime simplicity and hidden profundity of the teachings of the Master find a considerable echo and relief in the sweetness, noblitity and bright sensitivity of the interpreten."

Paper is impressed with the "format" of the work and finds it "useless to look for perfection of art; it is enough to consider valid the noble attempt the author made; pursuing high and commendable intentions, and expressing himself in a language of easy, understandable eloquence."

Ed Segal Aids Davis
Boston, Nov. 14.
Edward Segal, formerly branch
manager of Warner Bros, and a
former manager of the Gary Theatre, is now associated with Stan
Davis (Continental Distributing),
in new offices in the Universal
building on film row.
Segal replaces Dick Feinstein,
who has been transferred to the
print department of Continental's
homeoffice in New York.

Raoul Levy Sues Papi, Dollivet; Answers Story From Rome Re 'Polo' Paris, Nov. 14. Producer Raoul Levy has instituted suits seeking \$200,000 damages each from Italo producer Giorgio Papi of Jolly Films and French producer Louis Dollivet of Gray Films on the grounds of "moral usurpation" of his Marco Polo project.

Bogeaus De-Listed

Hollywood, Nov. 14.
Screen Actors Guild has removed Benedict Bogeaus'
Trans-Global Films from its
"unfair list," following payment of claims totaling several thousand dollars.

'Argentine Week' Believed First, **Current in N.Y.**

New York today (Wed.) at the Tivoli Theatre on Eighth Ave., a the event is Argentine Film En-terprises, in cooperation with the Argentine National Film Institute.

group, another rest will be field later.

Up from B.A. to promote the event are director Lucas Demare, producer Hector Olivera, and performers Alfredo Alcon, Elsandaniel, (star of "End of Innocence" released in the arties here last year), Gilda Lousek, Egle Martin and Ines Moreno. Carlos Lozano Dana, rep of the Arsentina Film Critics Association; Eduardo Carbonell, head of the delegation, and Alberto Rodriquez, his assistant, complete the group.

Fest kicks off with "Un Guapo dei 1900" (A Tough Guy from the 1900"s), directed by Leopolde Torrenlisson who also did "End of Innocence" and "Hand in The Trap," a winner at this year's Cannes fest.

Nine actors were involved, employed in "Most Dangerous Man Alive."

but that she would undoubtedly "be replaced."

Levy reports that all other rumors to the contrary, he has signed a deal with SNG for the latter to put up \$400,000 for the French distrib rights to his pic. He also claims that Papi's pic is budgeted at \$350,000 'compared to his \$45,00,000 and says that Papi had built a Far East set in Rome for a quickie spec called "Masciste at the Court of The Great Khan" but had then switched to the Marco Polo line to cash in on Levy's advance publicity.

Levy also showed a letter from Unitalia, the Italo government org hypoing pix abroad, stating that Levy had the go-ahead to benefit from coproduction and aid rights on his Polo subject. Seven Arts, which will have distrib rights for the Western Hemisphere. has already paid 75,000 rovalties for use of the Panavision 70 film process, the producer added. Levy is aiming for a Christn as, 1962, release.

Producer is skedded to be in New York Nov. 23 for talks with Argentine Film Week ever held in the United States gets underway in house usually reserved for Mexican Spanish-language product and second run domestic films. Sponsor of

Argentine National Film Institute. Prime purpose of the week-long showing of 14 Argentine pix—two different films shown each day—is to acquaint Latin American audiences in New York with pix and personalities from the Bueno shires studios. The films won't be shown with English subtiles. In the hopes of also stirring up interest outside of the special language group, another fest will be held later.

Ottawa. Nov. 14.

National Film Board's annual report for its 1960-61 fiscal year (ending last March 31) showed production, distribution, administration and acquisition of equipment to have cost NFB \$6.974.311. up from the previous year's \$6.486.975. Revenue from sales, rentals and royalties covered \$2.121,787 of it and the rest was covered by parliamentary appropriations.

Television bookings topped the

Producer is skedded to be in New York Nov. 23 for talks with Seven Arts exces Elliot Hyman and Ray Stark. Star Delon will ac-company him.

Board Gives Data

Canada's Film

and the rest was covered by parliamentary appropriations.

Television bookings topped the previous year's figure by 1,195 for a total of 5,405. Theatrical bookings in Canada decreased by 33% to 4,828, blamed by NFB on fewer releases and shuttered theatres but offset partly by long-run bookings. Abroad. NFB productions were booked for 5,568 video airers, up by 20% overseas, to 25,173.

The board combleted 339 films during the fiscal year of which 84 were original productions, 84 revisions and adaptations, 100 foreign versions 43 newsreel items, 29 others. NFR's bookings in Canada are handled by Affiliated Pictures Corp.

Lab Tour For Account Execs Handling Features

Execs Handling Features
Hollywood, Nov. 14
Advertising agency personnel
handling film accounts will be
briefed or basic laboratory procedures via a series of Agency Film
Clinics which Consolidated Film
Industries will launch tomorrow
(Wed.). Sidney P Solow, veepegeneral manager, will personally
conduct the three-hour afternoon
sessions which will include basic
film lectures, lab tours and projection demonstrations.

CFI started series several years
ago to provide admen with enough
film information to give them
greater insight into the intricacies
of film production and processing,
tures, per Jarold J. Mirlsch, prexy.

Another Memphis Reform Group Wants to Jury-Rate Feature Films

By MATTY BRESCIA

Memphis council of the ParentTeachers Assn. has appointed a
committee to set up "a jury to
screen movies" in the latest censorship move undertaken here by
private citizens and groups. PTA
was urged to form the so-called
jury by Bates Brown, partowner of
the S. C. Toof Printing Co., which
does business with schools and
business groups in the midsouth.
Said Brown: "I have no desire
to condemn any industry whatsoever. However, in our printing
business we do not solicit or accept the promotional business of
the alcohol industry. Anybody can

George Jessel

has written an interesting novelette of yesteryear vaudeville, a vignette titled

Monkey Sees . . .

... one of the many Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

make an easy dollar. But the dol-lar, properly, is to be made the hard way."

Speaking at the City Auditorium,

Speaking at the City Auditorium, Brown suggested a revolving jury which could not be charged with being "fixed." The PTA people endorsed his ideas enthuslastically, and are backing a study on the question "of raising the standards of motion pictures and other theatrical productions."

A proposal that television be in-

of motion pictures and other theatrical productions."

A proposal that television be included in the censoring activity was
voted down because this can be
done "in our own homes."

One woman rose to inform the
meeting that "Huckleborry Hound,"
the children's tv'er, "isn't acceptable in Kansas City because they
use improper English."

Everybody In Act
The PTA group in Memphis is
not to be confused with the separate, newly - organized Judea Christian Council for Decency of
this city, the handlwork of a Baptist preacher. This group also
aspired to establish itself as a citizen jury but has been flatly refused its request to the film distributors for "preview" privileges.
That would presumably apply to
the Bates stunt, too. His jurors
must pay in and catch the films in
a theatre after commercial opening.

Memphis, of course, has been the

a theatre after commercial open-ing.

Memphis, of course, has been the home town of film censor shenanigans for years, the various erratic bannings, contradictions and twists of the city's official body and their unofficial "assistants" having oc-cupied much space in Variety the past eight years.

New Pix Uneven in L.A.; 'Ducky' Dim \$7,000, 'Susan' Lush 24G; 'Kings' Big 19G; 'Breakfast' Lively \$18,000, 4th

Los Angeles, Nov. 14.

L. A. firstruns are easing off slightly this week, with only one of four openers showing any real strength. This is "Susan Slade," rated snappy \$24.000 for four theatres. "Two Women" looms good \$9.000 at Vogue. "Everything's Ducky" shapes thin \$7.000 or less for two spots. "The Bridge" looms slight \$3.600 at the Iris.
"But Num" the second stanta of

"Ben-Hur." in second stanza of first general run, is heading for sock \$23,500 in two houses. "The Hustler" looms okay in second playing four situations.

playing four situations.

"Breakfast at Tiffany's" still Is hotsy with \$18.000 at Chinese in fourth lap. "Splendor in Grass" continues stout in fifth at Hollywood Paramount. "Back Street" is 70sy in third at Warner Hollywood.

"King of Kings." sole hard-tick pic. shapes big \$19,000 in fifth at the Egyptian.

Estimates for This Week

Vogue (FWC) 810; 90-\$1.50)—
"Two Women" Embassy: Good \$9.000. Last week, "Question 7" (Roch., \$1.600.

'Roch. \$1.600.

Iris FWC' \(^{825}\): 90-\$150\(^{\text{--m'}}\)The Bridge' \(^{4}\)AA\(^{4}\) and \(^{8}\)Chool for Scoundrels'' \(^{6}\)Con!\(^{1}\) ts general release'. Thin \$3.600\) Last week with Orpheum, Baldwin, \(^{9}\)Operation Peticoat' \(^{1}\).\(^{1}\)Pillow Talk'\(^{1}\) reissues'\(^{1}\)\$510.500.

(U: reissues). \$10.500.

Warren's, Pix, Wiltern, Baldwin
'Metropolitan-Prin-SW-State' (1,757; 756; 2.344; 1.800; 90-\$1.50'—
"Susan Slade" WB1 and "Beyond
All Limits" Inde: except Baldwin, "Raris Blues" (LA) 'Baldvin'. Nice \$24.000. Last week.
Warren's. "Seven Women Hell"
(20th). "Pirates of Tortuga" (20th).
'2d wk). \$3.400. Pix, Wiltern with
Hellstreet. "Mask" -WB, "Code of
Silence" Indie: \$14.400.

Orsheum, Hawaii Metropolitan-

Silence" Indie, \$14.400.

Orpheum, Hawaii MetropolitanG&S: 2.213; 1.106; 99-\$1.50 —

"Everything's Ducky" (Col) and

"Five Golden Hours" (Col. Thin
\$7,000 or less. Last week, Hawaii,
"Suddenly Last Summer" (Col)

"From Here to Efernity" (Col) 'reissues: (m.o.), \$2.600.

issues: m.o.; \$2,500.

Los Angeles, Hollywood, El Rey,
Lovola Metropolitan-FWC; (2,019;
756; 861, 1,298; 90-\$1,50)—"Husfier" 20th; (2d wk and "20,000
Eyes" (20th) (Los Angeles, Hollywood) (2d wk. "Romanoff and
Juliet" U' (Loyola), Okay \$19,000.
Last week, \$30,200.

Hillstreet (Metropolitan) (2.752; 90-\$1.50 — "Mask" (WB) and "Code of Silence" (Indie) (2d wk). Drab \$2,000.

State, Fox Wilshire (UATC-FWC) — (2,404; 1.990; \$1.25-\$2)—"Ben-Hur" wil (M-G) 2d wk'. Sock \$23.560. Last \$3 week, \$27.000.

| (N.F.) 2d wk. Sock \$23.560. Last \$3.500. | Viking (Sley) (1.000; 95-\$1.80) | Warner Hollywood (SW) (2.170; "Mask" (WB) (2d wk). Fair \$6,000. \$1.25-\$2 -- "Back Street" (U) 3d wk). Rosy \$10.000. Last week, \$12.5 | Werld (RE-Pathe) (483; 95-\$1.80) | "The proper" (Indie) (1.00) | "The proper" (Indie) (Indie) (Indie) | "The proper" (Indie) (Ind

Warner Beverly (SW) (1.316; 90-\$1.50)—"Devil at 4 O'Clock" (Col) (4th wk). Brisk \$9,500. Last week,

\$12.000.

Beverly 'State' (1,150; 90-\$2\)

"Bridge to Sun" 'M-G' (4th wk).

Lean \$3,800. Last week, \$3,600.

Chinese 'FWC' (1,408; \$2-\$2.40)

"Breakfast at Tiffany's' 'Par' (4th wk). Torrid \$18,000. Last week, \$19.400.

Egyptian (UATC) (1.392; \$1.25-\$3.50 — "King of Kings" M-G) (5th wk). Lush \$19.000. Last week, \$19,-

Hollywood Paramount (State) (1.468; 90-52)—"Splendor in Grass" (WB) 5th wk). Bright \$11,000. Last week, \$12.000.

Four Star UATC 868; 90-\$1 50)
"Rocco and Brothers" (Astorthysic), Duil \$1,500. Last week,

Fire Arts FWC 631 \$2-\$2.40 — "Veter On Sunday" Lope) 61st wk: Nice \$4.000. Last week, \$3,-

wk. Nice \$4,000. Last week, \$3,600.

Pantages RKO: 1.513; \$1.25
\$2.75 — "Spartacus." U - 56th wk.

Buss *8,200. Last week, \$7,700.

Vusic Hall Ros: 720; \$2.40
\$2.75 — "La Dolce Vita" (Astor: 155.6 wk. Tall \$7,000. Last week, \$1.760.

Crest State 750; \$9.\$1.50) — 90-\$1.25:— "Breakfast At Tiffany's"

" Noon" indice 4th wk.

Fale \$1.500. Last week, \$1,800.

Indice \$4th wk.

Pirate Black Hawk" (UA) and (National Reality) (2,200; \$1.75 — "Breakfast At Tiffany's")

one Noon" indice 4th wk.

Pari 3d wk. Socko \$8,500. Section was \$9,200.

Key City Grosses

Estimated Total Gross
This Week \$2,436,360

Based on 22 cities and 270 theatres, chiefly first runs, including N.Y.)

Last Year \$2.614.600 (Based on 22 cities and 247 theatres).

'Story' Socko 23G, Philly; 'Town' 12G

Philadelphia Nov. 14.
Big item here currently is "West. Side Story." which shapes socko in initial session at the Midtown. Also new, "Town Without Pity." is rated sad at Randolph. "Back Street" looks trim in first round at Stanley.

at Stanley.

"King of Kings" looks big in third at Boyd while "Breakfast at Tiffany's" still is smash in third at the Arcadia, "Baehelor in Paradise" shapes solid in second at Coldman. Goldman

Estimates for This Week
Arcadia (S&S) (620; 95-\$1.80)—
"Breakfast at Tiffany's" (Par) (3d)
wki, Fancy \$15.000. Last week,

wki. Farley \$15.000. Last week, \$19.000.

Boyd 'SW) '(1.536; 95-\$1.80)—

"King of Kings" 'M-G' 3d wkl.

Big \$17.000. Last week, \$18.000.

Fox 'Milgram' 2.400; 95-\$1.80—

"Devil at 4 O'Clock" Col. 4th

wk.) Trim \$10.000. Last week,

Sock \$23,000. Last week, shuttered.

Randolph (Goldman) (2,200; 95\$1.80--"Town Without Pitty" (UA).
Sad \$12,000. Last week. "Splendor in Grass" (WB) (4th kk) \$7,000.
Stanler SW) (2,500; 95-\$1.80)-"Back Street" (U. Neat \$19,000. Last week, "Hustler" (20th) (4th kk); \$9,500.

"Last week, "Hustler" (20th) (4th kk); \$9,500.

"La Dolce Vita" (Astor) (2d kk).
Okay \$9,000. Last week, \$10,000.
Studio (Goldberg) (483; 95-\$1.80)-"Eve and Handyman" (Indie) and "Bed" (Indie) (2d kk). \$5out \$6,000. Last week, \$8,000.

"Trans-Lux (T-L) (500; 95-\$1.80)-"Girl With Suitease" (Ellis) (2d kk).
\$3,500. Last week, \$3,500. Last week, \$3,500.

"Promoter" (Indie) (reissues). Okay \$3,000. Last week, "Breath-less" (RAW), \$2,200.

'Town' Slight \$10,000,

Prov.; '1 Plus' Sad 4½6
Providence. Nov. 14.
State will get top coin total with
"Town Without Pity" but actual
showing shapes slow. "Breakfast.
At Tiffany's" at Strand still is
socko in third session. Majestic's
fifth round of "Splendor in Grass"
still rated solid.
Estimates for This Week

suil rated solid.

Estimates for This Week

Albee (RKO) (2,200; 65-90) —"1

Plus 1" (Indie) and "Upstairs and
Downstairs" (20th). Dull \$4,500 or

less. Last week, "Back Street" (U)

(3d wk), \$5,500.

Elmwood (Surger) (724, 5,500)

(3d wk), \$5,500.
Elmwood 'Snyder) '724: 65-90)—
"Two Women" (Embassy). Fairly good \$6,000. Last week, "Spartacus" (U : 8th wk), \$3,500.

Majestie (SW) '2,200; 90-\$1,25)—
"Splendor In Grass" (WB) and "World by Night" (WB) (5th wk).

'KINGS' CAPACITY 18G, TORONTO; 'GRASS' 8G

Toronto, Nov. 14.
With such newcomers as "The ark" and "Hitler's Executioners"

Mark" and "Hitler's Executioners" off to only fair starts, biz is spotty here currently. "The Mask" in at nine-house combo, looms big.

Of the holdovers, "King of Kings" is still capacity on third frame at the University. "Back Street" in third also looks sock at Uptown. "Young Doctors" in second frame shapes good at Carlton. "Splendor in Grass" in fifth still is lusty. "Guns of Nayarone" looms nice in 17th round at Fairlawn.

Estiamtes for This Week

Estlamtes for This Week
Carlien (Rank) (2.318; \$1-\$1.50)

"Young Doctors" (UA) (2d wk).
Good \$10,000. Last week, \$12,000.
Ceatury, Downtown, Glendale,
Midstwn, Oakwood, Odeon, Prince
of Wales, Scarbero, State (TaylorFP) (1,342; 1.635; 995; 1.082; 1.138;
752; 1,197; 682; 696;—"The Mask"
(IFD). Big \$50,000 or near.
Eglisaten (FP) (918; \$1.50-\$2.50)

—"Windjammer" (NT) (47th wk).
Steady \$7,000. Last week, same.
Fairlawn (Rank) (1.165; \$1.25\$1.50)—"Guns of Navarone" (Col)
(17th wk). Nice \$17,000. Last
week, \$8,000.
Hollywood (FP) (1.080; \$1.\$1.50)

—"Splender in Grass" (WB) (5th
wk). Lusty \$8,000. Last week,
\$9,000.

Hyland (Rank) (1.357; \$1-\$1.50)

"Dartier an 168; (20th) 34 wh)

\$9.000.

Hyland (Rank) (1.357; \$1-\$1.50)

"Dentist on Job" (20th) (2d wk).

Neat \$7.500. Last week; \$8.500.

Imperial (FP) (3.343; \$1-\$1.50)—

"Hitler's Executioners" (Astral)
and "World by Night" (WB). Fair

(Continued on page 10)

Kings' Solid 11G, Mpls.; Devil 14G

"Devil at 4 O'Clock" (Col) 4th
wk.) Trim \$10,000. Last week,
\$16,000.
Goldman (Goldman) (1,000: 9551.80'—"Backelor in Paradise"
'M-G : 2d wk. Nice 12,000 or
near. Last week \$16,500.
Midtown Goldman (1,200: \$2\$2.75'—"West Side Story" (LA).
Sock \$23,000. Last week, shuttered.
Randolph (Goldman) (2,200: 95\$1.80'—"Town Without Pity" (UA).
Sad \$12,000. Last week, "Splendor in Grass" (WB) 4th wk). \$7,000.
Stanley (SW) (2,500: 95-\$1.80)—
Back Street" (U. Neat \$19,000.

Academy (Mann) (947; \$1.65-—King of Kings' (UA): A road-show engagement for both Twin Cities. Has a nice advance sale. Solid \$11.000 looms. Dark the preceding week.

Century (Cinerama, Inc.) (1,106; \$1.75-\$2.65)—"South Seas Adven-ture" (Cinerama) (reissue) (2d wk). Maintaining encouraging pace at good \$9,000. Last week, \$8,500 in six days.

Six days.

Gopher (Berger) (1,000; \$1-\$1.25)

—"1984" (Col) (reissue). Profiting from fact that considerable front page publicity has accrued to it hereabouts because a nearby small town fired a school teacher for making book from which pieture was adapted compulsory reading.
Well advertised. Loud \$6,00% Last week, "20 Plus 2" (AA), \$3,000.

Livrie (Par) (1,000; \$1-\$1,25)

—

Lyrie (Par) (1.000; \$1-\$1.25)—
"Mr. Sardonicus" (Col). Good
"7 000. Last week, "Greyfiars

"Mr. Sardonicus" (Col). Good \$7.000. Last week, "Greyfiars Bobby" (BV) (4th wkr. \$3.000. Manns (Mann) (1,000: \$1.\$1.50)—
"Devil at 4 O'Clock" (Col). Smash \$14.000. Last week, "Splender in Grass" (WB) (4th wkr), \$8.0009.
"Orpheum (Mann) (\$1.\$1.50)—
"Splendor in Grass" (WB) (m.o.).
"Splendor in Grass" (WB) (m.o.).
"Good \$6.000 : 2or fifth downtown week, Last week, "Town Without Pity" (UA) (2d wkr), \$2.800 in three-days.

week Last week. "Town Without Pity" (UA) '2d wk', \$2.800 in three days.

St. Louis Park (Field) (1,000; \$1.50)—"Loss of Innocence" (Col) '2d wk), Mild \$2.800. Last week, \$4,000.

State (Par) '(2,200; \$1-\$1.25)—"Back Street" (UA) '2d wk). Fine \$9.000. Last week, \$42.000.

Suburban World (Mann) '800; \$1.25)—"Weekend With Lulu" (Col). Fair \$2.800. Last week, \$1.250—"Weekend With Lulu" (Col). Fair \$2.800. Last week, "Pure Hell St. Trinian's" (Cont) '2d wk), \$1.800 in five days.

Uptown (Field) '1,000; \$1.25)—"Summer of Happiness" (Indie) and "Nana" (Indie) reissues). Modest \$2.500. Last week, "Arsenic and Old Lace" 'WB) and "Inspector General" (WB) (reissues), \$2.800.

World (Mann) '400; \$1-\$1.50—"Breakfast at Tiffany's" (UA) '3d wk). Big \$6,500. Last week, \$7,500.

New Fare Perking K.C.; 'Kings' Great \$17,000, 'Blues' Hep 10G; 'Bobby' 11G

Broadway Grosses

Last Year\$570,500 (Based on 27 theatres)

Mask' Sharp 12G, Frisco; 'King' 15G

San Francisco, Nov. 14.

Firstrun hiz is holding up well here currently although new pix are not doing so well for most part.

"1 Plus 1" shapes slow at Golden Gate while "Jet Pilot" looms sad at Warfield. "The Mask" is rated nice on opener at Paramount.

"Breakfast at Tiffany's" shapes solid in third round at Alexandria.
"Devil at 4 O'Clock" looms dandy in fourth at St. Francis. "La Dolce Vita" is hig in 17th session at arty Larkin.

in fourth at St. Francis. "La Dolce Vita" is hig in 17th session at arty Larkin.

Estimates for This Week
Golden Gate (RKO) 12.859; \$1.25\$1.50)—"One Plus One" (Indie) and
"Sergeant Was Lady" (U). Slow
\$7,000 or near in eight days. Lastweek, "Back Street" (U) and "Pharaob's Woman" (U) (4th wk), \$6,000
for five days.

Fox (FWC) (4.651; \$1.25-\$1.50)—
"Hustler" (20th) and "It Takes
Thief" (20th) (3d wk). Fine \$8,000
for six days. Last week, \$11.500.

Warfield 'Loew' (2.656; \$1.25\$1.50)— "Jet Pilot" (Indie) and
"Conqueror" (Indie). Sad \$6,000.
Last week, "Invasion Quartet"
(M-G) and "Glass Tower" (M-G),
\$8,500.

Paramount (Par) (2.646; \$1.25Paramount (Par) (2.646; \$1.25-

\$8.500.

Paramount (Par) (2.646; \$1.25\$1.501— "Mask" (WB) and "Desert Warrior" (Indie). Heading for nice \$12.000 or thereabouts. Last week, "Splendor In Grass" (WB) 4th "kk), \$9.500.

St. Francis (Par) (1.400; \$1.25\$1.751—"Devit At 4 O'Clock" 4Col) (4th wk). Dandy \$9,000. Last week, \$13.000.

United Article (Na)

United Artists (No. Coast) (1.151)

\$13,000.

United Artists (No. Coast) (1,151;
\$1.25-\$1.50)—"Spartacus" (U) #th
wk). Okay \$6,000. Last week: \$6.500.

Stagedoor (A-R) (440; \$1.25-)—
"Question 7" (Indie) (3d wk). Good
\$3,200. Last week; \$3,700.

VOING (S-F. Theatres) (364: \$1.50)
—"Don Quixote" (Indie) (3d wk).
(Oke \$2.800. Last week; \$3.000.

Larkin (A-R) (400; \$1.75-\$2.00)—
"La Dolce Vita" (Astor) (17th wk).
Big \$3,200. Last week; \$3,500.

Clay (A-R) (400; \$1.25-\$1.49)—
"Mark" (Cont) (3d wk). Fancy \$3,600.
Last week; \$4.000.

Alexandria (United California)
(1,610; \$1.49-\$2)—"Breakfast At
Tiffany's" (Pan) (3d wk). Solid \$14,000. Last week; \$16,000.

Coronet (United California) (1,250; \$1.80-\$2.75)—"King Of Kings"
(M-G) (3d wk). Big \$15,000. Last
week; \$18.500.

Alexandria United California)
(1,610; \$1.49-\$22 — "Breakfast At Tiffany's" (Par) (3d wk). Solid \$14,-600. Last week, \$16.000. Ceromet (United California) (1,-559; \$1.80-\$2.75) — "King Of Kings" (M-G) (3d wk). Big \$15,000. Last week, \$18.500.

*Vita' Sockeroo \$6,500, Port.; 'Ducky' Dulf 5G Portland, Ore., Nov. 14.
City is bogged down with holdovers and by the failure of some new fare to measure up. However, "La Dolce Vita' shapes smash in first at the Guild while "Devil at 4 O'Clock" still is fast in second at the Fox. "Everything's Ducky" looks drah in first at Orpheum. "Blood and Roses" also is very limp on opener at Music Box. "Breakfast at Tiffany's" looms hefty in second at Irvington. Estimates for This Week Broadway, (Parker) (1.80); \$1-\$1.50)—"Back Street" (U) and "Sergeant Was Lady" (U) (4th wk). Nice \$3,500. Last week, \$3,500.

Fox (Evergreen) (1,600; \$1-\$1.49)
—"Devil at 4 O'Clock" (Col) 2d wk). Nifty \$7,000 or near. Last week, \$10,200.

Guild (Rosener) (400; \$1.75-\$2)—"Ita Dolce Vita" (Astor). Evenings only with matinees on weekends. Sockeroo \$6,500.

Brewings only with matinees on weekends. Sockeroo \$6,500.

Brown for the weekends. Hefty \$6,000 or close. Last week. "Carry on Constable" (Indie) (2d wk). Nifth matinees only on weekends. Hefty \$6,000 or close. Last week. "Constable" (Indie) (2d wk). Nifth matinees only on weekends. Hefty \$6,000 or close. Last week. "Continued on page 10)

**Continued on page 10)

Kansas City, New 14.

The first run outlook this week is brightened by the opening of "King of Kings" at Capri and "Paris Blues" at Flaza. "Back Street" at Faramount is steady in surprising third week while "Greyfriar's Bobby" holds fast pace in second at the Uptown-Granada combo.

combo.
"Breakfast at Tiffany's" is closing out a run at the Roxy at a high level. "Two Women," which moved into the Rockhill arty house after a downtown firstrun, is proving a steady grosser.

Estimates for This Week

Brookside (Fox Midwest Natl. Theatres) (800; \$1-\$1.50) — "La Dolce Vita" (Astor) (8th wk). Okay \$2,000; holds. Last week, \$2,500.

\$2,000; holds. Last week, \$2,500.

Capri (Durwood) (1,280; \$1.25-\$2.50)—"King of Kings (M-G),

Playing 10 shows per week, hard-ticket policy, this looks great \$17.000; stays. Last week, house was dark.

dark.
Crest, Riverside (Commonwealth)
(900 cars), Boulevard (Rosedale)
(750 cars), Engleweod (Dickinson)
(1,000), Electric 'Fulton' (1,600, all 90c.)—"Twenty Plus Two" (AA) and "Time Bomb" 'AA). Mild
\$12,000. Last week, Crest, Riverside and Boulevard. "Revolt of Slaves" (UA). and "The Minotaur"
(UA), \$7,000.

LUA), \$7,000.

Empire (Durwood) (1,200; 90-\$2)

"This Is Cinerama" (Cinerama)
(reissue) (11th wk). Winding run
at oke \$4,000. Last week, same.

Kimso (Dickinson) 504; 90-\$1.25)

"Two Loves" (M-G) (3d wk).
Pleasing \$1,700. Last week, \$2,000.

Paramount (Blank-UP) (1,900;
\$1-\$1.25)—"Back Street" (U) (3d
wk). Happy \$5,500 unusually good
here. Last week, \$7,000.

Plaza (FMW-NT) (1630: S1-\$1.25)—"Paris Blues" (UA). Bright
\$10,000; continues. Last week,
\$6,500.

"Devil at 4 O'Clock" (Col) 3d wk, \$6.500.

**Reckhill 'Little Art) '750; \$1-\$1.259. "Two Women' (Embass) (2d wk). In here after earlier downtown firstrun. Nifty \$2.000; stays on. Last week, \$2.200.

**Exact Durwood (850; \$1-\$1.50).

"Breakfast at Tiffany's" (Par) (5th wk). Strong \$5.500. Last week, \$6.000.

**Uptewn, Granada (FMW-NT) (2,043, 1.217; \$1-\$1.251.—"Grey-friars Bobby" (2d. wk). Hearty \$11.000 or near; holds, Last week, \$15.000.

week, \$15.000.

Fairway (FMW-NT) (700; 90c.)—
"Question 7" (Indie) (2d wkl.

Medium \$1,700. Last week, \$2.000.

Pit' Fairish \$10,000 ln Cleve; 'Grass' Big 101G. 5th, 'Breakfast' \$8,500

Chi Offish But Bachelor Brisk 25G. 'Vita' Socko 14G, 2d; 'Kings' 141/6 For 4th; 'Street' Sturdy 13G, 5th

Chicago, Nov. 14.

Firstrum tone centinues edition this round despite a perk up 'in the weather. Newcomers are mostly reissues at art houses and are doing little to help. Reprise at "Genevieve" and "Tight Little Island" looks like fainish \$3,200 at Chosma while "Invasion Quartet" should do a fine \$4,000 in first at the Carnegie. Monroe due of "Wild, Wild Women" and "Maißen" shapes slick. shapes slick.
"Bachelor In Paradise" heads up

the helicovers, with a torrid second stanza shaping at the Woods. Papscaled "La Dolce Vita" is notching a great second lap at the Loop. "Town Without Pity" is light in same session at Rooseveit.

same session at Rosecvelt.

"Splendor in Grass" is posting
a hefty fourth canto at the Chirago. "Devil At Four O'Clock" is
britsk in State-Lake fourth round.
"Breakfast At Tiffany's" continues
intoy at Esquire, also in fourth.

"Two Women" should neil a
anappy fourth session at the Surf.
"Back Street" is heading for a silick
fifth frame at United Artists.

Fardficketing "King of Kings"

Hardticketing "King of Kings" has slowed a bit in fourth Todd round, but still is solid.

round, but still is solid.

Estimates for this Week
Carnegie (Telem't) (495; \$1.25-\$1.38)—"Invasion Quartet" (McG).
Nice \$4.000 or near. Last week,
"Truth" (Kings) (5th wk), \$3.000.
Chicago (B&K) (3.900; 90-\$1.30)
"Splendor in Grass" (WB) (4th
wk). Solid \$17.000. Last week,
\$21.000 \$21,000.

\$21.000.
Chrema (Stern) (500; \$1.50)—
"Genevieve" Indie and "Tight
Little Island" (Indie reissues).
Fairish \$3.200. Last week, "Pure
Hell St. Trimian's" (Cont) (8d wk),

Hefl St. Trimian's" (Cont) (3d wk).
\$2.900.
Esquire (H&E Balaban) (1,350:
\$1.25-\$1.80 "Breakfast at THfany's" (Par) (4th wk). Hotsy \$16.
"900 or close. Last week, \$18,000.
Loop (Telem't) (606; \$1.25-\$1.80)
—"La Dolce Vita" (Astor) (subrun)
(2d wk). Sock \$14,000 or over.
Last week, \$16,000.
Morroe (Jovan) (1,600; 65-90).
Widd, Wild Women" (Indie) and
"Maiden" (Indie). (Sood \$5,000.
Last week, "Force of Impulse" (Indie) and "Unstoppable Man" (Trie).
34,100.
Hustler" (20th) (6th wk). Solid
\$14,500. Last week, \$15,000.
Palace (Indie) (1,570; 90-\$1.80).
"Seven Wonders of World" (Cinerama) (reissues) (6th wk). Lively
\$14,000. Last week, \$13,200.

"Seven Wonders of World" CCinerama's (reissues) (6th wk). Lively
\$14,000. Last week, \$13,200.

"Boosevelt (B&X) (1,400; 30-\$1.80)

"Town Without Pity" (UA) (2d
wk). Dim \$10,000 or riose. Last
week, \$13,000.

State-Laste (B&K) (2,400; 95\$1,80)—"Devil At Four O'Clock"
(Col) (0th wk). Hot \$14,500. Last
week, \$17,000.

Surf (H&E Balaban) (685; \$1,50Surf (H&E Balaban) (685; \$1,50"Two Women" (Embassy)
(4th wk). Nifty \$5,000 or near.
Last week, \$5,500.

"Wing of Kings" (M-G) (4th wk).
Nice \$14,500. Last week, \$15,700.
Town: (Toide) (640; \$1,25-\$1.50)—
"Wight At Opera" (Indie). Okay
\$2,700. Last week, "L'Avventura"
(Janus) (4th wk), \$3,000.

United Artists (B&K) (1,700; 90\$1,80)—"Back Street" (U) (5th wk).
Thep \$13,000. Last week, \$1,4500.

Woods (Essaness) (1,200; 90\$1,800—"Back Street" (U) (30)

Estimates Are Net

Film gress estimates as re-perced herewith from the vari-ous key cities, are net is, without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-come.

come.

The parenthetic admission prices, however, as indicated, include U. S. amusement inc.

Bachelor' Fast \$14,000 in Pitt; Kings' Fat 16G

Biz among Pitt firstruns is picking up this week with "King of Kings" looking for a seck take in first round of its hardticket run at the Warner. The other big new entry is "Bachelor in Paradise" which is heading for a lofty session at the Penn. Pair of two arty films.

at the Penn. Pair of two arty films, "Girl and Suitcase" at Squirrel Hill of St. Trinian's" at Shadyside loam dandy on kickoff weeks.

Top holdovers are "Breakfast at Tiffany's," lively at Stanley in second; "Back Street," hotsy in second at Fution; and "Bevil at \$ 'O'Clock." fancy in fourth at Cateway.

Estimates for This Week Friting (Associated) (1,635; \$1-\$1.50)—"Back Street" (U) (2d wk).
Exciting \$7,500. Last week, \$12,000.

Gateway (Associated) (1.900; \$1-\$1.50—"Devil at 4 O'Clock" (Col) (4th wk. Blazing \$7,000. Last week, \$9,000.

Week, \$9,000.

Peun (UATC) (3,300; \$1-\$150)—

"Bachelor in Paradise" (M-G).

Lofty \$14,000. Last week, "Mask"
(WB), \$7,590.

Lotty \$14,000. Last week, Mask (WB), \$7,500.

Shadyside (MOTC) (750; \$1.25)—
"Pure Hell of \$1. Trinian's" (Cont). Torrid \$3,500. Last week, "Bridge" (AA) (3d wic), \$1,900.

Squirref Hill (Sw) (B34; \$1,25)—
"Girl and Suitcase" (Ellis). Fetching \$3,200. Last week, "Love and Frenchwoman" (Times), \$2,600.

Stanley (SW) (3,700; \$1.\$1.50)—
"Breakfast at Tiffany's" (Par) (2d wk). Glittering \$11,000 or over. Last week, \$17,500.

Warnier (SW) (1,516; \$1.50-\$2.75)—
"King ef Kings" (M-G). Stirring \$16,000. Last week, house was dark.

"BREAKFAST" BOFF 9G. L'VILLE; DEVIL' 16G Lourisville, Nov. 14.

Louisville, Nov. 14.

Single newcomer is "Loss of Imnocence" currently at the Brown, shapes mild. Extended-runs are providing the bulk of the big grosses this week. "Splendor In Grass" at the Mary Anderson till is socko in third week. "Breakfast At Tiffany's" in second at the Ohio shapes boff. "Devil At 4 O'Clock" in third at United Artists continues big.

Estimates for This Week

Town' Drab \$7,000 in Balte; Breakfast' Hot \$7,000, 'Devil' 6G, 4th

Althous, Nov. 14.

Baltimore, Nov. 14.

It's the holdovers that look best here this week. New ones are "Flight at Lost Balloon" at the New and "Town Without Pity" at the Stanton and neither is doing much, especially slew being "Town." "Breakfast at Thifany's" looms fast in fourth stanza at the Town. "Devil at 4 O'Clock" is hep in same at the Hipp.

"Splendor in Grass" is nated the standy in fifth at the Charles while "The Hustler" shapes good in third at Mayfair.

Eximates for This Week

Estimates for This We Estimates for This Week
Aurora (Enpapert) (367; 90\$1.50)—"1 Plus I" (Indie) (2d wk).
Nice \$2,100. Last week, \$3,000.
Charles (Fruchman) (590; 90\$1,50)—"Spleador in Grass" (WB)
(5th wk). Steady \$5,000. Last
week, \$5,000.
Cincen a (Schwaber) (460; 90\$1,50)—"Gril With Suitone" (Ellis). Fair \$2,800. Last week, "Asine
and Diamonds" (Janus) (2d wk),
\$1,100.

Kings' Whopping \$11,000 in Denver

Denver, Nev. 14.

Only a few new entries here this stanza but they are strong. Some of extended-runs look like they are everly extended, and some of their will come out this week. "King of Kings" looms standout, being smash un opener at 800-seat Denham. "Susan Slade" is proving a surprise newcomer, with a big take in first round at Paramount. "Back Street." "Sreaktast at Tiffany's," and "Devil at 4 O'Clock" all are offish in their longrams. "La Dolce Vita" looms fine in fourth, at Aladdin while "Sewen Wonders of World" continues its amazing gait in fourth session at the Cooper. Estimates for This Week. Aladdin (Fox) (900: \$1.45) "La Dolce Vita" (Astor) (4th wk). Fine \$4.400. Last week, \$5.500.

Centre (Fox) (1.270: \$1.25.\$1.35) "Devil at 3 O'Clock". (Col) (4th wk). Only okay \$6.500. Last week, \$1.65.

Cooper (Cooper) (B14; \$1.65.

New Films Boost B'way; 'Song' Plus Stage Wow \$175,000, 'Blues' Smash 55G, 'Susan' 31G; 'Grass' 37G, 5th

Five new entries are helping to still is current at the ary Plaza, overcome the usual early November lail at the wickets this week on Broadway, with a return of warmer there in 57th week.

Parament (AB-PT) (2,665; \$1-800 (AB-PT) (3,065; \$1-800 (AB-PT)

will slightly lift totals, mainly via upped scales at certain houses.

Big news, of course, is the mighty \$175,000 being rolled upper session at the Music Hall by "Flower Drum Song" with attageshow. Film had lines right from the initial day, Friday of this opening week even getting a lengine for the initial matinee. "Paris Blues" also shapes sock with \$55,000 for first round, day dating the Astor and arty Fine Arts.

"Susan Slade" is heading for an ekay \$31,000 in first week day-dating the Warner and arty Trans-Lux 35th Street. It is by far the strongest at Warner. "Never Om Sunday" hit \$14,500 on initial sension at the Forum, remarkable in view of prolonged engagement at the arty Plaza, where it also confinues, current (57th) week having started yesterday (Tues). "Plus 1" did only a thin \$10,000 or less to construct week the Street in property week the Street of the construction of the property week the Street of the street o

inues, current (57th) week having started, yesterday (Tues.). "I Plus 1" did only a thin \$10,000 or less in opening week at the Palace.
"West Side Story" continues capacity in present (4th) stanza with \$47,000 for 11 performances at the Riveli. "King of Kings" looks to land wham \$39,000 in fifth session at the State, for 13 shows.

looks to land wham \$39,000 in fifth session at the State, for 13 shows.

"Devil at 4 O'Clock" held with great \$31,000 or near in fourth week at the Criterion, insuring continuance of its longrun.

"Splendor in Grass" wound its fifth week with great \$37,000, day-dating the Victoria and arty Trans-Lux \$2d Street.

"Commenceros" finished its second session at the Paramount with a big \$\$2,000 atter a solid opener. It stays on "La Dolre Vita" wound its 30th week at the Henry Miller with a sturdy \$18,300.

"Summer and Smoke" tees off with a benefit preem tonight (Wed.) at the DeMille, opening the following day daydate with the arry Sutton. "Bachelor in Paradise" opens tomorrow (Thurs.) at the Capitol.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Aster (City Inv.) (1,094; 75.\$2)—
"Paris Rines" (UA) (2d wk), Initial
stanza finished Monday (13) hit
smash \$40,090 or cisse.

Capital (Leew) (4,820; \$1.\$2.50)—
To thin \$13.000 or less after \$16,000
for fourth week. "Bachelor in
Dengdies" (M.C.). for fourth week. "Bachelor : Paradise" (M-G) opens tomorro

for fourth week. "Bachelor in Paradise" (M.G.) opens tomorrow (Thurs.).

Criferien (Moss) (1,520; \$1.25-52.50—"Devil at 4 O'Clock" (Col) (5th wk). Fourth round completed yesterday (Thus.) was socke \$31.000 same as for third.

DeMille (Reade) (1,463; 90-\$2.75)

"Summer and Smoke" (Parl. Opens tomight (Wed.) with a benefit preem for American Theatre Wing. Regular run starts tomorrow (Thurs.), daydating with Satton. In abead. "On Beach" (UA) (reissue) (2d wk-8 days), looks to slip to mild \$8,000 or less after \$11,000 for opener.

Embassy (Guild Enterprises) (500; 90-\$1.75) — "Guns of Navarone" (Col). Opens today (Wed.) on subsequent-run and first time on popscafe for Broadway. Last week, reissues.

Henry Miller Crilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (31st wk). The 30th week finished Saturday (11) was big \$18,300 after \$1.2800 for 29th stanza. Moves next month to arty house. "Les Liatsons Dangereuses" (Astor) is due in next, around Dec. 15.

Palace (RKG) (1,642: 90-\$2.50)—

Thief Artists (B&K) (1,70); 96, 1300. Last week Streef' (U) (1) 6th with Miley Stands at the Mary Antierson at the Ohio Stands of the Ohio Stands

after \$44,000 for opener.

Rasie Cky Music Sail (Rockefellers) 66,280; 90.52.75) — "Flower Drum Sang" (U) with new stageshow. First starax winding up teday (Wed.) is heading for wow \$175,000, one of biggest openings here for non-holiday week. Holding, natch. In ahead, "Breakfast at Triffany's" (Par) and stageshow (5th wk), \$139,000, for very big extended-run engagement here. "Drum Sang" has had lines every day since opening, even getting a long line on first matinee Friday, almost unheard of for that day.

Rivoli (I/AT) (1,545; \$1.50.\$3.50)

most unheard of for that day.

Rivoli (UAT) (1,545; \$1.50-\$3.50)

—"West Side Story" (UA) (4th
wk). This session ending today
(Wed.) looks to get capacity \$41,000 on 11 shows. Third week was
\$56,500 for 12 performances. Advance seat sale continues to sear.

vance seat sale continues to sear.

State (Loew) (1,900; \$1.50-\$3.50)

—"King of Kings" (M-G) (5th wk).
This week winding up today (Wed.) is heading for wow \$39,000 on 11 seriormances after \$45,900 on 11 shows. Stays on indef. The 13 shows of current week include a morning jurnior matinee.

Withtent (City Inu.) (1,903-50-82)

Vioteria (City Inv.) (1,003; 50-\$2)
"Spendor in Grass" (W.B) (6th

"Splendor in Grass" (WB) (6th wk). Fifth round completed Monday (13) periked to big \$25,000 after \$23,500 for fourth week.

Wanner (SW) (1.813; \$1.50-\$3.50)

"Susan Slade" (WB). Initial week ending tomorrow (Thurs.) looks to hit fine \$24,000 or close. Holding. In ahead, "Mask" (WB) (2d wk), \$7,500 for a dismal short run here. "El Cid" (AA) opens here Dec. 14.

First-Run Arties

Baronet (Reade) (430; \$1.25-52)

"On Beach" (UA) (reissue) (2d wk-9 days). This week finishing today (Wed.) looks like mild \$4,000 after \$5,200 for opening round of seven

\$5,200 for opening round of seven days. "The Mark" (Cont) opens on moveover tomarrow (Thurs.) after more than six weeks at Sut-

Fine Arts (Davis) (468; 90-\$1.80) -"Paris Blues" (UA) (2d wk). Ini-(Continued on page 19)

BREAKFAST" HOT 20G, ST. LOO: 'HUSTLER' 15G

St. Louis. Nov. 14.

St. Louis, Nov. 14.

Big news here currently is the sockerob take being racked up by "Breakfast at Tiffany's" at the Fox. Only other newcomer is "Francis of Assisi," playing on subsequent-run, with a mild week in prospect at the St. Louis. "The Hustler" continues fancy in second stanza at Ambassador while "La Dolce Vita" is rated fine in fifth at Loew's Mid-City.

Estimates for This Week
Ambassador (Arthur) (2,970; 90-51.25)—"Hustler" (20th) (2d wk).
Fast \$15,800. Last week, \$18,800.

Apollo Art (Grace) (700; 98-51.25)—"Tunes of Glory" (Lope) (2d wk). Good \$2,500. Last week, \$3,600.

\$3,800.

Esquire (Schuchart - Levini (1,800; 90-\$1.25) — "Splendor in Grass" (WB: (4th wk). Okay \$8,000 or close. Last week, \$3,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Breakfast at Tiffany's" (Par). Smash \$20,000 or over. Last week, "Devil at 4 O'Clock" (Col) (3d wk), \$3,000.

Story Wham Ju.,

Boston, Nov. 14.

Boston's first Blue Law Saturday (11- he liday, which closed all retall stores, failed to dent the film P. o. here. Veterans Day, observed as a legal holiday for the first time with state Blue Laws in full operation. While some shoppers went to neighboring states, matinee bly was unaffected. In some cases it was better than the previous Saturday. Most samazing is the performance of hardticket "Weet Stice Story" at Gery which is running ahea' of its first week smach tike. "Brackfiest at Tiffany's" still is, hig in fifth at the Corri.

Only two operiors this week.

"The Women" (18D) (4th wk). Town (18D) (4th wk). Seak Street" (U) (3d wk). Sock \$10.000. Last week, \$11.000.

"Tall \$9,000 In 'Rrisk 14G, 11G,

Beacon Hill Sackt 678; \$1-\$150 — "Recco and Brothers" (As-tor 4th tk), Oke \$4,500, Last week, \$5,000.

Boston Cinerama, Inc. 1.354; \$1.75-\$2.65—"Search for Para-dise" (Cinerama) reissue) (4th \$1.75-\$2 (5) — "Search for Paradise" (Cinerawa) reissue) (4th wk. Third week was good \$8.500.

Capri Sack 900; \$1-\$1.50) — "Breakfast at Tiffany's" (Par. 5th Still great \$15,000. Last week.

\$14.000. Exeter 'Indie' :1 376; 90-\$1.49

Kenmore (Indie) (700: \$1.50)— "Truth" Kings) 2d wk). Hotsy \$13.000. Last week, \$15.000.

"Truth" 'Kings 2d wk! Hotsy \$13.000. Last week. \$15.000.

Metropolitan 'NET' '4.357; 90-\$125:—"Cat on Hot Tin Roof" 'UA: and "Some Came Running" (UA: reissues: Fair \$9.000. Last week. "Mark" Indie. \$8.000.

Memorial 'RKO) 3.000; 90-\$1.49!
—"Back Street" 'U: and "Trouble in Sky" Indie: '4th wk. Fine \$10.000. Last week. \$12.000.

Orpheum 'Loew! '2.900; 90-\$1.49 —"Devil at 4 O'Clock" 'Col! (3d wk! Hefty \$17.000 or near. Last week. \$21.000.

Paramount NET: '2.357; 70-\$1.25:—"The Mask" 'WB: and "Fear No More" 'Indie. Mild \$9.000. Last week. "'IT. Serdonicus" '(Col) and "Valley of Dragons" (Uol. \$11.000.

Pilgrim 'ATC: '(1.909; 75-\$1.25:—"Naked Jungle" 'Par: 'reissue! and "Paris Blues" (UA) 'subbrun' Mild \$6.200. Last week. "Thunder of Drums" 'M-G) and "Ada" 'M-G] 'treissue; \$6.000.

Saxon 'Sack! (1.100: \$1.50-\$3!—

of Drums" M-G) and "Ada" (M-G) treissue, \$6.000.
Saxon Sack) (1.100; \$1.50-\$3)—
"Kings" M-G) '3d wk). Smash \$20.000 again still getting overflow from sold out "West Side Story" around corner. Last week, same.
State Trans-Lux (730: 75-\$1.25)
—"Young Loves" and "Geisha Playmates" (Indie) 2d wk). Neat \$3.800. Last week, \$4.200.

BUFFALO

'Continued from page 9) \$9.000. Last week, "One Plus One (Indie), \$4.200.

\$9.000. Last week, "One Plus One" (Indie), \$4.200.
Center 'AB-PT' '2.500; 70-\$1.25
—"Splendor in Grass" (WB) '5th
Wk. Fine \$8.000. Last week, \$9.000.
Century 'UATC' '2.700; 70-\$1.25)
—"Devil at 4 O'Clock" 'Col) '4th
wk. Modest \$6.000 or over in 5
days Last week, \$9.000.
Lafayette 'Basil' '3.000; 70-\$1.50)
—""j...rlacu;" 'U' 'sub-run' '3d
wk. Fine \$6.500. Last week, \$0.000.
Paramount 'AB-PT' '3.000; 70-\$1.25
"Par' '4th wk. Nice \$7.500 in 5
days. Last week, \$10.400.
Teck 'Loew' '1.200: 70-\$1.25)
—"Bachelor in Paradise" (M-G).
Stout \$8.000 or close. Last week,
"Girl With Sultcase" 'Indie) '(2d
wk), \$1.600.

'Breakfast' Big 11G, 5

Washington. Nov. 14.

Mainstem on the whole looks for only fair trade this frame despite the Friday holiday for Goernment workers. Only a few deluxers with boffo product appear to have been helped by the long weekend. oonto product appear to have been helped by the long weekend. "Rocco and Brothers" is rated big at the Town where it took over after a sock 18-week stand by "La Dolce Vita." "The Mask" at two Stanley Warner locations looms slow

Exeter 'Indie' 21 376: 90-\$1.49)

"Devil's Eye" Indie' 24 wk1
First week was lofty \$11.000.

Fenway Indie' 1.350: \$1.50Girl With Suitcase' Ellis; Good \$5.500. Last week. "L'Avventura" (Indie' 4th wk: \$2.800.

Gary Sack: 1.277: \$1.50-\$31"West Side Story" UA: 2d wk1.
Suckeroo \$30.000 on 10 performmences and bigger than first week, wth long lines. Last week; \$29.000.

Kenmore Indie' 700: \$1.50-\$0Kenmore Indie' 700: \$1.50-\$0Kenmore Indie' 700: \$1.50-\$0Kenmore Indie' 700: \$1.50-\$0Kenmore Indie' \$20.50-\$0Kenmore Indie' \$20.5

ist at 1 many's counts on a wow fth round at Ontario. Estimates for This Week Ambassador - Metropolitan 'SW) .480; 1.000; \$1-\$1.49) — "The lask" (WB). Mild \$8.000 or un-er. Last week, "Splendor in rass" (WB) (4th wk), \$9.000. Apey (K-R) (940; \$1-\$1.25) —

| der. Last week, "Spiendor in Grass" (WB) (4th wk), \$9,000. |
| Apex (K-B) (940; \$1-\$1.25) |
| "Flute and Arrow" (Janus). Trim \$4,500. Last week, "Secrets of Women" (Janus) '2d wk), \$3,200. |
| Capitol (Loew) (3,420; \$1-\$1,49) |
| "Mr. Sardonicus" (Col). Sad \$6,-500. Last week, ballet onstage. |
| Keith's (RKO) (1,839; \$1-\$1.49) |
| "Town Without Pity" (20th) (3d wk). Oke \$8,000. Last week, \$9,500. |
| MacArthur (K-B) (900; \$1.25) |
| "The Risk" (Union) (3d wk). Fair \$3,800. Last week, \$4,200. |
| Ontario (K-B) (1,240; \$1-\$1.49) |
| "Breakfast at Tiffany's" (Par) (5th wk). Boff \$11,000. Last week, \$12,000. |
| Palace (Loew) (2,390; \$1-\$1.65) |
| Palace (Loew) (2,390; \$1-\$1.65) |

| \$12.000.
| Palace (Loew) (2.390; \$1-\$1.65)—
| "Back Street" (U) (3d wk). Good \$9.300. Last week. \$12.000.
| Playhouse (T-L) (459; \$1.49-\$1.80)
| "Devil at 4 O'Clock" (Col) (4th wk). Steady \$3.500. Last week.

Good \$3.510 after \$4.100 opener.
Town (King) (800; \$1-\$1.49)—
"Rocro ano Brothers" (Astor). Tall:
\$9.000. Last week, "La Dolce Vita"
(Astor) (18th wk). \$5.500.
Trans-Lux ("T-L) (600; \$1.49-\$1.80)
"Devil at Four O'Clock" (Col)
(4th wk). Hearty \$6.500. Last week.
\$7.100.

\$7.100.

Warner (SW) (1.440: \$1,80-\$2.75)

—"King of Kings" (M-G) (2d wk)

Smash \$14.000. Last week, \$15,000.

BROADWAY

(Continued from page 9) tial session ended Monday (13) was

ttal session ended Monday 13) was great \$15,000 or close.

Beekman 'Rugoff Th.) '590: \$1,20-\$1.75)—"Devil's Fye (Janus) '3d wk. First holdover week ended Sunday '12) held with fancy \$7,500 after \$9,200 on initial round.

Carnegie Hall Cinema (F&A) (300; \$1,25-\$1,80) — "Neapolitan Carousel" (Lux) '66th wkb. Fifth round fin.shed yesterday 'Tues.) was big \$4,800 or near after \$6,000

\$1 25 — "Breakfast at Tiffany's" (Carousel" (Lux) (6th wk). Fifth 000. (1000) (

Sunday (12) was great \$11,500 after \$12,500. for second.
Little Carnegie (L. Carnegie) (520; \$1,25,\$2). "Purple Noon" (Times) (11th wk). This round ending today (Wed.) looks to land boffo \$13,000 or near after \$13,300 for 10th week.

Ing today (Wed.) looks to land boffo \$13,000 or near after \$13,300 for 10th week.

Guild (Guild) (450; \$1-\$1.75)—
"Question 7" 'Indie) '(7th-final wk).
This week winding today (Wed.) looks like okay \$6,000 after \$7,000 for sixth. "Double Bunk" (Show) opens tomorrow "Thurs.).

Murray Hill (Rugoff Th.) '(565; \$5-\$1.80)—"A Summer To Remember" '(Indie) '(2d wk). First session ended Sunday (12) was big \$15,000.

Paris 'Pathe Cinema' 1568; 90-\$1.80—"From Roman Balcony" (Cont) '(5th wk). Fourth week finished Saturday '(11) held at hep \$6.000 after same in third session.

Plaza (Lopert) '(525; \$1.50-\$2)—"Never On Sunday" (Lope) '(5th wk). The 56th week concluded Monday '(13) was strong \$8,000 after \$7.500 for 55th round.

72d St. Playhouse 'Baker' (440: \$1.50-\$2)—"Hustler" (20th) '(8th wk). Seventh round concluded Monday '(13) was stut \$6,000 after (13) was stut \$6,000 after (13)

72d St. Playhouse Baker) (440: \$1.50-\$2\)—"Hustler" (20th) (8th wk). Seventh round concluded Monday (13) was stout \$6,000 after \$5,300 for sixth week. 68th St. Playhouse (Leo Brecher) (170: \$1.50-\$2) — "Summertime" (UA) (reissue). Week ending fomorrow (Thurs.) looks like splendid \$5,000. "Loss of Innocence" (Col) opens Nov. 20. In ahead, "Fanny" (WB) (subrun), \$4,300. Sutton (Rugoff) (561: 95-\$1.80)—"The Mark" (Cont) (7th wk-4 days). The sixth full week finished Sun-

"The Mark" (Cont) (7th wk-4 days). The sixth full week finished Sunday (12) pushed to big \$9.500 after \$9,000 for fifth stanza. "Summer and Smoke" (Par) opens Friday (17), daydating with the DeMille. Trans-Lux 52d St. (T-L) (540; \$1.\$1.50) — "Splendor in Grass" (WB) (6th wk). Fifth session concluded 'Tues.) was great \$12.000 after same for fourth week. Daydating with Victoria. Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Susan Slade" (WB). First week ending tomorrow (Thurs.) looks to hit fair \$7.000. Holding. Pic is daydating with the Warner.

Warner. World (Perfecto) (390; 90-\$1.50) — Wild For Kicks' (Times) (4th wk). This round finishing tomorrow (Thurs.) is heading for wow \$16.000 after \$17,000, record third week. Stays on indefinitely at this

Breakfast' Tasty \$15,000, Det. Ace

Detroit, Nov. 14.

Cinema biz levels off generally this week because of holdover situation. "Breakfast at Tiffany's". continues to glitter at the Madison in fourth session. "Devil at 4 O'Clock" stays hot in fourth at Grand Circus.

"King of Kings" looks great in second stanza at the United Artists. "Bachelor in Paradise" is rated okay in second at the Adams. "The Hustler" looms good in fifth round at Fox. "Back Street," is trim in third at Mercury.

Estimates for This Week
Fox (Woodmont) '5.041; 75-\$1.49) Detroit, Nov. 14.

Estimates for This Week
Fox (Woodmont) (5.041; 75-\$1.49)
—"Hustler" (20th) and "Blast of
Silence" (U) (5th wk). Good \$11;
000. Last week, \$12,000.
Michigan (United Detroit) (4.036;
\$1.25-\$1.49\-"Town Without Pity"
(UA) and "Season of Passion" (UA)
(2d wk). Fair \$9,000. Last week,
\$10.000.

\$10.000.

Palms (UD) (2,955; \$1.25-\$1.49)—
"Never Take Candy From Stranger" (Indie) Started Sunday (12). Last week, "Mask" (WB) and "Valley of Dragons" (Col), sad \$17.000 in 11 days.

Madison (UD) (1.408; \$1.25-\$1.49)

"Breakfast at Tiffany's" (Par)

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Devil at 4 O'Clock" (Col)
(4th wk): Swell \$14,500 or near.
Last week, \$16,000.
Adams (Balaban) (1.700; \$1-\$1.25)

"Bachelor in Paradise" (M-G) (2d wk). Okay \$8.000 or over. Last week, \$10.500.

eek, \$10.500. United Artists (UA) (1.667; \$1.50 (1 — "King of Kings" (M-G) (20 \$3) — "King of Kings" (M-G) (2d wk). Good \$15,000. Last week, \$14,-

National Boxoffice Survey

Too Many Holdovers Bop Biz; 'Breakfast' Champion, 'Kings' 2d, 'Devil' 3d; 'Grass,' 'Street' Next

PORTLAND, ORE.

(Continued from page 8)
d "Man-Trap" (Par). Slim
,000. Last week, "Behind Great
all" (Cont) and "Stratford Adnture" (Indie), \$2,800. venture Orpheum (Evergreen) (1,536; \$1-

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Everything's Ducky" (Col) and "Queen of Pirates" (Col) Drab \$5.000 or near. Last week, "Town Without Pity" (UA) and "3 On Spree" (UA), \$5.400, Paramount (Port-Par) (3,400; \$1-\$1.50) — "The Lovers" (Indie) (3d wk). Fine \$6,000. Last week, \$8,300.

Cincy Spotty; 'Mask' OK \$8,000, 'Town' Firm $8\frac{1}{2}$ G: 'Grass' Slick \$7,000, 5th

Cincinnati, Nov. 14.

Biz trend for firstruns continues fair to middling this round. Brisk newcomers are "The Mask" with fair to middling this round. Brisk newcomers are "The Mask" with "20,000 Eyes" at the Grand and "Town Without Pity" at Keith's "Flight of Lost Balloon" plus "Colorado" at Twin Drive-In look okay. "Breakfast at Tiffany's" remains wholesome in fifth frame at su burban Valley. "Splendor in Grass" is another sturdy fifthweeker. "King of Kings" enters the Capitol Nov. 16 after the 18th week of "Guns of Navarone." "Bridge to Sun" bids for slow second week at the Albee.

Sun" bids for slow second week at the Albee.

Estimates for This Week.

Albee (RKO) (3.100; \$1-\$1.50)—

"Bridge to Sun" (M-G). Slow \$6,500 after \$8,000 bow.

Capitol (SW - Cinerama) (1,400;
\$1.25-\$1.80) — "Guns of Navarone"

(Col) (18th wk). Fair \$7,500 in 10day finale of run. "King of Kings"

IM-G) revives hardticket policy
here on Nov. 16.

Esquire Art (Shor) (500; \$1.25)—

"Rocco and Brothers" (Astor) (2d
wk). So-so \$1.200. Last week. \$1.600.

Grand (RKO) (1,300; \$1-\$1.25)—

"The Mask (WB) and "20,000 Eves"

(U). Swell \$8,000 or near. Last
week, "White Christmas" (Par) (reissue) and "Sergeant Was Lady"

(U), \$8,000.

Guild (Vance) (300; \$1.25)—

(U), \$8.000.

Guild (Vance) (300; \$1.25).—
"Watch Your Stern" (Indie), Fairish
\$1,300. Last week, "The Bridge"
(AA) (2d wk), \$900.

Hyde Park Art (Shor) (300; \$1.25).
—"Man Who Wagged His Tail"
(Cont). Okay \$1.400. Last week,
"Promoter" (Cont) and "Lavender
Hill Mob" (Cont) (reissues) (2d wk),
\$1.000.

\$1,000.

Keith's (Shor) (1.500; 90-\$1.25)—
"Town Without Pity" (UA). Okay \$8,500. Last week, "Devil at 4 O'Clock" (Col) (3d wk). \$5,500.

Palace (RKO) (2.600; \$1-\$1.50)—
"Splendor in Grass" (WB) (5th wk). Smooth \$7,000 or near after \$8,000 fourth frame.

Twin Drive-In (Shor) (600 cars

Twin Drive-In-(Shor) (600 cars each side: 90c) — West: "Paris Blues" (UA) and "Magnificent Seven" (UA) (subruns). Fair \$4-000. Last week. "Fverything's Ducky" (Col) and "Queen of Pirates" (Col), \$4.400. East: "Flight of Lost Balloon" (Indie) and "Colorado" (Indie). Oke \$5,000. Last week, "Place in Sun" (Par) and "Apartment" (UA) split with "World Suzie Wong" (Par) and "Elmer Gantry" (UA) (all repeats), \$2.800.

Valley (Wiethe) (1 200; \$1-\$1-50)

"Breakfast at Tiffany's" (Par)
(5th ok), Fine \$8.500, Fourth week,

CLEVELAND (Continued from page 8)

(Continued from page 8)

(M-G) opens Nov. 16. Last week.

White Christmas" (Par) (reissue)
okay \$8.000 in 10 days.

Palace (Silk & Helpern) (2.738:
\$1-\$1.50) — "Devil at 4 O'Clock"
(Col) (4th wk). Pleasing \$7,400.
Last week, \$9,000.

State (Loew) (?,700: \$1-\$1.50)—
"Pit and Pendulum" (A1). Fair
\$10,000 or close. Last week.
"Breakfast at Tiffany's" (Par) (2d
wk). \$9,000 in 5 day.

Stillman (Loew) (?,700: \$1-\$1.50)—
"Breakfast at Tiffany's" (Par)
(m.o.). Good \$8,500. Last week,
"One Plus One" (Indie), \$2,500 in 5 days.

Last week, \$9,000.

State (Loew) (2.700: \$1-\$1.50)—

"Pit and Pendulum" (AI). Fair \$10,000 or close. Last week, \$7,000.

"Breakfast at Tiffany's" (Par) (2d wk). \$9,000 in 5 day..

"Stillman (Loew) (2.700: \$1-\$1.50)—

"Breakfast at Tiffany's" (Par) (2d wk). \$9,000 in 5 day..

"One Plus One" (Indie), \$2.500 in 5 days.

Westwood Art (Art Theatre Guild) (855: \$1.25-\$1.50)—"Mark" (Cont). Routine \$2.500. Last week, \$7,500.

Loew's (Loew) (2.422; 75-\$1.25)—"Seven Women From Hell" (20th). Drab \$4,000. Last week, "Town Without Pity" (UA), \$4,500.

"Maglcian" (Indie) (reissues), \$2,700.

Absence of many new strong films plus the usual seasonal let-down at this time of year will hurt firstrun biz nationally this stanza. The few new entries are rated very uneven, leaving exhibs dependent on moveovers or long extended-run pix for their strength.

"Breakfast at Tiffany's" (Par) again is finishing on top, same as it's been doing the last few weeks. It is being closely pursued by "King of Kings" M-G, which is finishing second, highest point reached in the Variety weekly surveys. Playing in 14 key cities currently, this opus promises to be heard from plenty in the future.

ture.
"Devil at 4 O'Clock" (Col) is moving up to third position. "Splendor in Grass" (WB), long much higher on the list, is capturing fourth spot.

"Back Street" (U) is copping

"Back Street" (U) is copping fifth money, only a step behind "Grass." "Bachelor in Paradise" (M-G), which opens at N. Y. Capitol this week, is winding up sixth although only playing five key sittle.

cities.

"La Dolce Vita" (Astor) will land in seventh place. It has been much higher for many weeks. "Hustler" '20th, long high on the list, is taking eighth spot. "The Mask" (WB), very spotty so far, is showing enough to cop 10th position.

Mask" (WB) very spotty so far, is showing enough to cop 10th position.

"Town Without Pity" (UA),
"Two Women" (Embassy) and
"Question 7" (Indie) are the runner-up films currently.
"Flower Drum Song" (U) shapes as potentially a smash, based on its showing the preem week at N. Y. Music Hall. It has drawn lines from opening day, with a wow \$175.000 forecast on initial round: "West Side Story" (UA), on hardticket, Iooms as best picture on such basis to be launched most recently. It is smash in Boston, socko in Philly and still capacity at N. Y. Rivoli.
"Susan Slade" (WB), also new, looks tall in Denver, nice in N. Y. and fine in L. A. "Invasion Quarter" (M-G), another newie, is trim in Chi and big in St. Louis. "1
Plus 1" (Indie), nice in Balto, shapes sad in Providence, Frisco and N. Y.
"Greyfriars Bobby" (BV), hefty

shapes sau ...
and N. Y.
"Greyfriars Bobby" (BV), hefty
in K. C., looks fair in St. Louis
and Denver. "Pure Hell of St.
Trinian's" (Cont. Jeons. hotsy in

and Denver. Fure Hell of St. Trinians'? (Cont) leoms hotsy in Pitt and fair in Balto. "Guns of Navarone" (Col), nice in Toronto, is just fair in Cincy. "Rocco and Brothers" (Astor), good in Cincy, shapes tall in Wash-

"Spartacus" (U), which has virtually completed its hig firstrun dates in major keys, looks fine in Buffalo, lofty in L. A. and okay in Frisco. Pic now is going out on numerous popscale engagements.

ments.
"Paris Blues" (UA) currently is brisk in K. C. and big in N. Y.
"Mr. Sardonicus" (Col), good in Minneapolis, looks limp in Wash-

ington.
(Complete Boxoffice Reports on Pages 8-9-10)

From Hell' Drab \$4,000, Indpls.; 'Street' 6G, 2d

Indianapolis, Nov. 14.

Four holdovers, led by "Seven Wonders of World" in 22d stanza at the Indiana, dominate the lineup here this week. Biz is moderate at the control of here this week. Biz is moderate at almost every house. "Seven Women From Hell" is drab in first week at Loew's. "Back Street" looms good in second at Keith's. Estimates for This Week Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Breaktast at Tiffany's" (Par) (2d wk). Modest \$4,000. Last week \$7.000

veek: \$7,000.

No Time To Fiddle In Rome

City the catalyst.

Boom has stimulated top talent agencies: General Artists have just opened a brand new European headquarters — significantly in Rome, while William Morris now operates under its own name here, and McA-negotiated deals are multiplying also via its local outlet and MCA-negotiated deals are multiplying, also via its local outlet. World-roaming gossip columnists, who used to include Rome in their annual tours of Europe, are more and more making it the main reason for their trip. And many pic execs have a new beef: Rome used to be a pleasurable oasis for an easygoing week or fortnight of restaurant-hopping, shopping, with some work thrown in. Now the new hustle-and-bustle pace has turned the Italian capital into a business only town—or almost. In any case, the word's gotten round, and the joint is jumping.

There are 11 features currently at work here on behalf of Yank companies. Actually, there are more (if one includes pix rolling here with guaranteed U.S. company releases) or less (if one considers only Yank-originated items, usually helmed by American directions). usually helmed by American direc-tors. Actually, the dividing line is a thin one.

Stands Stands Out

Stands Stands Out

20th-Fox dominates the local
scene with its mammoth "Cleopatra" project under the guidance
of Joseph L. Mankiewicz. The
Elizabeth Taylor starrer, currently
under way at Cinecitta Studios
seems to have a corner, so other
local productions lament, on most
Roman extras, on nearly all of
Cinecitta's sound stages, on steel
tubing with which its outdoor constructions were built, and many
other items. This one will keep
things hopping until next Spring,
by current estimates.

Another 20th production, Hem-

by current estimates.

Another 20th production, Hemingway's "Young Man" (Jerry Wald', is due here soon for location work with a large cast including Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach, Diane Baker, Dan Dalley, Ricardo Montalban, Arthur Kennedy, Jessica Tandy and others under Martin Ritt's direction. Pic was originally slated for more work here, but bulk was switched to Coast when producers found to Coast when producers found "Cleopatra" and other pix monopolizing facilities.

Paramount's "The Pigeon that

"Cleopatra" and other pix monopolizing facilities.

Paramount's "The Pigeon that Took Rome" (previously known as "The Easter Dinner"), first production by director Mel Shavelson's Llenroc company, is about to head back to Hollywood after several weeks shooting here with a cast headed by Charlton Heston, Elsa Martinelli, Baccaloni, Harry Guardino, Arthur Shields, Marietto, and others. Paramount was also to start "The Iron Men" in November, with John Cassavettes directing Sidney Poitter and Claudia Cardinale in an Italian war story produced by Galatea, but project is now off indefinitely. Paramount however is said involved in another upcoming Galatea production, "The Jackals," to star Curd Jurgens and Ava Gardner under direction by Terence Young. At this writing, Par reportedly wanted U.S. and Canadian rights only.

But the bulk of current Yank.

But the bulk of current Yank production here is in the hands of Metro and Columbia, each with several items.

Metro, which only recently wound exteriors of "A Light in the Piazza" in Rome and Florence, now is about to send "Two Weeks in Another Town" back to Hollywood for interiors after several weeks of wearing night locations around Rome. Vincente Minella direct this one with John House. in Another Town" back to Hollywood for interiors after several weeks of wearing night locations above listing, despite its length, around Rome. Vincente Minelli directs this one, with John Houseman producing and Kirk Douglas, Edward G. Robinson, Cyd Charisse, Dahlia Lavi, George Hamilton, Claire Trevor, James Gregory heading cast. Also on a busy in the US.

Goes without saying that the without saying that the moment does not touch on rix in which yank interest is at the moment which scores of American actors which scores of American actors participating, thus adding to the impressive scores of names lured

tings, both for spectacles and for modern stories—the latter often based on recent bestsellers ("Two Weeks in Another Town," "The Light in the Plazzl," "Easter Dinner," "The Leopard," etc.), many of which boast Italian settings. Plus the fact that more and more stars gravitate around Romethough it's hard at times to determine which came first: the star or the property. Often both factors work together, with the Eternal City the catalyst.

Boom has stimulated top talent matogranes of Rolle, Federing are some other items such as "No Time Left" and "Naples in 4 Days," which Titanus has announced among upcoming features via its pact with Metro.

Barabbas'

The Columbia camp is just as busy. Dino DeLaurentiis "Barabbas," in which Richard Fleischer directed a huge cast headed by Anthoney Quinn, has just wound. Ditto for "Congo Vivo," a Jean Seberg starrer, also from the DeLaurentiis Studio. Charles Schneer's "Jason and the Golden Fleece" (Morningside), directed by Don. Chafley, is about to move to Rome for exteriors after a lengthly location spell at Palinuro, south of Naples, Still on locations at Sutri, 40 miles from Rome, is "Joseph Desa" (Dmytrick-Weller Prods.) with its cast of Maximilian Schell, Ricardo Montalban, Akim Tamíroff, Lea Padovani, and others, and with Edward Dmytrick directing. Pic will be entirely shot here.

Another Columbia release is the inter of the control of th

will be entirely shot here.

Another Columbia release is the just-finished "Italian Brigands" (DeLaurentiis), with Ernest Borgands Schlaffine toplined. A preproduction deal with Zebra Films Moris Ergas gives Columbia two other current productions: "Senictia" starring Anthony Franciosa and Claudia Cardinale, with Betsy Blair, all guided by director Mauro Bolognini. This one, too, is based on a novel. Second Zebra pic which Columbia is slated to take is Alberto Lattuada's "La Steppa," shooting in Yugoslavia.

Other Yank companies are less

is Alberto Lattuada's "La Steppa," shooting in Yugoslavia,

Other Yank companies are less active here at present. Warners recently wound locations in Rome on "Lovers Must Learn." Delmer Daves directing, with Troy Donahue, Suzanne Pleschette, Angle Dickinson and Rossano Brazzi heading cast. Warners also shot a few backdrops for "The Roman Spring of Mrs. Stone" here, with bulk reconstructed in Britain. Universal - International, busy here last year with "Come September" and "Romanoff and Juliet," has none on this year's local slate, nor has UA, if one excepts some purchases of Italian pix and Jean Negulesco's "Jessica." shot in Sicily with cast headed by Angle Dickinson and Maurice Chevalier. Among the indies, Embassy Pletures Corp, had a pre-production deal with Concordia for "Boccaccio" 70," which Yank company will handle in most world areas.

Pending

handle in most world areas.

Pending

More indie ventures are in the wind. International Film Service (Rome) is currently setting up "A Face in the Rain" (Filmways), which Irving Kerschner will direct late this month with Rory Calhoun and Marina Berti top-lining. I.F.S., which is also handling Hemingway's "Young Man" production details at this end for 20th, is also prepping "Escapade in Florence" for a February 1962 start in Florence and Siena, Steve Previn directing this one for Walt Disney Productions. Burt Topper has local production - direction plans, as does Edde Bracken (currently thesping in an Italo pic, "A Summer Sunday"). Sam Jaffe has announced local intentions to make "The Golden Fool" and "The Kimono". Cornel Wilde may bring his British quota picture, "Launcelot and Guinivere" (U-1) here for locations; George Sherman has announced "Panic Button" (Seven Arts), to be made in Italy; and literally dozens of other projects, lify at the moment, are announced daily in the trades, both here and to the US.

Goes without saying that the above listing, despite its length.

VARIETY

to Rome in recent times for this reason or that.

In conclusion, a switch: it hardly makes up for the many American pix shooting in Italy, but there's an Italian film (one) currently locationing in the US: Titanus "Smog." Franco Rossi directs it with a cast headed by Renato Salvadori and Annie Girardot, with most of action taking place in the Los: Angeles area. Yet it too, reportedly, gets a Metro release, under that company's pact with Titanus. Titanus.

Signeret

Continued from wage 5 i

hasseling with producer Morris Ergas, and "Coups" because the pic ended up by being dominated by her performance, which had not been the intention since it threw the story off-balance.

the story off-balance.

Casting Approval

For the latter film, directed by first-timer Francois Leterrier, Miss Signoret had casting approval, but "when you have such authority, vou're often afridid to use it." She didn't, and the two other key roles went to be a such a contract of the such that didn't, and the two other key roles went to an actor and actress who had little, if any, previous film experience. The result was that the film, which should have been the story of three equally interesting people, was taken over by the sheer technique of Miss Signoret, playing an acing wife who watches helplessly as her husband becomes enamoured of a young girl. Soan opera? Miss Signoret doesn't think it is if played properly.

The fact that she also played an

opera? Miss Signoret doesn't think it is if played properly.

The fact that she also played an aging woman in a hopeless-type love affair in "Room At The Top." doesn't necessarily mean she's getting into a rut, she thinks. In fact she doesn't worry about ruts, only about the roles themselves, unafraid in the knowledge that she is beyond the boint of being able to play Little. Orohan Annie.

Apropos of "Room," she was genuinely amazed at the fine U.S. and British reaction to her performance 'at home, critics were polite but not surprised, since she was in only three "sequences" of the pic. But it was the kind of colorful role in which she could come on strong, register a couple of hish emotional points, and get off the screen, leaving the audience—if not laushing—at least greatly impressed. A much greater challenge to a performer, she says, is the role that runs from start to finish.

The one Yank script she liked, among those submitted to her after Oscar, was Robert Aldrich's "Now We Know," based on a short story by John O'Hara. Unfortunately, however, backing was not forth-coming and the project, which had been set to be shot in New York learly this year, was abandoned.

Kansas City, Nov. 14.

The way is cleared for showing of Sophia Loren's "Twy Women" they were stay of the scensorship stand last Tues. (7) to scensorship stand last Tues.

'Never on Sunday' Challenged Under Wrong Procedure: Georgia's Top Court

Studio Idle Multiply

Los Angeles, Nov. 14. Slack in production at various California studios continues to step up unemployment figures in the motion

ment figures in the motion picture industry.

Based on September final figures and preliminary October estimates, employment dips continue at the rate of 500 and more. For September, according to California Dept. of Employment, 35,700 were unemployed as against August's 36,200. Preliminary for last month shows drop of 600 from September for total of 35,100. 35:100.

Average for Senter weekly earnings Average weekly earnings for September were \$162.93 against \$161.44 for August. Average hourly earnings for September was \$3.87 against \$3.89 for August. Average weekly hours of work for September was 42.1 against 41.5 for August.

KANSAS BACKS DOWN TWO WOMEN LICENSED

Kansas City, Nov. 14.

vay is cleared for showing ia Loren's "Two Women"

Atlanta, Nov. 14.

Georgia Supreme Court Thurs.

(9) tossed out a lower court's decision outlawing Atlanta's motion picture rensorship setup, explaining that case came into court through the wrong door.

through the wrong door.

High court said the question of showing Greek-made "Never on Sunday," starring Melina Mercourt and Jules Dassin, in Atlanta should have been decided through a writ of certiorari and not by a petition for injunction.

Last spring Fulton uperior Court Judge Luther Alverson ruled that Atlanta's censorship laws were unconstitutional, that the picture, "Never on Sunday," was not obscene and he granted an injunction to prevent Atlanta Library Board (city's censoring body from inter-(city's censoring body) from inter-fering with its showing in Atlanta

theatres.
Earlier, Mrs. Christine Smith
Gilliam, employe of the city and
whose job it is to view motion pictures and issue them a permit to
play if she sees fit, had barred
"Sunday" unless certain cuts were Distributor Lopert Pictures, sub-

Distributor Lopert Pictures, subsidiary of United Artists, refused to do so and appealed to Library Board in its capacity as censoring body. Board upheld Mrs. Gilliam so distributors petitioned for and received an injunction.

Right away "Sunday" was the proportion of the Picture of the Pic

Right away "Sunday" was thrown onto screen at Peachtree Art Theatre and racked up grosses that set records for house and lengthened into an 11-week stay.

was set records for house and lengthened into an 11-week stay. While this long run was going on city appealed Judge Alverson's decision to Supreme Court. Long after picture's run was over high court heard arguments.

Thursday's decision from Supreme Court said Judge Alverson erred in overruling censor board's objection to his injunction and ruled the injunction was nullified.

In the Supreme Court decision Judge Joseph Quillian said "a petition for an injunction could not be substituted as a mode of appeal; accordingly, the petition must be held not to have alleged a cause of injunctive relief."

Decision said the issue should have beauter from the property of the country of the country

injunctive relief."

Decision said the issue should have been taken from the board of censors by a Superior Court judge under a writ of certiorari for a review of the case and not decided on a request for an injunctive.

Judge Alverson in making his

tion.

Judge Alverson in making his ruling killing city's censorship law made it plain that it applied only to "Never on Sunday" pending action of Supreme Court on city's appeal.

Meanwhile, Mrs. Gilliam has been doing business as usual, seeing pictures, asking for—and getting—cuts and, it has been said, gave a flat turndown to "The Mark." film dealing with child molestation.

Mrs. Gilliam originally objected to use of word "whore" in "Sunday" and asked for scissoring of scene showing Miss Mercourt in bedroom with a young sailor she had picked up in a bar downstairs. In arguments before Supreme Court Maurice Maloof, member of firm of Hyman, Abrams & Young Atlanta legat firm. representing Lopert, contended city's charter amendment providing for censorship violated distributing company's due process rights and imposed prior restraint.

Chandler Wins, 5-to-1

Hollywood, Nov. 14.
Incumbent George Chandler de-ated aspirant Fatrick James Incumbent Georgé Chandler de-feated aspirant Patrick James Hawley by a margin of better than five-to-one for presidency of the Screen Actors Guild. Election saw the entire administration ticket win easily over six indie candi-dates. Chandler's margin was 3.465 to 687 in a mail vote. Elected sans opposition were

3.465 to 687 in a mall vote. Elected sans opposition were Dana Andrews, first veepee: James Garner, second veepee: Charlton Heston, third veepee; Conrad Nagel, fourth veepee; Ann Doran, recording secretary; Frank Faylen, treasurer. Tapped for three-year terms on board of directors were Leon Ames Richard Roone Wen-

Inside Stuff—Pictures

Richard L. Coe, amusement editor of the Washington Post, in his recent Sunday feature dealing with and critical of Metro's "King of Kings," appended reference to this publication's streamer story, "Everybody A Bible Student." Coe interpreted this as VARIETY "screaming" that reviewers had no right to dig into the film's doctrinal content. If the story gave Coe that impression, it was not intended and is far from this paper's view. VARIETY asserts for itself, and for all critics, the entire domain of thought. Whatever in the critic's sole judgment is germane to his review belongs. That encompasses religion morals, dogma, social impact, implications, taste, performance, or whatever. VARIETY itself alluded to the doctrinal hazards in its own review of "Kings."

One point made by Coe requires correction. When he writes "Why, then, does VARIETY boast that it is. The Bible of Show Business?" he is not stating the facts. This periodical never uses that phrase about itself and explicitly instructs its staff never to do so. True, some outsiders, wishing to be complimentary, have used the phrase, and it has been quoted by others. It is not a slogan originated in or repeated by VARIETY.

Though VARIETY so stated, Columbia Pictures' legal battery is anxious to underline that the new pact between Screen Directors International Guild (New York) and David Susskind's Paman banner for "Requiem for a Heavyweight," which Col will release, only covers Susskind and not the distributor. Col's pact is strictly with Screen Directors Guild on the Coast.

It may further be noted that "Requiem" director Ralph Nelson's back dues in SDIG have already been paid up, as provided by the Susskind contract.

Management of the N.Y. World's Fair for 1964-65 have granted B. B. Kreisler's International Film Associates a four-month extension on its option for space for a film exhibit. The Kreisler group, now has until the end of February to come up with an additional \$25,000 to clinch the space, on which \$10,000 already has been put down. Because the Motion Picture Assn. of America has declined to participate in the Kreisler project, IFA is now seeking financial aid from real estate and construction interests for the exhibit building, planned to contain two theatres.

Sophia Loren, in New York last week, disclosed she's been overtured for a part in a projected Muscovite production of Chekhov's Darryl Hickman, Howard Keel, "Three Sisters." This is not at the dicker stage yet, but the feeler was made at Cannes last spring by Mme. Furtseva, the Soviet culture Pauline Myers, Walter Pidgeon, minister. Presumbaly, Miss Loren's producer-husband Carlo Ponti would figure in the deal.



COMANCHEROS

Topping Last Year's Action Smash—"North To Alaska" at the New York Paramount!

THE HUSTLER

Boxoffice Whirlwind Around the Country!

STOND TIME AROUND

Selected as a "Project" Picture!

Saturation in Southern Exchanges!

Sensational
Business — Exceeding
"Say One For Me"!

and

TENDER IS THE NIGHT will soon join this Box Office Parade!

U.S. Protests to Italian Govt. About Continuance of Dubbing Fee Vs. Yanks

Rome, Nov. 14.

A note of protest over the continued levying of a 5,500,000 life (\$8,800) per picture dubbing fee against American pictures is understood to have been delivered to the Italian Foreign Ministry by the U. S. Embassy here. Note is said to argue that the levy in force since 1949, as violates both the GATT and the Italo-American Treaty of Friendship, Commerce, and Navigation. It lalo asks that it he rescinded. Dubbing tax, or "fee," as it is legally described, is a proviso contained in the Italo-American (MPEA-ANICA) film agreements signed since that time. It's estimated that, allowing lained to the NFFC that insurance of the state of the producers had contained to the NFFC that insurance in the Italo-American (MPEA-ANICA) film agreements signed since that time. It's estimated that, allowing lained to the NFFC that insurance in the Italo-American (MPEA-ANICA) film agreements signed since that time.

agreements signed since that time. It's estimated that, allowing for the varying number of U.S. imports into Italy each year, as well as the "exemptions" awarded American distribs here if they release a certain number of Italo pix during year, the total yearly dubing fee is in the vicinity of \$1,500,000. Money, via; another clause in the Italo film aid legislation, goes into a fund administered by the Banca Nazionale del Lavoto reserved for the aid and finance of Italian productions.

tinance of Italian productions.

This fund, as of last June 30, totaled some \$12,000,000. If one adds to this total about \$2,080,000 refunded to Yank companies in the period, the resulting total of some \$14,080,000 is the approximate total paid by Yank companies since 1949 (up to June 30 last into Italian coffers via the dubbing fee route.

The Embassy protest attains

The Embassy protest attains even greater importance in the light of reports current here that the Italian Film Aid Law, which expires next Dec. 31, may have to expires next Dec. 31, may have to be extended once more, because of the short time. Italo legislators have to discuss and vote the vari-ous, intricate proposals for a new law. With it, of course, the dub-bing fee would likewise be ex-tended, continuing the drain on Yank company coffers.

Yank company coffers.

It's argued in Yank pix circles here, moreover, that dubbing tax, first applied in days of Italian pic industry hardship is now unrealistic. Especially is it in light of the current optimistic and rosy situation obtaining in the local film industry and in the Italian economy in general.

Seeks Gov't. Funds For Permanent Housing Of French Film Museum

Paris, Nov. 7. Culture Minister Andre Malraux has asked that \$180,000 be added has asked that \$180,000 be added to his film budget to bring to fruti-tion the long-promised, new and permanent housing for the French Film Museum, the Cinematheque Francaise. It has been in tempo-rary quarters since the last war.

rary quarters since the last war. He probably will get it. This means that the Film Muscum will go underground at the Palais De Chaillot where a new, modern screening room for 430 will be constructed. Museum also will have the right wing of this two pronged building for its museum exhibits of old material, costumes, sets, etc.

The Museum under Henri Langlois, gives three screenings per night of old, new and even unreleased films. It also pays home to living and dead filmmakers via weeks of their pix.

weeks of their pix.

Langlois, seconded by Lotte Esiner and Mary Meersen, also prepares retrospectives for film fests as well as exchanges with other national film archive setups. Always packed at showings, film buffs will find pleasant, uncluttered surroundings next June when the Museum is slated to move to its new quarters.

Prep 'Shadow' in Singapore

Prep 'Shadow' in Singapore
Singapore, Nov. 14.
An original screenplay, "Cast
the Same Shadow," by Han Suyin,
author of "A. Many Splendored
Thing" and "Destination Chungking," is to be made into a \$700,000
production. It will star Jill Haworth, 16-year-old English girl recently in "Exodus" (UA), according
to Tom Hodge, executive producer
of Cathay-Keris Film Productions,
Singapore.

Better NFFC Break

Better NFFC Break
London, Nov. 14.
Overtures by British film producers to the National Film Finance
Corp. for better advances to
film makers to meet overheads are
likely to reach fruition by the end
of the year. Lord Archibald, chairman of Federation of British Film
Makers, said last week after his
council's meeting that a further
letter was being sent to the NFFC
and that satisfactory progress had
been made.

British producers had

been made.

British producers had complained to the NFFC that insufficient regard was being paid to the producer who invested substantial sums in developing a property which eventually came to nothing, and that the loss had to be carried by subsequent productions. It now seems as if the NFFC has accepted the producers' point of view and is prepared to adjust the allowance.

Common Market To Hold French Film Aid As Is

Paris, Nov. 14. Paris, Nov. 14.
Recent events in the Common Market setup probably will change Film Aid outlooks in France. It now seems certain that such aid will be maintained indefinitely and that new measures to help back and stabilize production in this country soon will go into effect.

Originally all Aid was to be reduced every two years, as of 1959, until it was done away with by 1968. This was to be accomplished 1968. This was to be accomplished by lowering admission price taxes progressively and also via Aid handouts to producers. That is the 6% on local grosses and the 25% on foreign income, which were to go towards a producer's next picture would become 5% and 20% respectively in 1963, etc.

respectively in 1963, etc.

Exhibitors were cut off from Aid
but were supposed to make up for
it by the lowering of taxes. But
exhibs have been sorely beset because of the lack of a promised
detaxation while producers have
pointed out the need, for continuing aid because of slow cinema
attendance. attendance.

ing aid because of slow cinema attendance.

But the main reason for diminished Aid was that West Germany did not have any such help. France and Italy decided to do away with it to ease coproduction with Germany. However-Germany was foreed into Aid itself and, with Great Britain and its Eady Plan due in the CM soon, it became evident that France and Italy would maintain the Aid setup.

It seems that the governmental Centre Du Cinema also has seen the light and will probably hold handouts at this year's level. Advances on Aid to films which show quality and possible difficulties in commercial runs have been kept up. About \$1.800.000 has been given out to specialized films this year.

The Syndicate of Elim Produc-

The Syndicate of Film Produc-The Syndicate of Film Producers also has come up with a plant to help commercial films via a guarantee of up to 50% to lighten distributors investments and to be repaid after the release of the film. It looks like it will go into effect.

Hence, Ald appears likely to remain part of the French film industry.

WB Reported Leaving MPDA Down Under

MPDA Down Under
Sydney, Nov. 7.
Warner Bros. will exit from the
Motion Picture Distributors Assn.
here following the required six
months notice. No official reason
was given for the action, but it's
understood the distributor's executives failed to see eye-to-eye with
the association on policy matters.
20th-Fox. long out of the association, will bow back in again immediately following worldwide
greenlight by Spyros Skouras and
Eric Johnson. Local outfit is
headed by Neil Ackland.

Howard Pearl who was on a recent visit to Moscow reports

Russe Theatres Shabby But Femme Administrators Affable

tother interesting Feature in the apcoming
56th Anniversary Number

VARIETY

Film Biz Down In Many Major German Keys

Frankfurt, Nov. 7.

A study of 48 of the major cities of West Germany for the first half of 1961 reveals that the number of clinemas is down about 4% from the same period a year ago. According to a report from the Spitzen Organization of the German Film Industry (SPIO), the number of film houses in the 48 cities studied had fallen by 69, to a total of 1.584 clinemas.

Attendance reached a total of

to a total of 1.584 cinemas.

Attendance reached a total of 93.300,000 in the first six months in those cities, a decline from the 106.100,000 tickets sold in the comparable period of 1960 in the same cities. That represented a dip of about 12% in business. However, in Heidelberg film biz remained just about the same for the first six months of both years. But in other cities, trade was off as much as 15%.

other cities, trade was off as much as 15%.

The motorization of the country, the five-day week, which means that any people journey away from home for the weekend; and the influence of tele, all have affected film grosses

One result is that fewer films are being produced in Germany, with only 95 turned out in 1960, a drop of eleven from the previous year. Meanwhile, however, the major Common Market lands of France and Italy have increased their production with government, help, the SPIO study revealed.

German films did better outside of the homeland last year than they had done previously, however, The German Export Union reported grosses of around \$6,750,000 in 1960 as against about \$6,000,000 grossed outside of Germany in 1959.

Total number of tickets sold in 1960 was \$10,000,000, a decline of \$6,000,000 grossed outside of Germany in 1959.

Total number of tickets sold in 1960 was \$10,000,000, a decline of \$6,000,000 grossed outside of germany in the exhibitors, of their total income of about \$217,250,000 they had to pay entertaliment taxes of around \$26,500,000.

British Film Biz Ponders What Will Happen to Eady Plan, Quota, NFFC When Britain Joins Common Mart

Cuba Turns Down Mex . Coin Unfreeze Quest Mexico City, Nov. 7.

Mexico City, Nov. 7.

A three-man producer committee comprised of Raul de Anda, Gregorio Wallerstein and Mario Zacarias, who spent \$4.000 to talk with Cuban officials about release of around \$500.000 owed by Cuba for exploitation of Mexican pictures, has returned empty handed.

tures, has returned empty handed. However, all were optimistic that there was "good will" to pay the outstanding debt. Raul de Anda said they had not got to see Fidel Castro Ruz personally, but had been in talks with Ernesto "Che" Guevara; Raul Cepero Bonillo, head of the Cuban National Bank, and the assistant Secretary of Foreign Relations, Carlos Olivares Sanchez. The Cuban officials proposed that payment might be made via sending raw materials, but no definite agreement was reached.

See Many Signs Of Scot Trend To Sun. Films

Dundee, Nov. 7.

There are obvious signs from all parts of Scotland that the age-old opposition to opening of cinemas on Sundays is disappearing, More houses are throwing open their doors to patrons on Sunday nights, and are being given full permission to do so from local authorities

Hitherto, the main opposition Hitherto, the main opposition has come from church authorities. With the spread of tele, which means that light entertainment is readily available Sundays from two channels, the campaign from religious bodies appears to be abating.

Two cinemas in Montrose, East Scotland town, the King's and Playhouse, will continue to open on alternate Sundays for another year. Customers are flocking to both cinemas from miles around.

Attendance has risen strikingly at the Regal Cinema, Brechin, where the average Sunday night audience is now double that of any

audience is now double that of any evening during the week.

The manager of the Palace Cinema, Arbroath, another East Scotland town, said: "We find Sunday performances serve a definite need. It isn't just the teenagers who come. Our regular weekday patrons are just as regular in attending on Sunday."

London, Nov. 14.

Hot topic for the British film Industry at the moment is what will happen if and when Britain Joins the Common Market, with entry, into ECM regarded as more or less a foregone conclusion.

Item was high on the agenda at last week's meeting of the Federation of British Film Makers, when it was agreed that producers could not minimize the dangers to the Eady Levy, the Quota and the National Film Finance Corp.

However, special attention was drawn to the provisions of clause 92 which lays down that among the aids which may be deemed to be compatible with the Common Market are "such other categories of aids as may be specified by decision of the council acting by means of a qualified majority vote on a proposal of the commission."

Amplifying Federation's point of view, Lord Archibald, chairman of the FBFM, said that his organization was in close contact with the Board of Trade and with individual members of Parliament, and the situation was being closely watched. He felt it was premature for producers to consider more positive action on this point, but emphasized that it would be up to the industry to insure that Britain's representatives took advantage of the safeguards in the Rome treaty, to protect the well-being of British production.

Though it was a bit early to tell, Lord Archibald believed that entry into the Common Market would not restrict the volume of production. He was confident that the quantity of British films would continue to rise, not necessarily because of acceptance into the ECM, because the British industry was developing more creative talent.

French Council Acts To Place Boisanger Back In Old C-F Position

Paris, Nov. 7.
Charles De Boisanger, who was ousted as head of the Comedie-Française in January of 1960, after serving 10 months, by a decree of Culture Minister Andre Malraux for raising F-C almission prices without his permission, has been reinstated by the State Council. The council overruled Malraux and maintained De Boisanger was within his rights.

The council overruled Malraux and maintained De Boisanger was within his rights.

This technically leaves an awkward situation because senior C-Factor Maurice Escande has been running the C-F, since De Boisanger left the post, with success. It is not known whether De Boisanger will seek to get back his position or whether he wanted satisfaction in proving that Malraux had abused his powers in sacking him.

Technically, De Boisanger, who was named for a sixyear term in 1959, could insist on going back and serving till April in 1964. Or he could demand being paid off for the period. De Boisanger might probably run into trouble if he tried to get back in since the C-F seems more than satisfied with Escande.

So De Boisanger will probably take a job with another administration. He was a former ambassador before being tagged for the C-F Job by Malraux, and then fired.

IRISH CINEMAS' TAKE OFF 25% IN 5 YEARS

UII LJ/0 IN J I LIANJ
Dublin, Nov. 14.
Cinema admissions in Ireland
have dropped 25% in the last five
years and are still declining, acording to Harry Lush, newlyelected president of Theatre and
Cinema Assn., in his first talk to
members.

Cinema Assn., in his first talk to members.

He commented on the current shortage of product and also took a potshot at film critics, telling them that "they should soft-pedal somewhat and give due consideration for the many difficulties which confront the trade at the moment."

Lush is general manager of Adelphi, ABC-controlled city centre theatre.

Attendance, Biz Deals Show Another Increase at Milan Film Trade Fair

Milan, Nov. 7. Attendance and biz transactions at Milan Film Trade Fair (MIFED) at Milan Film Trade Fair (MIFED) have shown another rise, according to figures just released by the Milan toppers following the windup of the fourth semiannual affair in the north Italo city. Fair had to be extended by one day to accommodate participants requests for extra screenings.

About 392 different organizations were recorded the rearest

About 392 different organizations were repped at this year; fall MIFED as against 243 for last year, with both Italian and foreign companies on the rise. Likewise ahead of 1980 totals are the films entered (570 for 1962 vs. 336 for 1960) as well as the hours of projection racked up by pix entered for sale at the event Several important conclaves were held during the fall MIDFED, first of all a self-termed "summit meeting" on the subject of videotape applications in the future for both the film and tele industries.

Additional Foreign News On Page 15

Scientists and technicians from

Scientists and technicians from several countries attended this meeting, including reps of RCA, Philips, Ampex, Marconi Wireless, Ferrania, RAI-TV, German, French, British, Belgian, Swiss and Italian tele experts. Next meeting of group will be held next year in Britain. Topics covered in various discussions and demonstrations of the videotape session included: new methods of magnetic taping of images, including a demonstration of a simplified single-headed recording system; videotape applications in the field of aviation and radar control, and airport traffic control via closed circuit tele.

Among other confabs held in Milan during the fourth session, which was also attended by Italian Minister of Entertainment Alberto Minister of Entertainment Alberto Folchi, were a general assembly of producers of ad films for tv and theatre use: meetings between Italian and Austrian and Italo and Japanese pix industries. ANICA topper Eitel Monaco repped the local film industry at the in tentional talks, while MIFED prery G. M. Francl hosted the entire proceedings.

The longest-running party in history



International Sound Track

London

Metro reports that advance bookings for Samuel Brenaten's "King of Kings," which opens at the Collseum tonight (Wed.), has outstripped "Ben-Hur." All public performances up to the end of January are heavily booked, with some shows at capacity. The entire congregation of a Roman Catholic Church in North London has booked to see the film next March. Peter Ustimov came back to London last week for dubbing and music recording sessions on "Billy Budd" which he filmed on location in Spain and at the Associated British Eistree Studios in the summer. He intends to stay on in London indefinitely to work on his next play, "Photo Finish," which is due in the West End early in the new year.

Big tieup for another Sam Bronston's epic, "El Cid," which Rank

his next play, "Photo Finish," which is due in the West End early in the new year.

Big tieup for another Sam Bronston's epic, "El Cid." which Rank will distribute in the UK. Film is set for its world preem at the Metropole, Victoria, on Dec. 6. It is with Duff Gordon, makers of El Cid sherry, and one and a half million booklets will be distributed to all stocklists in the British Isles... Sylvia Syms is the femme lead in "The Quare Fellow" based on the Brandhan Behan play which started filming in Dublin last week. Patrick McGoohan stars in the Bryanston production which is being directed by Arthur Dreffuss.

Bob Hope, who finished filming in "The Road to Hong Kong" at Shepperton at the beginning of the month, was the international man of the year at the Man of the Year luncheon at the Savoy last Friday (10). His costar Bing Crosby was due to plane out for Los Angeles yesterday 'Tues'... The largest model ever to be crected on a studio stage in Britain has been started at Shepperton. It is a giant reconstruction of the City of Sodom 120 feet long. 80 feet wide and 25 feet high. It is for "Sodom and Gomorrah," natch ... Carl Foreman's "Cuns of Navarone" had its fifth Royal preem—this time in Athens—last week ... Three B-17 Flying Fortress Bombers, veterans of World War II, have been flown to England for location scenes in Columbia's "The War Lover," which is being produced by Arthur Hornblow.

Paris

Paris

Leo Lay has world sales rights to the Fernandel starrer "Dynamite Jack" which spoofs Yank westerns. British actress Jill Haworth into French film "Your Shadow is Mine" which Andre Michel directs in Asia from a Han Suyin novel. Jean-Luc Godard produces film critic Eric Robmer's second pic "A Gentle Woman" based on a Dostoy-evsky story, though his first "Sign of the Lion" has yet fo get release, and Roger Vadim's Films De Saphrene does a documentary of Claude Choublier on Saint-Tropez and a feature pic on Tahiti by Paul Gegauff.

After winding "The Castaways" in London Nov. 25 Maurice Chevaller heads for the U.S. to lape a video spectacular for NBC written by Alan Jay Lerner. Due for airing in Feb. 62. After his situation comedy pic "La Belle Americaine," Robert Dhery wants to do something more violent and brutal by which he means a pic full of fast and unexpected gags, that will jar as well titillate audiences. But first Dhery heads Stateside to Join the touring legiter of his "La Plume De Ma Tanta". Jerome Hill in to looksee release arrangments for his "The Sand Castle." He lives in the South of France. "Castle" is due soon at a smallseater arty the Studio De L'Etoile where Charles Chaplin's "The King in New York" is currently on a rerun . Jean Renoir has begun his French pic "The Spic and Span Corporal". Anthony Perkins prolonging stay here, for, after winding Jules Dassin's "Phaedra." he is slated for Anatole Litrak's pic next month and then may accept offers from Rene Clement and Louis Malle . The "homage" to Gene Kelly at French Film Museum, led to SRO for all his pix as ditto at a similar one at UNESCO. Weekly Express summed in his pix as ditto at a similar one at UNESCO. Weekly Express summed up his talents thusly, "Kelly is not a great dancer, actor, choreographer or director, but he has been able to express the joy and optimism of the American people in everything he has done."

Eric Von Stroheim Jr. copped plenty of Italo magazine attention thanks to his actor-assistant director stint in "Two Weeks in Another Town"... ple returned to Coast for interiors this week. Richard Beymer, expected here soon for 20th's production of "Hemingway's Young Man," made a pic in Italy in 1952, as a moppet thesp: Vittorio DeSica's "Termini Station," opposite Jennifer Jones and Montgomery Clift.

Clift.

Jack Palance's current stint, "The War Continues" may be retitled "The Last Attack". the Globe Films production now shooting in Yugoslavia goes out under the American-International banner. Nadja Titler replaces Silvana Mangano in Roberto Rossellinis upcoming 'Anima Nera' (Black Soul), produced by Documento. "Marco. Polo" (Jolly) unit back from Venice now heads for Far East under direction of Hugo Fregonese to wind location wrap-ups on pic. The Excelsior Hotel lobby on recent nights has looked like a pub-ad convention site, with Tom Wood ("The Pigeon that Took Rome"), Mergaa Hudgins ("Two Weeks in Another Town"), and Grady Johnsse exchanging gossip. . other unit men in town include Martis Fink ("Joseph Desa"), Harvey Mateoky ("Jason and the Golden Fleece"), not to mention the "Cleopatra" contingent headed by Ginlis Ascarelliand Jack Brodsky.

Berlin

Berlin

After "The 1,000 Eyes of Dr. Mabuse" and "In the Steel Net of Dr. Mabuse," CCC has started production of another Mabuse pic. This one is titled "The Invisible Dr. Mabuse," American Lex Barker, who played in "Steel Net," has also a leading role in the new film. Harald Reial directs. He also directed "Steel Net." Fritz Lang was director of "1,000 Eyes". Former German screenstar Derethea Wieck plays the female lead in Ibsen's "Ghosts" at a local cellar theatre for a salary of 15 D-Marks (£3.75) per performance. She could have played a stage role at another local theatre for a considerably higher salary but preferred the mother part in the Ibsen play for artistic reasons. Miss Wieck registered her biggest success as a screenstar in the 1930s and "Girls in Uniform," and also filmed in Hollywood. After the war, she was only seen in small parts at times.

Gustar Wally, former actor, U.S. citizen and son of the famous Swedish banker's family Wallenberg, one of the Herlin production of "My Fair Lady" plans to return to Berlin in the middle of December for the gala preem of Stanley Kramer's "Judgment in Nuremberg". Billy Wilder considers German actor Hanns Lodhar as "the German Aice Guinness." Lothar plays a leading role in his "One, Two, Three" Since the Commie crackdown on the East-West sector border on Aug. 13, 11 W-Berlin cinemas (Aladin, Camera, City, Centrum, Monopol, Orion, Polo, Ball, Vineta, WTB, Apollou have closed their doors. The existence of at least 20 more W-Berlin cinemas is threatened if they aren't granted financial help. A good number of local movie-houses is up for sale but it's hard to find buyers.

ACTT's Craik Quits

Because of Illness
London, Nov. 7.

After more than 20 years with the Assn. of Cinematograph Television and allied Technicians as resilton and two new organizers and two new organizers are to join the staff this month. They are Francis Lacey and Leslie Wiles, who will join the current of ill health. However, he is continu-

Yugoslavs Go 'Modern'

Yugoslavs to Modern Zagreb, Nov. 14.

This Yugoslavian city will have its first contemporary music festival in 1962. The impetus is provided by composer Miko Kelemen who has attracted attention in other parts of Europe via his "Skolion" work

Until now Yugoslavs have een ice-cold to modern mubeen ice-cold to modern mu-sic though devoted to classic grand opera. Despite the rela-tively poor state of the econ-omy there are 12 opera houses operating within the borders.

See Mex Prexy **Helping Boost** New Pix Prod.

Mexico City, Nov. 7.

Mexico's filin production is anything but healthy, and new effort
is at a snail's pace even though
gloomy pessimism of the past,
months is changing to an optimistic
view for, the long pull. Industry
hopes are rising inasmuch as President Adolfo. Lopez Mateos has
indicated a personal interest to
resolve the production stalemate
as soon as possible. After that
other problems can be tackted one
by one so that the present critical
situation is alleviated as rapidly
as possible.

Cesar Santos Galindo, emissary
for bonafide producers, has briefed
the president on the entire industry lineup. And cameraman Gabriel
Figueroa, a personal friend, has
presented a producer memorandum

try lineup. And cameraman Gapriel Figueroa, a personal friend, has presented a producer memorandum proposing a 10% federal tax as one means of getting the industry out of its financial dolerums.

Tax money will not be used to provide another source of budget money for producers. The government still holds that producers should invest more of their own coin or find private angels to sponsor productions. Tax coin would be used as a backlog for industry promotional efforts. One of these being setting up of a cash prize incentive for truly quality films. The tax could also finance stronger Mexican participation in foreign film fests, especially to underwrite costs of ptx junkets. Funds would also build up foreign prometion via publicity and advertising. The tax plan may be taken into consideration by the administration although no decision is expected until the inter-departmental committee studying industry problems comes up with its own concrete suggestions for industry improvement. There is some guarded talk of a federal subsidy. Meanwhile, the big lift experienced by announcement that the Film Bureau had okayed production activity by independent exhibitors has cooled down considerably. Even exhibitors are admitting that program must be viewed calmly. Which means that there will be no sudden production boom from this quarter.

Producer Gregorio Wallerstein has come out with an optimistic statement that he is talking to producers to join forces, in talent and money, and has a \$2,400,000 kitty to be used for production of "super-spectacles." But this program, too, is moving slowly. Search may be made for new film industry investors, since Wallerstein admitted that bona fide members of the Association of Motion Picture Producers, allied as they are with the three major official distributorships, have been hard hit by join freeze in Latin America, and lack cash.

Paris Columnist Art Buchwald rously details the

'Advantages' Of Coproduction

ther bright Feature in the

56th Anniversary Number

VARIETY

er statistical and data-filled

West End Trade Stout: 'Blues' Nice 16G, 'Hellions' Lusty 15G, 'Bachelor' Hep 12G; 'Breakfast' Hot \$25,000, 3d

1ST ANGLO-EUROPEAN CO-PROD. PACT LOOMS

London, Nov. 7.

After more than two years of negotiations, the first Anglo-European coproduction agreement is in sight. Pioneering pact will be between the United Kingdom and France, and will be ratified on a government to government level. Once that agreement is signed and working, it is considered likely that a pact with Italy will follow.

Both the British Film Producers Assoc. and the Federation of

Both the British Film Producers Assoc. and the Federation of Assoc. and the Federation of British Film Makers are setting up what they describe as their final meeting with the Federation of Film Unions, at which they hope to settle outstanding queries with the unions and remove any doubts that exist in the minds of film workers.

Infinediately after that session, the two producer bodies will submit their completed draft to the Board of Trade for submission and ratification through the proper diplomatic chanels.

Mex Producer Celis May Do 'Miracle' As Co-Prod. With Jerry Fairbanks

Mexico City, Nov. 7.
Producer Jose Luis Celis claims he has interested Jerry Fairbanks in doing "The Miracle of Guadain coing "The Miracle or Guada-lupe" as a coproduction in twin idioms. This to be an ambitious effort in color and Vistavision. Cells said he was working on the deal to bring in picture coin from foreign sources since internal fi-nancing, both from official and private sources, is still spotty. Fairbanks reportedly will de-

private sources, is still spotty. Fairbanks reportedly will deposit shooting budget money with the Film Bank, as required by law, with Celis putting up his half through his Celis Internacional. Celis has had the idea for the religious picture for some time now, and event took many scenes in the Villa de Guadalupe site of the Basilical last year. He wanted Cantinflas (Mario Moreno) for part of Diego, but the comic refused. of Diego, but the comic refused.

or Diego, but the comic refused.

Celis stated he seriously plans to step up his coproduction activity with Hollywood. Another project, in initial stages. "The Train for Chilpancingo," may have Jeff Hunter in the leading role."

Lord Rank Warns About TV Threat To Cinema

Dublin, Nov. 7,

Dublin, Nov. 7.

Lord Rank, chairman of Irish Cinemas Ltd., warned stockholders last week that it appears inevitable that the operation of some of the company's theatres will become uneconomic as the buildup of tv continues in Ireland. In Dublin, they were likely to be more adversely affected that elsewhre in view of the large number of firstruns which have to be served with first feature films.

The statement he read at the

The statement he read at the Irish Cinemas annual meeting, also complained about the Finance Minister's failure to grant relief from the Entertainments Duty to offset the decline in cinema attendance. A dividend fo 1712%, same as last year, is being paid on the ordinary shares of Irish Cinemas.

Pat Walshaw Elevated

London, Nov. 7. Pat Walshaw has been name controller of Top Rank Bingo & Social Clubs by Circuits Management Assn., the Rank company controlling the Odeon and Gaumont

eircuits.

Walshaw has been with the company since 1932 and has previously held appointments as assistant to the theatre controller and publicity controller. At one time, he was in charge of Rank exhibition interests in Belgium.

London, Nov. 7.

Apart from one or two minor exceptions, it is boom time for the West End deluxers, with standout business recorded by several new-comers and most of the longrun

oursness recorded by several newcomers and most of the longrun
pix. Among the recent new pix,
"The Hustler" continues so ocko
\$17,000 or close in second week at
Leicester Square Theatre. "Paris
Blues" is heading for a nice \$16,000
or near in opening round at
Odeon, Marble Arch.
Also new, "The Hellions" looked
to finish its first frame at the
Odeon, Leicester Square with a
stout \$15,000 or a bit over. "Bachelor in Paradise" shapes good \$12,000
on opener. "Breakfast at Tiffany's" still is mighty \$25,000 or
close. in Plaza third session.
"Gorgo" looms solid in second at
London Pavilion.
Among the longruns, "South Pa-

Among the longruns, "South Pa-cific" was just under \$17,000 in its 184th Dominion week and "Exo-dus" was sturdy \$9,500 in 26th round at the Astoria.

Estimates for Last Week

Astoria (CMA) (1,474; \$1.20-\$1.75)—"Exodus" (UA) (26th wk). Hefty \$9,500.

Carlton (20th) (1,128; 70-\$1.75)— "Francis of Assisi" (20th), Opened Monday (6), In ahead, "Queens Guards" (20th) (3d wk), moderate

Casino (Indie) (1,155; \$1.20-\$2.10)

—"This Is Cinerama" (Robin) reIssue) Opened Sunday (5). In
ahead, "Search for Paradise" (Robin) (35th wk, smash \$19.800.

Collseum (M-G) (1,795: 70-\$1.75)

"Bachelor in Paradise" (M-G).

Heading for good: \$12,000 or over.

"King of Kings" (M-G) preems

Nov. 15.

Columbia (Col) (740; \$1.05-\$2.50)
—"Guns of Navarone" (BLC) (m.o.)
(19th wk). Sturdy \$8,400.

Dominion (CMA) (1,712; \$1.05-\$2.20) — "South Pacific" (20th) (184th wk). Fancy \$17,000, incredible for length of run.

Leicester Square Theatre (CMA) (1,375; 50-\$1.75)—"Hustler" (20th) (2d wk). Sock \$17,000 or near. Opener was \$18,800.

Lendon Pavilien (UA) (1,217; 70-\$1.75) — "Gorgo" (BLC) (2d wk). Solid \$12,000 or close. First was \$15,300.

Metropole (CMA) (2,200; 70-\$1.251—"King and I" (20th) (reis-sue) (12th wk). Down to \$5,800. "Spartacus" (U) returns Nov. 13 for short season prior to "El Cid" (Rank) preem on Dec. 6.

Odeon, Leicester Square (CMA) (2,200; 70-\$1.75) — "The Hellions" (BLC). Heading for stout \$15,000 or close. "Devil at 4 O'Clock" (BLC) set as next film.

Odeon, Marble Arch (CMA) (2,-200; 70-\$1.75)—"Paris Blues" (UA), Fine \$16,000 or near.

Plaza (M-G) (936; \$1.05-\$2.20)
"Breakfast at Tiffany's" (Par) (3

"Breakfast at Tiffany's" (Par) (3d wk). Heading for mighty \$25,000 arter \$26,200 in second week.

Rialto (20th) (529; 70-\$1.20) —
"Tho of Sixth Happiness" (20th) (reissue) (4th wk). Fair \$5,500.

Ritz (M-G) (430; 70-\$1.75)—"Two Women" (Indie) (15th wk). Fancy \$4,700

Royalty (M-G) (936; \$1.05-\$2.20) —"Ben-Hur" (M-G) (m.o.) (21st wk). Stout \$10,600.

Studio One (Indie) (556; 50-\$1.20)

—"Nikki" (Disney) (5th wk). Good
\$5,200.

Warner (WB) (1,785; 70-\$1.75)-Fanny'' (WB) (8th wk), Looks be ter than \$10,000, fine for length of run. Previous week. \$10,600.

Religious Film Fest In Vienna This Month

Vienna, Nov. 14.

America will participate with "Question Seven" (Indie) and "Francis of Assisi" (20th) at the Festival of Religious Films which opens Nov. 17 at the Apollo Kino It runs for one week.

It runs for one week.

Fest is not reserved for Catholic or Protestant pictures since India will show "Two Eyes and 12 Hands." Germany registered a cultural pic, "Life Behand Cloitred Walls" while Austria will preem a documentary on the history of the song, "Silent Night, Holy Night."



JOLLY FILM

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Responsive Gesture Lacking

Things are getting chummy in exhibition.

First, Theatre Owners of America picked up the tab for Trueman Rembusch and Dick Lochry of Indiana Ailied as "observers" at the recent TOA conclave in New Orleans. Now Marshall Fine, prez of Allied States Assn., has invited rival TOA nabobs John Stembler and Albert Pickus down to the Allied conclave in Miami Beach next month.

It's a Deasant gesture—only hitch bales that Talking Top the Concept of the Concept o

seacn next month.

It's a pleasant gesture—only hitch being that neither prexy
Stembler or board chairman Pickus can make it. Former pleads a
"conflicting engagement," and Pickus is "jammed up" with extracurricular civil defense duties.

Call New 'Obscenity' Law On Coast Masterpiece of Loopholes; One of Framers Resents Rap

Hollywood, Nov. 14.
Respecting "control" over an alleged tide of lewd-and-nude films here the L.A. County Board of Supervisors' newly-appointed Fact Finding Committee on Motion Pictures was informed by such officials as Sheriff Peter J. Pitchess. Chief of Police William H. Parker and District Attorney William R. McKesson that the law as it now stands has no teeth and cannot be enforced.

This trio and others were in-

enforced.

This trlo and others were invited by committee chairman Y.
Frank Freeman to explain to the committee formed by the Supervisors to recommend measures against the showing of objectionable films, what steps already had been taken and what laws were available as a guide for possible recommendations.

recommendations.

Specifically singled out as legislation which assertedly ties the hands of law enforcement agencies was the new law which went into effect. Sept. 15, Section 311 of the California Penal Code, passed by the State Legislature this year, relating to "Obscene matter." which lating to "Obscene matter," which includes motion pictures as well.

Freeman, after various officials had given their views, said he hascome to the conclusion that "every branch of the law enforcement agencies is powerless to do anything about rectifying the situation."

thing about rectifying the situation."

Exception was taken to this by
City Attorney Roser Arneberg,
who suggested that Freeman
should add the word "adequately"
so his statement would say "is
powerless to adequately do anything." Arneberg claimed that
"Prior to the new 1961 law"—
meaning Section 311—the law
"was enforceable" in regard to objectionable films.
Freeman proposed that the com-

meaning Section 311—the law "was enforceable" in regard to objectionable films.

Freeman proposed that the committee meet once more to discuss recommendations for new legislation on "junk" films for submission to the Board of Supervisors. An explosive chord was sounded by John Long, of California Newspapers Publishers one of the non-industry members of the committee, who flared up at the constant criticism of the new law, which he said he had heloed frame. Without mentioning names, he said he was "amazed" at the legal authorities—referring now to Judge Brown, one of the framers of the new law—"to say he's stupid." "I dare them to report this in his court," he said, angrily, adding. "this committee is out of place if there is no teeth in the law."

It was pointed out by several officials that one-particular phrase in the new law does much to nullify the potency of this law and thus make it unenforceable. This is contained in the paragraph relating to a definition of obscenity and ending with the words."

which is utterly without redeeming social importance. This permits offenders and those who might be arrested for exhibiting objectionable films a legal way out of the charge.

objectionable films a legal way out of the charge.

The new law, according to Pit-chess, made enforcement almost unenforceable, and its unthors may have nullified all existing laws." He called it a "new high in loophole legislation."

HORRIS' INDIANA SPEECH

Glenn Norris, 20th-Fox sales manager, was top industry figure at yesterday's (Tues.) Allied Thea-tre Owners of Indiana convention

tre Owners of Indiana convention in Indianapolis.

This is the Dick Lochry-True-man Rembusch former National Allied unit now lone-wolfing it but mulling a bid to join rival Theatre Owners of America.

Beefing Up December

New York-New Jersey divi-sional RKO Theatre managers huddled yesterday (Tues.) at the Park Sheraton to prep plans for the circuit's "Extra Dollars for December" box-office campaign. Similar meetings were con-ducted cross-country.

Twin-Bill Bouts For L.A. Toll

Floyd Patterson-Tom McNeeley championship bout out of Toronto Dec. 4 will be shown via closed-circuit ty deal with Tele-Prompter by nine theatres is the L.A. area. Actually, it will be a double-header for patrons, who will pay from \$4.30 to \$5.50 for seats, since the Sonny Liston-Albert Westphal tiff in Philadelphia will precede the Canadian scrap.

Theatres, all working on \$5.50 for the constant of the constant of the canadian scrap.

Theatres, all working on a 50-50 split minus line charges, include the Orpheum, Warren's, Wiltern, Pantages, Fox Wilshire; Warners Huntington Park; Alex in Glendale; Crown in Pasadena; and Fox West Coart Lorg Reads. West Coast, Long Beach.

EMBRYO PIIBLICISTS 'SCHOOLING' PROPOSAL

Hollywood, Nov. 14.

Echoing a plan for a school to train embryo publicists first pro-posed more than 25 years ago by late Harry Wilson and late Joe Jackson, who with Pete Smith and Jackson, who with Pete Smith and Harry Brand once comprised the Big Four in film colony Publicity Directors Committee of the Assn. of Motion Picture Producers has come up with plan for the IATSE Publicists Assn., Local 818, to co-sponsor with major publicity chiefs such a project.

such a project.

Local has taken under advisement the proposal pitched recently to its board by AMPP rep Duke Wales and Paramount pub chief Herb Steinberg. Idea obviously reflects top-tier major film company desires, which would provide that students who someday hope to be press agents get a chance to learn the trade under practicing publicists.

licists.

Both Wales and Steinberg have assured that "such a program would in no way affect or after any portion of the contract IA Local 818 holds with studios. This means no union jobs would be in peril or work or overtime opportinities curtailed.

Long-range pitch is that industry needs a steady, new supply of pub talent, just as it does thesple; that the better prepared future flacks are when starting such jobs the better for the findustry.

Trade Membership Bigger

Detroit, Nov. 14. A heavy increase in membership is reported by all Allied regional units, according to Milton H. Lon-don, executive secretary of Allied States Assn., of Motion Picture Ex-

hibitors.

London said almost every potentital theatre in Michigan now is a member. In the past few months, 17 theatres in this state have been admitted to membership. Included are the Music Hall, Adams, Vogue, Varsity, Roxy and Center theatres in Detroit.

Cable-Fed Tollvision for Santa Monica; $Not \, Testing \, and \, Don't \, Need \, FCC \, Okay'$

N.Y. DAILY NEWS ON MISUSE' OF TROOPS

Whether or not Robert Mitchum Whether or not Robert Mitchum, one of the many stars in "The Longest Day," said it or not the later denied having made the crack, the N. Y. Daily News (Nov. 14) lead-editorialized "Stop Misusing Troops" as follows:

"Movie actor Robert Mitchum is a contraction of the contraction

"Movie actor Robert Mitchum is now strenuously denying that he said a lot of soldiers chickened out on boarding landing craft off Normandy for some scenes in Darryl Zanuck's upcoming film about D-Day, 1944.

"The 250 GIs were loaned to Zanuck by Gen. Lauris Norstad, Supreme Allied Commander in Europe. It's an old custom, based on the theory (now seriously doubted

rope. It's an old custom, based on the theory (now seriously doubted at the Pentagon) that such use of fighting men in movies helps to sell the public on the armed

sen the subic of the arms services.

"No extra pay for this work was forked over to the men by anybody. Zanuck was stuck only for the cost of shipping them to and from the Normandy coast. Evidently, whatever Mitchum did or didn't say, it was a wet and disagreeable chore.

"Let's call this old custom off, and henceforth let movie producers hire, costume and drill extra actors for such works, as they should have been doing all along."

Harold Lloyd

Continued from page 3

tv interest, he said, but he thought

it too choppy. "There were too many things going on and not enough buildup for any one of them." As a consequence, he withdrew that one too and finally put together the present pic which includes only light sequences—all of which are extensive—plus an introduction which spotlights various types of comedy he was identified with.

He's also prepared a newly edited and scored version of "The Freshman," which, if the omnibus goes well, will also get a theatrical release. Noting the current and recent ty popularity of many other early comedians, he's more than hopeful that his special brand of comedly will find a new audience. But it will require a certain amount of selling.

In a reminiscing mood, he recalled his experience with his 1922 "Grandma's Boy," which had started out as a two-reeler and in course of production had grown to a glant five-reeler, actually his first feature-length film. Exhibitors, however, were not used to paying feature-length rentals for a Harold Lloyd subject and so he undertook to book the picture himself, making four-wall deals on available houses. Pic played 19 weeks in L.A. and did equally as well in the ordinarily concert house of Orchestra Hall in Chicago. After that, he said, "we had no more trouble getting the kind of terms we wanted."

Lloyd was also somewhat of an innovator in that see was one of the first film comedians to hit the bigtime without employing peculiar costumes or grosteque physical attributes. This in turn paved the way for a new kind of film comedy involving recognizable human beings caught in comic circumstances, running a careful balance between slapstick, though this was only a part of what we did."

Because of the nature of the medium, he continued, the silent days was 'slapstick', though this was only a part of what we did."

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Because of the nature of the medium, he continued, the silent days was 'slapstick', though this was only a

'Showmen of Year'

Four theatre managers from three states have been named by National Theatres & Tele-vision as "Showmen of the Year" for 1960-61.

vision as "Showmen of the Year" for 1960-61. Trophies and checks for \$250 each go to Ray Pankow, Fox Theatre, San Berandino, Calif.; Bob Apple, Fox, Fricso, John Tella, Montana, Butte, Mont.; and J. O. Martin, Fox, Salina, Kan.

Toll Set Before Appeals Court

Washington, Nov. 14.

Arguments before U.S. Court of Appeals here on the Hartford pay television project have been post-poned until Dec. 1. They had been scheduled for this Thurs. (16).

The Court acted on request of Marcus Cohn, attorney for exhibitor interests fighting Federal Communications Commission's okay of the three-year trial by RKO General. Cohn asked for the delay because of his mother's recent death here.

EADS FILES APPEAL . FROM 'OBSCENITY' RAP

Oakwood, O., Nov. 14.
Counsel for Edward M. Eads, 31-year-old manager of the Far Hills art theatre here (near Dayton), has filed a notice of appeal in Oakwood Municipal Court. This is an outgrowth of his being found guilty of violating the state's anti-obscenity laws for showing the film, "Sins of Youth," last Jan. 30. Judge Frederick Howell sentenced Eads to six months in the workhouse, and fined him \$2,500.

The manager also has three

The manager also has three other charges pending against him for showing the following films, also allegedly obscene: "The Immoral Mr. Teas," "Twilight Girls" and "Fast Set."

and "Fast Set."

Eads faced his fifth charge for showing an "obscene" film, when police sat through a double feature of Brigitte Bardot films and decided to confiscate the first half of the program, "Love is My Profession," but allowed the second half, titled, "The Truth," to continue being shown.

Eads was again freed on \$1.000

Eads was again freed on \$1,000 bond.

Embassy 'Snobs'

Continued from page 5 i

strong religious conservation, as per Ireland and Spain, were sensitive to Hollywood's casualness about divorce. Asiatic countries, per India, Thailand and Ceylon, were especially resistive to violence in American films. "Violence" rather than "sex" has

lence in American films. "Vicence" rather than "sex" ha caused much of the criticism.

Against raps of U.S. films must be placed in sharp contrast considerable admiration for their candor, Hollywood willingness to throw a spetlight on social evils as in Metro's much-disputed "Blackboard Jungle" and early Zanuck themes at 20th. Washington never suppresses certain pletures as does France on the grounds of detriment to mational honor and grandeur.

When journalists round the world gather at various international film f-sivals, as last year in Montevideo, Uruguay, American practice in regard to "adult" themes has been as much admired as panned. Few countries have such freedom from censorship.

Irving Pincus' Chore
Producer Irving Pincus has been signed by the Mirisch Co. to create and develop a program of features, per HaroldJ. Mirisch, prexy. Pincus, who created the tv series, "The Royal McCoys," of which he's been producer for the last five years, will continue to serve as exec producer of the series when he takes on his Mirisch duttes,

By JACK HRILLMAN

By JACK HELLMAN

Hollywood, Nov. 14.

First toll-tv system vla cable in the west will become operative within 18 months, according to the W. Sargent Jr., inventor of the process, which will be inaugurated by Home Entertainment, of which Martin Leeds is prery. He insisted that it was not a "test" and not amenable to FCC rules, that the system would be put into operation in the Santa Monica area as soon as the cables are laid and the equipment is delivered by General Electric.

Sargent said the protect is fully

Sargent said the project is fully Sargent said the project is fully financed and that a deal is being finalized with General Telephone for the cable. General services the coastal area. Initial cost will be \$2,500,000 according to Sargent, and that it hoped to have 20,000 subscribers the first year of its operation and 40,000 in the second year.

The basic concent of Home En-

The basic concept of Home En-tertainment is different from Parathe basic concept of nome Entating the trainment is different from Paramount's Telemeter in that the interior appointment will be different and only a push button would be needed to tune in the toll channel. Outside will be installed a meter, similar to those used by utility companies, and once a month the cards will be pirked up and bills for the service mailed. Sargent said the schedule of charges to subscribers hasn't been established but there would be 75c to \$1 minimum charge a month, whether or not a toll show was dialed, and \$10 charge as insurance against payments.

Sargent said the system would

Sargent said the system would use channel 6, now inoperative in this territory, and that three different units would use the band. One would be free to show trailers of shows to be seen on the toll channel.

Sargent said he has been work-ing on his system for seven years and feels that it is now perfected to the point of getting on the air.

Spear & Sandal

Continued from page 7

"No Love for Johnnie"; the German "Roses for the Prosecutor"; the Italo "Il Bel Antonio"; a pair of vintage Ingmar Bergman pix; the Manhattan-made "Strangers," and Carlo Ponti's "Boccaccio 70."

The commercial flank is hardly neglected, however. Besides the now-shooting "Boys' Night Out" for Metro release, being readied are "I Married a Psychiatrist." "Baby Jane." "Capri," "The Carpetbaggers" and "City That Lived," the last, like "Boccaccio" (separate story), intended for road-showing. showing.

Of further significance in Le vine's new yen is that it tends increasingly to realize the evolution of Embassy as a producer-distributor. This is immediately evident with the art product, and a future possibility for the made-law-distributory evident. in-Hollywood reels.

in-Hollywood reels.

Though not yet spelled out, the Levine & Co. braintrusting envisions (as forecast in these columns) a compact distribution entity with field sales reps in several key cities. Just enough to do the job at minimal overhead. Foreshadowing the expansion, Levine for some time now has had the "help wanted" feelers out, and also has been scouting the Manhattan trade to fill some additional home-office berths on the exec tier. The trade to hit some additional home-office berths on the exec tier. The need for manpower is clear enough from the frenetic pace of global sales head Len Lightstone, himself a fairly recent addition.

There's also another portent in Embassy's new accent on art product—the possibility of its own circuit to firstrun the goodies. This is suggested by Levine's acquisition (with circuit owner Al Daytz) of the Telepix Theatre, the Boston intime house. It could be the first link

UPGRADE LEO GREENFIELD

Leo Greenfield, assistant eastern division manager of Buena Vista for the past five years, has been promoted to western division man-

ager.

He surceeds Jesse Chinich, who left to join National Theatres & Television.

Now: A Two-Intermission Roadshow

Even So, 'Boccaccio 70' Discarded Quarter of Original between Spain and MPEA, John-Length-Press Meets Italo Trio

By JACK PITMAN

By JACK PITMAN

"Bocaccie 70," the Carlo PontiJesph E. Levine presentation now;
in the can, is tacketed for roadslowing, worldwide—but with this
difference: it will offer two intermissions instead of the standardsingle irrake to separate the film's
three seements. Pic, in Eastmancelor, preems in Rome in Fobluary
and in the U.S. New York by
mid-April, albeit Levine is still
searching for a Gotham shexcase,
ift could be the Henry Miller, but
this would be continuent on the
strength of the French "Les Lialsons Panetecuses," opining there
Dec. 18.

sons Pancereuses," opening there Det 18:
Levine explained plan as luncheon best in Marbattan last Friday (10: for Sophia Loren, Vaterio De Sca and Penti, The Italians emplaned for Bome Morday 13:
Ominally, "Boccaccio" was intended as a four-parter, but would have in ever few hers. Pla hax is clocked at about three hours. Discarded was the scouence directed by Mario Monicelli, leaving for exhibition the segs belief by for exhibition the segs belined by De Sica, Federico Fellini and Lu-chino Visconti, considered the top

three of Italy's current neo-realist

Levine also disclosed that \$2,-000.000 is earmarked for global promotion and advertising. Negative cost of the film reputedly came to \$2,500,000.

Replying to a query, De Sica said the pic's central theme--run-ning through all three segs—was the moral nature of love. First epithe moral nature of love. First episode, which he directed, stars MisLoren and is entitled "The Raffle."
Second sequence: "The Job," was
he'med by Visconti and stars
Romy Schneider, and final seg is
"Temptations of Dr. Antonio."
directed by Fellini and starring
Anita Ekberg.

Plans call for the three femme
stars to go on world tour in connection with preems of the film in
'various capitals.

various capitals.

Samuel Fuller completing an original screenplay on Spanish American War, which he'll indie produce, registered following titles with MPAA: "The Battle of San Juan Hill," "The Charge at San Juan Hill," "Cuba '98" and "Cuba Libre!"

Word From Spain

Continued from page 3

son and Hochstetter were authorized by the American companies to extend for another month the deadline fixed in the agreement between the two countries to renew or reject the present pact.

new or reject the present pact.

At this meeting, MPEA proposed to distributor, producer and exhibitor chiefs elimination of the point system "baremo" for the allocation of licenses, an increase in the overall Yank license quota for Spain, free peseta convertibility. IPEAcrs insist the film sector is the only one still subjected to peseta freezing) and revision of discriminatory dubbing taxes on U. S. tilm product.

Meeting Chairman Gutierrez

(Ilserthinatory automate)
U. S. tilm product.

Meeting Chairman Gutierrez
Cano told the three Sindicato
groups to study these proposals
and all others that could contribtute to a settlement, and report
back for another joint meeting
with MPEA next week. While
there is only cautious optimism in
film circles regarding a positive
outcome of the new MPEA-Sindicato negotiating talk, the meeting
was accorded significance as an
indication on high Spanish government levels of a desire to avoid a
rupture in film relations between
the two countries that might affect existing firm ties.

Fired for Not Knowing Own Script

Leon Uris Nonetheless Fondly Recalls Hollywood-It's 60-Year Quality Average Very High

By JOE COHEN

Leon Uris, author of "Exodus" and the current "Mila 18," tells the story that while working on the screenplay of one of the novels he authored, he was informed by the producer that he didn't understand the characters in the book and was fired. Yet, despite this firing and others from the "best" major Hollywood lots, Uris says that he would rather have his works translated to the screen in Hollywood than anywhere else.

Uris says it is still the one spot in the world that consistantly puts out an extremely high calibre

in the world that consistantly puts out an extremely high calibre product. "Hollywood." he says, "is just about 60 years old. Yet during this time it has produced as many classics as any other art form. He feels that it has produced at least as many works of art as the Madison Avenue publishing houses. There are about 1.300 novels published annually, he said, yet there are about three or four great ones. Hollywood's average is much better. It makes at least three or four great pictures a year out of a total far less than the rublishing houses' output, he declared.

Uris feels that his firings are a mark of integrity and vitality, and he's proud of them. He was fired as a writer from "The Court Martial of Billy Mitchell," "Rebel Without a Cause." "The Big Country," "Boy on a Dolphin," "Exodus" and "The Angry Hills."

Pat For Hal Wallis

Hal Wallis, said Uris, understands the functions of the producer, director and writer, and permits a wide latitude of freedom. Otherwise, he said, everybody's a writer, and many on the set from the extra to the star feels that he could do better. "Frequently," he stated, "It's a miracle that any picture gets made, especially since the function of the writer is so frequently misunderstood by the upper echelons of picture makers. A writer feels the sincerity that others working on the film may not have. There are some picture-makers in Hollywood, who actually fear the writer and want to crush them." The fact that Uris has argued so consistantly with producers and directors also book publishers) indicates to him that he is sufficiently sincere to tight for his viewpoint even at the point of being fired. He wants to translate the writer's integrity in the films he works upon and when that is impossible, there are fights and firings, with Uris generally pinksipped it's one facet of his career of which he is proud.

Uris feels that as a result of these firings, his price has gone up considerably. Some of the projects he was fired from, he says, didn't turn out to be the greatest pictures Hollywood has produced.

But again he emphasized that Hollywood still makes the best pictures. The average filmgoer here doesn't see the bad foreign films. Since some American feel that the foreign pictures are best. "Why," he asked, "does the Frenchman, the German, Briton and those living in any other country rush to see American product over their own?" He said that of all countries. Russia makes the worst films. "Ballad of a Soldier" being a beautiful exception. Forty years after the Revolution, and they're still pitching."

Louis Malle

wouldn't be seeing any cash for some weeks, if not months or years, after the pic went into Continued from page 3 i

wouldn't be seeing any cash in or years, after the pic went into release.

Though the director would prefer having a distrib handle his picture, he says that unless he receives an acceptable deal, he might even be willing to set direct deals with theatres in as many as four other key cities—Boston Chicago, L.A. and Frisco—if the N.Y. run stirs exhib interest.

(This approach to the U.S. market was suggested some wecks ago by French producer Raoul Levy who, upset by the high cost of ad-pub and distribution in the States, said he could realize a greater profit by setting five key dates on a pic himself than by getting a thousand dates via a recognized distribl.

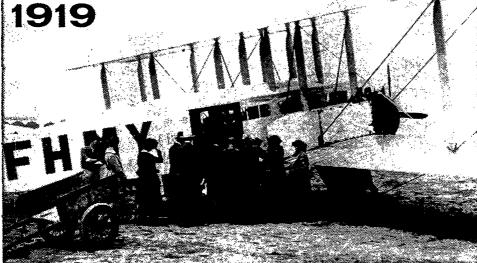
Reluctant

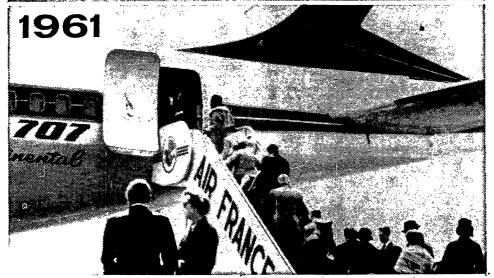
Malle, however, has no particular desire to get involved in do-it-yourself distribution, noting that some French producers, who had rebelled against existing distrib practices in France, had bound themselves together in a new distrib firm, only to end up by doing unto other producers that which had been done unto them.

Most of the "Zazie" details have been worked out by brother Francois (the business mind of the family), with an assist from Louis and Francois 'N.Y. rep, Ralph Fields, son of playwright Joseph Fields (who also has contributed by doing the "Zazie" subtitles). The do-it-yourself operation also has resulted in the Malles' local pubrel reps, Blowitz Maskel's Arthur Canton and Marion Billings, handling details which ordinarily would be the distrib's duty, getting prints to the censor's office, setting ad layouts and budgets, etc. If Canton and Miss Billings start shipping prints, they'il be in (the distrib) business.

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NEW YORK

Directors 'Prepare' Ad Infinitum; Too Few From Most Talented; Sees New U.S. Industry Emerging

The evolution from the oldstyle worse yet, economics would force Hollywood to a new, more dynamic you to go ahead with it even American film industry still has though you knew it wasn't ready American film industry still has about another five years to go,

American film industry still has acout another five years to go, according to producer Stuart Millar, half of the Millar-Law-rence Turman production team. By a "new" film industry, Millar Ineans one that is capable of turning out a continuity of serious and important films which will be able to compete tavorably with the cream of the foreign imports.

Taking time off from his talks with United Artists execs re upcoming Millar-Turman pix, the young producer said he agreed that the best pictures today are usually coming from abroad. Obviously, he said, we get only the best of the lot, but even so the truly significant pictures more often than not are foreign-born. This is not to say, Millar hastened to put in, that he is anything but optimistic about the future. The changes now going on will eventually result in a much livelier, healthier film industry.

What changes? The final dissolution of the Old Guard-thinking which still persists in many major studies and in the talent agencies. These are the guys who still control 90% of what's turned out, and they are behind the times in both taste, talent and point of view.

It's quite understandable why

It's quite understandable why really good talent persists in working for these people, he said. A feel with a major company, or one devised by a major talent agency, is so much "more orderly and better organized" than one with an indie production firm. You make a deal with an Old Guard major, he explained, and although the property may not be the most exciting, you know where you stand on billing, salary, percentages, shooting dates, etc. In contrast, an indie operation seems helter-skelter in the extreme.

Ty From Chaos

Up From Chaos

The moral to be drawn from this analysis of the current scene, he thinks, is to attempt to bring some stability to the indie production operations, setting up companies which while maintaining their individuality and freedom without which the creative talents cannot work, also strive to bring order out of the chaos of irregular production skeds, off-again-onagain financing deals and talent pacts.

pacts.

This is obviously what he and Turman have set out to do in their arrangement with UA. They have, he said, between eight and 10 properties in various stage of preparation. You have to have that many in the works if you want to keep a flow of films going for you. Otherwise, you might spend a year or two on one property, suddenly find it's unworkable, and have to abandon it with nothing to show for the time lost. Or, perhaps

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done

though you knew it wasn't ready
to be done.

Millar also thinks it's a sad
waste of talent when so many of
our top directors take up to two
and three years working on a
single property. They ought to be
shooting pictures, not spending all
their time in the minute preparations. He pointed to such European
directors as Rossellini, Clement.
Clair, as examples of "workins"
directors, best exemplified this side
by only Billy Wilder who seems to
spend the better part of every year
in actual production.

Millar-Turman, now repped on

spend the better part of every year in actual production.

Millar-Turman, now repped on local screens with "The Young Doctors." have the Judy Garland starrer, "Lonely Stage," walting in the wings for a start next spring under the direction of Ronald Neame. Peter Finch is being sought to costar in the pic, which will be shot in England. After that, also as part of their UA commitment, the producers hope to do Abby Mann's screenplay, "Cast The First Stone," based on an idea from Judge William Murtagh's book. Aside from acknowledging that the pic will be a serlous, but neither sexsational or sugarcoated study of prostitution, Millar is reluctant to discuss the project. At the moment, it's in the hands of Mann, and since he is a "probing" kind of writer. Millar is confident the screenplay will be meaningful socially. He admits that prostitution is hardly the "number one social problem in the United States today" but feels the "number one social problem in the United States today." but feels the script will have an importance transcending the immediate sub-

ject.
In his addition to the Millar-Turman five-pix deal with UA, Millar is credited with Harold Hecht as producer of Burt Lancaster's "Birdman of Alcatraz," and with Turman will produce "Unarmed in Paradise" for Allied Artists in Paris next year, Alone, he also has an outstanding commitment to produce the screen version of Merle Millar's novel "Reunion." for Paramount. Gore Vidal is doing that script.

First Hurdles Taken For Sperling's 'Fire Bird' To Shoot in Russia

Hollywood. Nov. 14.

Milton Sperling will go to London and Leningrad for filming of his planned biopic of Nijinsky, now tagged "Fire Bird." Producer stated here he had received tentative okay from the Soviet Ministry of Culture when, as a U.S. State Dept. rep. he attended the Moscow Film Festival last July.

Full sanction to shoot film in Leningrad will depend on working out favorable distribution rights as well as availability of the Kirov-Leningrad Ballet and greenlight from our own State Dept., according to Sperling.

"As far as the distribution rights," he noted, "the Russians can have them for nothing. It would be useless to make a deal because you couldn't get any money out of the country anyhow."

Discussions were held here several weeks ago by Sperling with the Kirov-Leningrad Ballet people, when they were in L.A., and a meeting of minds had been

the Krov-Leningrad Banet people, when they were in L.A., and a meeting of minds had been reached producer said, for them to appear in the film. However, he added, the matter of money had not been settled.

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QUAKER FILM WINS

Golden Gate Awards To 16m In Festival Division

Golden Gate Awards To 16m In Festival Division

San Francisco, Nov. 14.

A 17-minute Quaker film won top Golden Gate award in San Francisco's festival's 16-millimeter "film as communication" division Sunday (12).

Film, chosen out of 260 entries from 15 nations, is entitled "The Language Of Faces" and was produced and directed by John Korty of New York, for American friends and service committee. Silver awards went to "Water." produced by Dorothy Oshlag and directed by Philip Stapp for Univisual Information Board; to "Six Candles." produced by Ronnie Riley and directed by Michael Barden for British Insurance Assn.; and to "exploring electromagnetic energy," produced and directed by Edward Schuman and Ray Pearson for Film Associates of California. Honorable mentions went to "The Larynx and Voice," produced and directed by Hans Von Leden and Paul Moore for a Chicago voice clinic, and to "The Science of Fire," produced and directed by Lloyd Ritter for National Board of Fire Underwriters.

Dales' Angles On 'Runaway' Cure

Hollywood, Nov. 14.

Congressional elimination of foreign tax havens, "along with another 100 or so tax loop holes," plus federal small business administration loans to encourage feature film production at home and government subsidies raid out of the 10% theatre admission tax are urged by John L. Dales, national exec secretary of Screen Actors Guild, as possible solutions to evermounting runaway production.

Speaking at his Guild's annual membership meeting Monday (13) at the Beverly Hilton hotel, Dales challenged producers, the men responsible for more companies being sent abroad, to cooperate with the Guild in its campaign to halt overseas production, "for the good of our nation, its culture and its security, as well as the preservation industry."

JAPAN TOPS ABOAF MONTH FOR UNIVERSAL

Japan took first place in Universal's recently concluded five-week "October Aboaf Month' sales drive, in honor of the U-I veep and foreign general manager Americo Aboaf. The final week of the drive saw more than \$1,000,000 worth of business racked up in the overseas market.

Brazil took second place and Rank Films Distributors—U-I's distributors in the United Kingdom and Ireland—placed third.

Combined billings in the competing territories exceeded the comparable five-week period last year by 30% to make the drive one of the most successful in the history of U-I's overseas operations, Aboaf reported.

United Artists and NT&T Decide to Forego Feud

Decide to Forego Feud

Los Angeles, Nov. 14.

All differences have been resolved between United Artists and National Theatres & Television, originally created over circuit passing up preferred multiple Christmas bookings on UA's "Pocketful of Miracles," and banners are flying as normal.

Fear that the break might spread nationally was nipped in the bud and by exces of both companies. "Any booking differences we have had were satisfactorily resolved," said NT&T exc veepee Robert Selig. UA's h.o. exec Dave Picker said, "Everything's back to normal between us and the circuit. They need us and we need them."

Selig stated that NT&T had booked "Miracles" into numerous situations throughout the country during the past few days. Ruckus arose over chain booking Walt Disney's "Babes in Toyland" for the holidays instead of the UA film.

Budd Boetticher resumes shooting on his biopic of Mexican bull-fighter Carlos Arruza within two weeks in Mexico City after four-year hiatus.

New York Sound Track

for the Dec. 13 preem of "West Side Story," then for a stay in Gotham with his wife. Ciss.

Because of his busy sked, Henry Fonda has pursuaded Darryl Zanuck to film a section of his "The Longest Day" role in a Manhattan studio. Fonda was on location work in France recently, where all the rest of the pic is being shot. . . Legion of Decency A2-rated Stanley Kramer's "Judgment at Nuremberg," meaning it's unobjectionable for adults and adolescents . . MPAA's community relations director Margaret Twyman was in Atlanta Monday (6) sweet-talking the Alabama-Georgia-Tennessee theatre owners at their annual meeting.

Columbia sales exec Milt Goodman's son, Robert Joseph, had a Bar Mitzvah . . . Ground-breaking took place Sunday 50 for the Nate and Frances Spingold Theatre Arts Center at Brandeis U. The late Nate Spingold was a v.p.-director of Col Pictures . . . Shelley Winters doing her autoblography under the title, "How to Stay Out of Trouble" . . . Mike Stewart checked in at Col to do the screenplay of "Bye, Bye Birdie." He did the book for the legit original . . British novelist Robin Estridge penning the script for Milton Sperling's "Mothers and Daughters." from the Evan Hunter novel . Peter Finch won't act in but will coproduce and direct a property called "The Hero" . . . John Houseman, Vincente Minnelli and the "Two Weeks in Another Town" company back in the states after Rome locationing . . Madame Spivy, former nitery owner and singer, signed to portray a big timer in the gambling rackets in "Requiem for a Heavyweight". . "Summer and Smoke," set to play the DeMille Theatre, now booked for day-dating at the Sutton . Producer Hugh French back from conferences with Sir Winston Churchill anent the latter's biopte.

Carter Wolff, identified as an engineering physicist is replacing Gene Kent Nitz, transferred to Columbus, at Toledo's Bexley and World art theatres.

John E Fitzgerald, film critic of the Catholic weekly "Our Sunday Visitor," who now lives in Bevhills, is also film critic of the Contin's uperarket-the

Darryl Zanuck blew up an 11-car troop train last Saturday (4) near Louvier, France. The explosive willfulness was in the interests of "The Longest Day."

Astor Pictures, which has acquired Alain "Hiroshima Mon Amour")

Resnais' "Last Year in Marienbad." big winner at this year's Venice fest, is dickering for a February U.S. preem. A report, not published here, that the pic would make its U. S. debut in dubbed version, is untrue. Pic will be titled perhaps also with some English narration.

Producer Jerry Wald is polling newspaper editors around the country on what's wrong and right about current American film

country on what's wrong and right about current American film product.

Max Youngstein is rounding up film industry people for the Health for Peace dinner Dec. 13 at the Astor. Dinner, for the benefit of the Children's Asthma Research Institute and Hospital, has C. D. Jackson, Life Mag publisher, as guest of honor. Henry Cabot Lodge is chairman and William Zeckendorf is testimonial chairman. Victor Borge, will supply the entertainment . . Astor Pictures exec Doug Netter Jr. to Munich this week to discuss a possible coproduction deal. He'll also stop over in Rome before returning.

Her annual chore on behalf of the Frisco Film Festival completed, Dorothy (Mrs. Ted) Friend and their son, Jordan, Pan Am to London Nov. 17, and on to Barcelona to join the former amusement editor of the N. Y. Mirror. a longtime resident in S.F., who has decided he would like to reside abroad with his family indefinitely. They'll winter in southern Spain and take a villa either in Italy or France. They have about given up the idea of living on a houseboat and cruising the European waters. Jordan Friend will study at the Univ.

cruising the European waters. Jordan Friend will study at the Univ. of Barcelona.

George Schneider, indie distributor, specializing in "culturals," returned to Vienna from an extensive trip. Expects to visit. New York and Hollywood where he was active before war.

Now that he's no longer TOA prexy, meaning the pressure's off, Albert Pickus is waist-deep again in Connecticut civil defense affairs. He's CD director in Stratford, and claims he was plumping for an effective shelter program 10 years ago. Embassy Pictures' Len Lightstone vows that Rick Carrier's Manhattan-made indie, "Strangers." is no shoestringer by accepted measurement. Says the pic actually cost \$110.000, not the \$25,000 VARIETY reported. Sophia Loren, on the Coast last week for the "Two Women" opening, also cut a tape with Steve Allen for his Nov. 29 ABC-TV stanza. Allied Artists will world preem "The George Raft Story" in Chi Nov. 22 at the United Artists. General release at yearend.

E. David Rosen, son of Samuel Rosen, Stanley Warner exec vice president, is the new chief barker of the Albany Variety Club. Scion is assis, and to the gm. of WAST-TV, an SW outlet. Universal's remake of "Phantom of the Opera" will be via Hammer Films, the nonpareil of shock cinema . Many New York showfolk are puzzled why Angelenos don't pressure for a better water-and-hydrant situation against just such disasters as the Bel Air blaze.

nonparell of shock cinema. . Many New York why Angelenos don't pressure for a better water against just such disasters as the Bel Air blaze.

D. A. Doran With Siegel

D. A. Doran, for 16 years an exec aide to Y. Frank Freeman when the latter was head man at the Paramount studio, has joined the exec production staff at Metro

under Sol C. Siegel.

Doran's background includes an association with the late Harry Cohn at Columbia.

New York Theatre

-RADIO CITY MUSIC HALL-Redgers and Hammerstein's "FLOWER DRUM SONG"

NANCY KWAN - JAMES SHIGETA
Juenta Han and MIYOSHI UMEKI
Produced by Ross Runter - Directed by Henry Kosher
A Universit-International Peture in Coolor
On Stage: "MOONLIGHT AND RHYTHM"

FRENCH AND QUEEN ANNE ANTIQUE FURNITURE

Bric-a-brac, lamps, Aubusson portieres, hangings, rug. Louis XV daybed, Empire armoire, bibelot cabinet, oil paintings, silver. down. Collector selling contents home. Call PLaza 8-1286 for appointment.

Little Messages To Film Producers

DON'T BET ON 'THE TWIST' REPLACING THE ONE-STEP

- Certain people have gone newly mad about, or have altered
 the course of their existing madness toward, a tribal dance
 called "The Twist." It is a sort of syncopated paroxysm of
 the pelvic muscles. Don't ask us to explain why such a fad
 has caught hold, or how long it may run.
- But we venture a guess that when "The Twist" has shot its bolt and is forgotten, the basic one-step will still be the standard shuffle.
- Apply the analogy to your motion picture selling. Promotional gimmicks come and go. Nothing replaces essential, basic trade paper advertising.
- Meaning, of course, that your dependable, satisfying, filmpromoting first medium, The One-Step of Merchandising Mileage Remains.



For Telling Selling

Taylor & Nodland See 5 or 10-Min. Format As Aid to Small Packager; Werner May Be Going Their Way Smith's "Low Man On A Totem Pole" series is producer Merwin Gerald's difficulty in casting the

The small, independent to program packager is virtually locked out of network prime time, as has out of network prime time, as has long been known, but a couple of them think they have figured a way to make a tv killing nonethe-less. Concentrate on daytime and on five, 10 and maybe 15-minute program concepts.

This is the advice of Sherrill Taylor and Jory Nodland, part-ners in Taynod Productions. Tay-nod packages "Kukla & Ollie" in a daily five-minute '5 p.m.) strip on NBC-TV.

NBC-TV.

Their case rests on several facts about the tv business. Among them is, that costs being a high as they are in tv today, the ad agencies and webs would rather trust their luck to half-hour and hour programs and to established producers with big plants—outfits like a Warner Bros. or an MCA. Of course, some pretty good program ideas get lost that way, but that's one break of the game.

Sherril Taylor, prexy of Taynod.

one break of the game.

Sherril Taylor, prexy of Taynod, was an account supervisor with J. Walter Thompson in Chicago when the idea was breached to the agency that Burr Tillstrom and his Kuklapolitans he returned to the air. But JWT didn't want to finance a new pilot for the old series, so Taylor and Nodland, there a salesman in ty, financed their own.

their own.

JWT then took an option, but because it couldn't clear web time without the promise of a definite order first, the agency ultimately backed off. Taynod finally sold it to Miles Labs on a five-minute daily scheme, which leads to the heart of the Taylor-Nodlund philosophy:

With Miles in tow, NBC recently, cleared a Monday-thru-Friday five gleared a Monday-thru-Friday five

With Miles in tow, NBC recently cleared a Monday-thru-Friday five minute strip in the late afternoon. But the reasons why Miles allegedly bought "Kukla & Ollie" was that it still sought some good old fashioned "sponsor identification" and it's no longer feasible trying in most prime time.

trum.

Thus, according to the Taynod toppers 'Nodlund is exec veep', a sponsor "can get a whole show for cheap" if he buys five and 10-minute deals like "Kukla." Two.

a shorter show can always be "shoehorned" into the sked either on a network or local station; out-

(Continued on page 38)

Mull Shift For

sus a inst-run western. "Dillon" and "Van Dkye" at 7:30 on CBS-TV. thus, suffer.

Both web and sponsor feel that the Van Dyke series has a much better potential, but, at this point are at a loss where to move it. First open spot, caused by the vacated "Investigators," went to two new shows see separate story!

Thursday night CBS-TV lineup which includes "The Investigators," is the weakest night of the week for the web. "Bob Cummings Show" at 8:30 p.m. that night, stays though, until March at least. Web is hopeful that "Frontier Circus," witch starts the night at 7:30 p.m. will build, and it isn't doing that bad on the rating numbers to cause cancellation buttons being pressed. ries are going to try and find a cated "Investigators," went to two may see separate story.

'Thursday night CBS-TV lineup, which includes "The Investigators," is the weakest night of the week for the web, "Bob Cummings show" at 8:30 p.m. that night, stays thought until March at least. Web is hopeful that "Frontier Circus," witch starts the night at 7:30 p.m. will build, and it isn't doing that bad on the rating numbers to cause cancellation buttons being pressed.

Topping off the evening is webs p "ee "CBS Reports" at 10 p.m., at times 2 on the presence and the webs were glutting the maker but seldom a rating dazzler.

Arbitron Top 10

5-11)	
NBC	29.3
CBS	28.1
NBC	26.4
NBC	25.4
CBS	25.1
CBS	24.4
NBC	24.0
NBC	23,9
NBC	23.8
CBS	23.7
CBS	23.7
	NBC CBS NBC CBS CBS NBC NBC NBC NBC CBS

For WNTA-TV As An Educ'l Channel

Washington, Nov. 14.
Outlook for the sale of WNTATV, Channel 13, in Newark, to a
New York educational group was New York educational group was severely darkened last week by a decision of the U.S. Court of Appeals. The court blocked the sale until it hears argument from the state of New Jersey which has strongly opposed the transfer of the WNTA-TV license to the N.Y. group known as Educational Television for the Metropolitan Area. The FCC had okayed the sale Oct. 25. Oct. 25.

Oct. 25.

NTA's contract of sale with
ETMA expires Nov. 27 and unless the court can dispose of New
Jersey's objections by that date, it
Jooks as if the deal will be terminated. An NTA spokesman in New
York indicated that Nov. 27 would
remain as the cut-off date for the
sale. After that, it was indicated
the station would be taken off
the market and resume normal
commercial operations.

Lawvers for the FCC and ETMA

Lawyers for the FCC and ETMA fashioned "sponsor identification"
and it's no longer feasible trying said they would press for early for such things in most prime time cases, because of the high cost and the concommitant need to spread the concommitant need to spread the sales message across the spectrum.

Thus, according to the Taynod toppers 'Nodlund is exec veep', a sponsor 'can get a whole show (Continued on page 38)

Four Star's TV Rights To 15 H. Allen Smith Books: 'Totem Pole' 1st

newspaperman-humorist and his wife, Nelle. Four Star is producing. The Dick Powell-Tom McDermott-Collier Young setup bought the tv rights to some 15 of Smith's books, teeing off with "Totem Pole." The script is okay; Bill Manhoff did it, and John Newslands, quondam actor, will be the director.

Four Star deal was made with Smith's agent Hal Matson, on a capital gains setup, hence the rights to all the other books. Each could call for the "Smith" charcould call for the "Smith" char-acter playing throughout the sun-dry volumes, many of which take the author to Mexico, London, Ha-waii and now Tahiti and the South Seas.

Seas.

Smith made a condition of the deal that "for once let's see a newspaperman writing and not running around like a combination private eye and playboy." He is hipped on correcting the stage-celloloid concept of a working newespaperman.

correcting the stage-ceiloloid concept of a working newespaperman.

For his next book the Smiths sail from San Francisco on the SS Mariposa on Nov. 24 to do the Tahiti, Fiji and Samoa scene. He'll be gone three months researching the book. His approach will be to deflate the common crack, "Aw, the tourists spoiled it." Smith's point is that these very observers of tourism have been the spoilers and, even so far as Tahiti is concerned, it goes back to Gaugin, who too helped start the "spoiling." What Metro, Marlon Brando, the "Muttiny on the Bounty" company et al, may have done in the past year or so, because of that film's locationing there, is but more of the same that has gone on for some years.

Tabernacle Choir As CBS-TV Hour Special

CBS-TV is planning an hour special on Dec. 31, Sunday, starting at 4 p.m., featuring the Salt Lake Tabernacle Choir. Laraine Day will be among the Hollywood names to be starred on the special.

The New 24-Market Nielsen

(Week Ending Nov. 5)

NBC maintains its lead in the new 24-city Nielsen report for the week ending Nov. 5. On the average rating for the week (counting the 7:30 to 11 prime time periods Monday through Sun-day) NBC is out in front with 18.6. ABC noses out CBS for second

place 17.0 to 16.9.

On half-hour firsts for the prime time periods ABC has 18, NBO 16 and CBS 15. On the Top 20 CBS and ABC have seven aplece,

Following are the Ton 20:

Vagon Train (NBC)	28.0	Walt Disney (NBC)	23.6
onanza (NBC)	28.0	Ben Casey (ABC)	23.5
unsmoke (CBS)	27.5	Danny Thomas (CBS)	23.5
lintstones (ABC)	26.2	Car 54 (NBC)	23 4
litch Miller (NBC)	26.1	My 3 Sons (ABC)	23.3
ed Skelton (CBS)	26.0	Defenders (CBS)	23.0
erry Mason (CBS)	25.7	Real McCoys (ABC)	22.5
(azel (NBC)	25.7	Candid Camera (CBS)	22.5
unset Strip (ABC)	24.9	Untouchables (ABC)	22.1
aked City (ABC)	23.6	Andy Griffith (CBS)	22.0

Levy's 10-Point Program of Change; Hits TV's 'Minimum Accommodation'

MBS News Coin

General Electric's air conditioning department will bankroll five-minute, Monday-Friday, newscasts on Mutual Broadcasting beginning Jan. 1.

Via Erwin Wasey, Ruthrauff & Ryan ad agency, GE's spread will cover 390 Mutual affiliates on the 6:30 to 6:35 news.

680G Gamble On ABC Radio 'Flair Hits Payoff Status

has now begun to pay off. Show, which marked its first anni on the air last month, is now off the hook commercially with an SRO status for its 30-second availabilities and cial on Dec. 31, Sunday, starting at 4 p.m., featuring the Salt Lake Tabernacle Choir. Laraine Day will be among the Hollywood names to be starred on the special.

Sunday concerts of the Salt Lake Tabernacle Choir have been a regular feature of the CBS Radio web for about 25 years.

David Levy, former program boss of NBC-TV, charged here to-day that "this is the time for tv's leaders to stop making minimum accommodations in response to government suggestion." In a special lactive on the wase media at cola lecture on the mass media at the Annenberg School of Com-munications, the former network striper offered up, a 10-point pro-gram of change.

munications, the former network striper offered up a 10-point program of change.

Levy called for an agreement between the three tv webs to schedule important public affairs programming in the same time period thereby limiting the competition at such times to the same kind of non-entertainment programming.

He also said that each of the networks should program a night a week regardless of ratings. "Three such nights, one on each network," he said, "would be a stunning way in which to demonstrate tv's freedom from its 100% bondage to ratings." He doubted that it made sense to have a "CBS Reports" running head on against Mitch Miller and "The Untouchables."

Harking back to something Sylvester (Pat) Weaver envisioned in the old NBC days and which he carried out when he instituted this season's Saturday night movies on NBC-TV. Levy told the Philly students that tv ought to have open end network programming: "The precise timing of tv in its neat staggering of half-hours, hours and station breaks is another possible hondage that has enveloped American tv." He'd like tv, he said, to be fashioned not according to the clock "but according to the clock but alone and not just one."

Levy also sought some minimization of summer repeats in order to "restore some summer vitality to a medium locked into a repeat pattern by the economics of film and tape."

Another point in the Levy Lecture was: tv ought to "finance"

Another point in the Levy Lec-ire was: tv ought to "finance" (Continued an page 33)

Stabile as No. 2 Legal Man at NBC

James Stabile was made No. 2 man in the NBC legal department last week, and, in the wake of his

man in the NBC legal department last week, and, in the wake of his move onwards and upwards, Stabile's own former No. 2 man, Herb Schlosser, is taking over as head of talent and contract negotiations for the web.

Stabile, veep in charge of talent and contracts, has become associate general attorney under Tom Erwin, NBC general attorney. Because Erwin is often out of town on company legal matters (Washington, most often), web felt it needed a second-in-command to take over in New York in his absence. Ben Raub, who is assistant general attorney, and all senior and junior lawyers for NBC will report to Stabile.

Schlosser, once head of California National Productions, the defunct NBC telefilm arm, has for several months been director of talent & contracts under Stabile.

That Election Night Brouhaha

brass of NBC News) would like to see the reporting of election returns on radio and television stem from one source

Dick Van Dyke Show" on CBS. TV has a rating problem and both sponsor Procter & Gamble and the web are studying a shift for the series.

Disappointing ratings for the somedic half-hour series is believed to stem from the "Marshal Dillon" "Gunsmoke" rerun leading the Haramie" on NBC. TV, hour show, slotted Tuesdays at 7,30 p.m. Viewers are given a choice of a "Gunsmoke" rerun versus a first-run western. "Dillon" whom Hagerty would like to see everyone work, and the Lnited Press International are troubled because they couldn't deliver the election, returns in the suffice of ABC apparently thinks that all this competitive, stuff in reporting election returns in this kuff in reporting election returns in this kuff in reporting election returns in the suffir in reporting election returns in this kuff in reporting election returns in this kuff in reporting election returns in the suffir in a hurry was, in effect, so much in a hurry was, in a hurry was, in effect, so much in a hurry was, in a hurry was, in a hurry was, in effect Jim Hagerty of ABC apparently

through whom Hagerty would like to see everyone work, and the United Press International are troubled because they couldn't deliver the election returns in the New York mayoralty and New Jersey gubernatorial races as fast as CBS and certainly not as fast as NBC. Reportedly, the wire services are going to try and find a way to increase the speed of their poll watching services to subscribers.

for their quivering tv audiences. NBC-TV's tabulators reported 50,-NBC-TV's tabulators reported 50,000 votes more than incumbent Mayor Robert F. Wagner finally received in winning reelection to the top N.Y.C. elective chair. It has been suggested that perhaps also at the root of this was the fact that NBC's coverage copped all the critical and audience prizes. NBC said it was an error in tabulation, although the network says it hasn't yet been able to pinpoint whose tabulation it was. Hagerty implied but refused to state that it was a deliberate effort to hypo the vote returns to keep the ty and radio audiences of NBC in the same place on the dial.

same place on the dial.

wNBC Got The Audience
Error or fraud, NBC. in feeding
election returns to its owned &
operated stations in New York, did
keep the audience in the same
place on the dial. WNBC-TV
won the audience handily, beating second place WCBS-TV and
lambasting third place WABCTV, which was the Hagerty
outlet for his news department's election coverage. NBC
News had also received the critics'

The AP Goof

The AP Goof

The Associated Press conceded a couple of days after Mayor Robert F. Wagner's reelection that the press service had erroneously given an entire district in Queens to loser Louis J. Lefkowitz due to the mistaken ommission of 5,000 Wagner votes.

Bill McAndrew. NBC execveep, noted the AP goof and asked, "Is Mr. Hagerty going to call a press conference about that one, too?"

plaudits for the speed and seeming efficiency of its reportage in the Wagner win, but that was on Wednesday morning, BH (Before

wednesday morning. BH Besore Hagerty, veep in charge of news for ABC, pulled an unprecedented act: For the first time in the his-tory of television broadcasting, an official of one network took to the

tory of television broadcasting, an official of one network took to the public platform to denounce officially the practices if not the standards, of a rival network. And in these days of standards and practices-consciousness in broadcasting, the Hagerty performance takes on special significance.

Instead of doing the usual—"tipping" the press to the NBC booboo—veep Hagerty called a press conference. He invited the wire services, all the dailies in NX. CBS and even NBC, whom he was about to blast. The repercussions were unusually intense from NBC quarters, and whether Hagerty won his point or lost it in this battle of publicity is still in doubt. It's the prevailing sentiment that everybody in the industry got hurt a little, and there's some worry what Washington might do about it. Put simply, Hagerty objected to NBC's being over Wagner's final tally of 1,234,533 by no fewer than 50,000 "errors". His press conference was held Thursday 19) morning, after NBC had already admitted publicly to having made the mistake. There were many observers who felt that Hagerty was

mistake. There were many obser-vers who felt that Hagerty was vers who telt that Hagerty was clearly suggesting fraud in reading down NBC, after NBC had said it was merely the error of mathematics, due, in all probability, to human frailty.

"I called this press conference in the interests of security recent

the interests of accurate reporting," said Hagerty, who, "after comprehensive study" by him and (Continued on page 40)

BACK TO HALF-HR. NEXT SEASON

The Many Loves of MCA

Music Corp. of America's love affairs with the networks through the years will probably go down as a historic footnote to broad-casting annals. Back in the late '40's, when CBS board chairman Bill Paley was

Back in the late '40's, when CBS board chairman Bill Paley was rarin' to be off and running and when NBC had the play pretty much to itself, it was MCA that came to the rescue, resulting in the switchover of Amos 'n' Andy, Jack Benny, Red Skelton, Burns & Allen, et al.

In the mid-50's, when Bob Kintner moved over from ABC to NBC, again it was MCA that moved into the foreground of activity with a high-geared romance resulting in "Wagon Train" and a continuing cycle of vidfilm entries.

Now it's ABC's turn. The \$20,000,000 "Wagon Train" maneuver, the Tennessee Ernie Ford daytime deal, the pacting for the Gene Kelly "Going My Way" series and the overtures aimed at wooing over Jack Benny (soon to become a free agent) are all MCA stamped. And while the agency continues to do business with NBC and CBS, the ABC-MCA love affair is unmistakable.

BBC Chieftain H. Carleton Greene Carries TV Torch for U.S. Ties

The British Broadcasting Corp. has intensified its efforts to educate American broadcasters. Part of this effort, it would seem, is to pave the way for largescale and widespread co-production deals with American telecasters.

with American telecasters.

Hugh Carleton Greene, directorgeneral of BBC, spoke Monday (13)
at a N. Y. luncheon given in his
honor by NBC board chairman,
Robert Sarnoff, and he made clear
that he did not consider the BBC
a state-controlled operation. A few
weeks ago, Gerald Beadle, retired
head of BBC-TV and now acting
as an unofficial missionary in the
united States for BBC, made the
same point and is still making it
in a series of speeches across the
country. country.
Occasion for the Greene lunch-

Occasion for the Greene luncheon was celebration of the 25th anniversary of BBC-TV. The British
non-commercial operation was operating in video transmission years
before anyone else. (This month
also marks the 39th anniversary
of BBC Radio.)
In addition to stating that the
BBC was not the least influenced
by the British government or
British politics and that the organization also was as interested
in entertainment as in education,
Greene carefully pointed out that
the BBC has 'held our own against
the commercial television system
brought in six years ago."

the commercial television system brought in six years ago."

The BBC topper, according to observers, was evidently stepping up its sale of tv productions in the United States. Already, BBC-TV has an arrangement to co-produce a series with Metro TV ("Zero One") and is negotiating a second similar deal with NBC-TV. Both are commercial program ideas and are in addition to the current "Third Man" series presently in syndication and production.

The BBC is interested in making as many film series as possible in conjunction with American interests. Selling points are that not only will a 50-50 deal between BBC and an American counterpart enable both parties to get off

BBC and an American counter-part enable both parties to get off (Continued on page 35)

Gulf Wants Out On McGee Show

Gulf Oil wants out of its spon-sorship of the weekly NBC-TV half-hour "Here & Now," the Frank McGee-fronted news stanza frank McGee-fronted news stanza on Friday nights. Bankroller wants the relief after 13 weeks, but it's understood that while Gulf apparently can get out contractually the case is not yet closed.

Evidently, appeals are being made to Gulf's Pittsburgh management by NBC brass to keep the sponsor in the 10:30-11 p.m. slot through the rest of the season. Gulf under the present circumstances, reportedly intends continuing sponsorship of NBC News "Instant specials." These are the irregularly aired stanzas bullt around current major news events. Young & Rubicam, the Gulf adagency, is presumably worried about the relatively low ratings being garnered by the McGee stanza.

'Here's H'wood' Stays

NBC-TV, at the last minute, reversed itself and decided to renew its daily 4:30 outing, "Here's Holly-

wood."
Early last week, the web had pretty much decided to replace it in January with a new Bill Cullen-fronted audience participation strip, "Music Match." The decision was made only it hadn't been announced, then came the new decision to stet the present afternoon entry.

MCA's Tewksbury Pilot for NBC-TV, Others in Hopper

MCA is prepping a new 60-minute series for NBC-TV. Network execs and MCA brass, who have been doing most of their huddling of late at ABC, met last week on a Peter Tewksbury-produced telefilm idea for '62-63.

duced telefilm idea for '62-63.

NBC probably will only underwrite a pilot, but it's understood
that the network is predisposed to
like the prospective show enough
to be thinking ahead to a full 26week deal as soon as possible.
Tewksbury, the producer of "My
Three Sons" on ABC-TV, is evidently being bought by NBC on
the strength of his "Sons" production performance. Stanza is to
be about a family living aboard a
house hoat, but it won't necessarily
be a situation comedy.

NBC-TV is going to go ahead in

nouse noat, but it won't necessarily be a situation comedy.

NBC-TV is going to go ahead in all probability and next week order a half-hour pilot of "Bachelor Quarters" from packager Dick Linkroum, who was once boss of program specials at the same web. Derision to greenlight a pilot is based on a script supplied on the program, which will be fronted by Hal March.

NBC, furthermore, will definitely shoot a 60-minute pilot tape of "On Trial," a dramatic skein to be made in New York by producer Gene Burr. Last, the web recently gave its okay for script development of two Goodson-Todman half-hours, "Rhodes 3" and "Sun Valley."

CBS-TV 'Great Challenge' To Tape Shows Abroad

CBS-TV's "The Great Challenge" for the first time will vidtage shows abroad, with at least two slated for overseas shooting.

First of four special hour symposiums will be telecast Dec. 7. Thursday, at 10 p.m., the slot usually occupied by "CBS Reports." Titled, "The Third Giant: Alternatives Ahead for Western Europe," it will originate in Paris with David Schoenbrun as the program's host and narrator. Members of the symposium will be announced at a later date. Producer of "Great Challange" is Warren V. Bush.

60-MIN. FORMAT SOURS CLIENTS

It becomes more and more apparent that a disenchantment for the hour filmed show is setting in among the networks and their advertisers. Just as, a few seasons ago, there was a major swing to the 60-minute format, so too is there mounting evidence that next season will see a reversal, with the half-hour show staging a stunning comeback.

The reasons are many and revied.

The reasons are many and varied, but primarily it's because the hour show that doesn't make it — and most premiering this season fit into this category — spells real trouble for the network. Not only trouple for the network. Not only in terms of money down the drain, but one bad hour could and does affect an entire evening's schedule, since said evening schedule is invariably pivoted around an hour charge.

There's no doubt that a qualita-tive "Follow the Sun" or a more successful "Bus Stop" would have made all the difference in the sum-up of the ABC-TV Sunday-night ing of the ABC-TV Sunday night story, even as, conversely, a successful Walt Disney show gives NBC-TV an off-and-running start for Sabbath eve rating laurels. In much the same way CBS-TV is haunted by a pair of bad Thursday night guesses, "Frontier Circus" and "Investigators," spelling destruction for the evening.

Clients simply don't stay with these kinds of shows. If they're in as short-termers (13 weeks or less) it's a tough rap for the network. If they're in for 26 weeks and can't get out, the hard feelings generated are matched only by the downgrading of goodwill fostered between sponsor and network.

Too, Hollywood has been finding

tween sponsor and network.

Too, Hollywood has been finding out the hard way that a good writer is hard to come by. There just aren't enough around to sustain the quality of a full hour entry.

There is involved, too, a matter of commercial copy that mitigates against the minute buy in hour shows. More and more sponsors are complaining of the difficulty in wrapping up their message in a 60-minute span. Some say they need two minutes, at the least 90 seconds. Thus two minute-and-ahalf spiels is today's comfortable and desirable compromise, which fits in neatly to the half-hour sponsorship formula.

The Hollywood vidfilm producers

sponsorship formula.

The Hollywood vidfilm producers have already sensed the pattern for the '62-'63 season. It's estimated that 65% of all the new product being fashioned or projected for next season is in the half-hour form, as opposed to a 35% dedication for continued hour shows.

Most distinsions of all the the

tion for continued hour shows.

Most significant of all is the move just made by Benton & Bowles, presumably on behalf of Procter & Gamble. (Although the agency won't pin down the client specifically, the recent Madison Ave-to-Cincinnati shuttling would seem to bear out the identity.)

B & B, whose clients like to own

(Continued an page 33)

CHRYSLER BUYING **HOPE (EX-BUICK)**

After being wedded to a Buick for a few years, Bob Hope is going to start doing his tv travelling in a Chrysler. Chrysler has bought one of the Hope hourlong specials to be aired on NBC-TV in January. Could be, too, that the automotive concern will buy a second Hope show for later in the season, but that's not set.

Meanting. Chrysler already has

that's not set.

Meantime, Chrysler aiready has four other programs specified for airing on NBC this winter and spring over NBC-TV: After the first Hope, it'll be Lerner & Loewe in February, a Milton Berle-Jack Benny Jaunt in March, Arthur Freed's "Hollywood Melody" and the last of the present Chrysler specials will be on Radio City.

Chrysler is still not completely.

Chrysler is still not completely pinned down at NBC-TV insofar as time slots are concerned.

Goodson-Todman's 29 Half-Hours A Week With Vet Entries Setting 'Gee Whiz' Pace on Nighttime Sked

ABC-TV Sun. Aft. Shuffle

ABC-TV Jun. AIT. Julifie

ABC-TV has set up its Sunday
afternoon schedule for January to
fill the two-hour segment now occupied by the American Football
League telecasts. Starting at 2:30
p.m., a religious show, "Directions
'62." will take over for a halfhour, followed by an educational
stanza, "Meet The Professor."
"Issues and Answers," which
had been heard on alternate weeks,
will be scheduled on a weekly
basis instead. "Editors Choice"
will be moved into the 3:30 p.m.
slot alternating with the Adali
Stevenson show.

Goldenson Nixed On Interim V's Financing Plan Washington, Nov. 14.

Washington, Nov. 14.
The Federal Communications
Commission Monday (13) turned
thumbs down on Leonard Goldenson's suggestion that his web, ABC,
act as creditor in financing interimoperation of a third VHF station
for Syracuse, Rochester and Grand
Rapids.

rapids.
"Such financial aid," FCC said in a letter to Goldenson, "would tend to be destructive of the desired arms-length posture which should exist between an interim grant and ABC in the negotiations for terms of affiliation."

Five Commissioners directed

Five Commissioners directed that the letter be sent. Commissioner Robert T. Bartley abstained, and Chairman Newton Minow was absent from the meeting.

absent from the meeting.

The Commission majority agreed with Goldenson that "the public interest would be clearly served" by an interim grant immediately in all three cities while FCC goes through the time taking process of determining which of the numerous competing applicants will be given a regular permit in each place.

FCC said it would be best, of FCC said it would be best, of course, if all the applicants shared the interim grant. But FCC emphasized that it has "clear authorization, even when some of the applicants refuse to participate in a stopgap joint operation designed to get, service on the air now. "Participation," FCC said of the interim arrangement, "should not be mandatory for all applicants,"

Steve Allen Satire On 'Ben Casey' Uptempos Unhappiness With ABC

Friction between Steve Allen and the ABC-TV network came to the surface this week in a claim by Allen that ABC-TV execs were attempting to censor a satirical sequence on his show tonight (Wed.). ABC execs flatly denied the charge, stating that they had originally announced a couple of weeks ago that Allen was doing a sketch titled "Dr. Ben Dedicated" which was a takeoff on ABC-TV's wnich was a takeoft on ABC-TV's own click series, "Dr. Ben Casey." An ABC statement said the network "has made no attempt to censor or in any way to change the program."

program."

Flareup, however, is believed to reflect a growing unhappiness on both sides over the poor ratings that Allen's show have been collecting. High initial hopes for the Allen show have now given way to a virtual conviction that it won't be on the network next season.

By HERM SCHOENFELD

Audience participation and game shows, which are blanketing day-time network television this sec-son, are now hitting with strong impact in the nighttime schedules as well and, if previous follow-the leader patterns hold up, there's going to be a resurgence of such shows in prime times next year.

going to be a resurgence of such shows in prime times next year. Currently, each of the four nighttime aud participation of game shows in the Goodson-Todman stable lead in their time periods in the Neilson ratings. This quariet, all longrunning shows with a longevity ranging from five to 12 years, are "To Tell The Truth" (CBS). "I've Got A Secret" (CBS). "The Price Is Right" (NBC) and "What's My Line" (CBS). A fifth nighttime Goodson-Todman show, "Password." now on CBS-TV daytime, will probably go nighttime on the web early next year. Goodson-Todman, the unchallenged leaders in this packaging growe, now have their trademark on 29 half-hours a week on the various webs, a programming figure no one else approaches.

Mark Goodson, G-T topper in association with Bill Todman, said his firm has been feeling the current in favor of game shows since last June from network exees and advertisers. Latter expressed concern, since justified, that many of the film shows to which they were committed were emasculated in the retailoring to the new FCC attitude towards violence.

Despite heightened interest in the game shows, Goodson did not

attitude towards violence.

Despite heightened interest in the game shows, Goodson did not anticipate a flooding of the programming schedules next season with such product, as occurred right before the scandals broke over the quiz shows a few years ago. Goodson pointed out that it was at least as difficult to devise a game show with mass appeal as any other kind of stanza. The byways of television are littered with people who thought it was duck soup to create a game show and currently there are only a couple of survivors in this field.

Goodson theorized that the success of the game shows at night

Goodson theorized that the success of the game shows at night could be traced to the fact they are providing the humor and the drama of actual life which the film shows are not. Game shows, he said, set the stage for ad libs and surprising wit which breaks up audiences even more thoroughly than prepared comedy.

Audience Participation
In any case, Goodson said tele-

pared comedy.

Audience Participation
In any case, Goodson said television is at its best when it does "actualities," either in the straight documentary form or in the game shows where the actuality has been transformed for entertainment purposes. Whereas the scandal-killed quiz shows only "flagellated the public with the same nerve ending of bigger money prizes and were on their way out in any case." Goodson said genuine audience participation shows must have varied and complex appeal to a di-

Deborah Kerr's 90-Min. Special

London, Nov. 14.

American Broadcasting Co. is to produce two tv specials in London this month—addition for the hour long Bing Crosby starrer, there will be a 90-minute special with Deborah Kerr. Both programs will have British guestars.

The Crosby special is one of the yearly four he does for ABC while the Kerr show—her first for tv—is so far unsponsored. Neither program can be sold to commercial tv stations here because of the current Equity strike. ABC obtained special permission from Equity to tape these shows on the under-tanding that would not be offered to the indies.

Washington, Nov. 14.
The U.S. broadcasting industry raked in a cool \$1.866.300,000 in revenues during recession-year 1660—a bullish 8.3% jump over 1860—a bullish 8.3° jump over 1959. Combined radio and television profits vaulted 9.6° to \$290.000,000 last year.

\$290,000,000 last year.

The final broadcast financial figures were talled up as Federal Communications Commission released its compilation of profiless data for AM and FM outlets. FCC's 1960 television financial rundown, showing a 9% increase in revenues to \$1.268.600,000. was made public last August.

made public last August.

The radio industry collectively enjoyed a 6.7% hike in revenues last year to \$597,700,000. With expenses totaling \$551,800,000, radio wound up with a \$45,900,000 profit—8.3% above 1959.

Broken down into profit group-(Continued on page 38)

CBS' % Stake In Trinidad TV

CBS, increasing its foreign holdings, has obtained an interest in a tv station to be constructed in Trindad, British West Indies.

Participating with CBS in ownership of the new station will be

Sol Saks

has written an amusing piece on the status symbol in TV

Who Says Geshundeit To Who?

another bright Feature in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Washington, Nov. 14.

These are the biggest AM-FM metropolitan areas, according to Federal Communications Commission 1960 financial compilation. Commission listed the following radio markets as garnering upwards of \$1.000.000 last year in revenues time, talent and program sales less commissions! Broadcast Income (profit before Federal income (profit before Federal income tax) are also listed.

Akron, four stations, \$1.893.863 revenue, \$516.906 income: Albany-Schenectady-Troy, nine stations, \$2.456,764 revenue, \$110.429 loss; Albuquerque, nine stations, \$1,314.095 revenue, \$15.755 income; Allentown-Bethlehem-Easton, eight stations, \$1.523.429 revenue, \$159.000 income: Atlanta, 18 stations,

last year to \$597,700,000. With expenses to totalling \$551,800,000 profit—8.3° \(\triangle \text{ to be eyes to totalling \$551,800,000 profit—8.3° \(\triangle \text{ to be eyes to the red of the works, counting their 19 o&o's, shared in the upbeat, but only to the extent of cutting their loss figures. Revenues for the radio webs rose from \$60,400,000 in 1959 to \$63,000,000 last year —4.45° \(\triangle \text{ this.} \) The collective loss for the networks in 1960 was reported at \$3,000,000 as against \$4,500,000 the year before. Revenue figures are comprised of time, talent and program sales less commissions. Profits are before Federal income tax.

Sale of network radio time declined by 1.7° last year, \$35,000.

Ono. This was offset by a 7.4° \(\triangle \text{ to be of the this point of the point of the point of the point of the point of \$202,100,000. Station sales to \$202,100,000. Station sales less commissions. Broadcast income tax) are also listed the following radio markets as garnering upwards of \$1,000,000 last year in revenues and profits \$326,000 to the year in the red. The indie FM outlets those not operated with an AM licensee' remained in frail shape with 77.1° or 168 in the hole last year.

For the 2,303 AM stations making a profit in 1960 out of 3.381 with operated for the full year, the median profit of \$10,300.

There were 1,078 AM losers last \$10,800 by FCC. i.e. half of the money-makers were above and half below this figure. In 1959, Money the proper search of the proper search of the proper search of the

mingham. 12 stations, \$2.261.206 revenues, \$101.712 loss; Boston 17 stations, \$9.479.931 revenue, \$1,755,647 income: Buffalo. 11 stations, \$4.408.651 revenue, \$235,237 income; Canton. five stations, \$1.031.411 revenue, \$116.686 income: Cedar Rapids, three stations, \$1.380,609 revenue. \$186.853 income: Charlotte, seven stations, \$1.589.900 revenue, \$103.281 loss. Also: Chattanooga, eight stations, \$1.323.402 revenue; \$43.699 income; Chicago, 25 stations, \$23.506.395 revenue, \$7.371.017 income; Cincinaati, eight stations, \$5.294.661 revenue, \$1.231.944 income: Cleveland, nine stations, \$6.750,526 revenue, \$1,954.684 income; Columbus, six stations, \$3.246.782 rvenue, \$475.324 income; Callas, 12 stations, \$4.355.397 revenue, \$188.707 income: Dayton, five stations, \$1.284.782 rvenue, \$475.324 income; \$1.284.010, \$4.355.397 revenue, \$1.88.707 income: Dayton, five stations, \$6.255.294.010, \$1.200.010 240.782 rvenue, \$475,324 income; Dallas, 12 stations, \$4.355,397 revenue, \$188,707 income: Dayton, five stations, \$2.575,318 revenue, \$612,-236 income; Denver, 17 stations, \$4.032,153 revenue, \$171,002 income: Des Moines, six stations, \$2,-290,866 revenue, \$84.993 loss; Detroit, 11 stations, \$10,828,933 revenue, \$3,077,345 income; Duluth-Superior, eight stations, \$1.055,594 revenue, \$24,117 income; El Paso, seven stations, \$1,032,523 revenue, \$100,837 income; Fint, Mich, six stations, \$1,224.627 revenue, \$4.364 loss; Fort Wayne, four stations, \$1,602,243 revenue, \$367.163 income: Fort Worth, seven stations, \$2,237,861 revenue, \$33.967 income.

Participating with CBS in ownership of the new station will be Rediffusion (West Indies) Lid., an affiliate of Associated Rediffusion of England; government of Trinidad and Tobago; and Scottish Television, Ltd., of which Roy H. Thomson is principal owner. Thomson owns newspapers in Canada, England, Scotland, Trinidad, and radio stations in Canada and Trinidad. New ty facility will be the first in Trinidad, an island with a population of 826,000. CBS engineers now are in Trinidad conducting a survey prior to construction.

Company currently is associated with local interests in ty production companies in Argentina and Peru, and has an agreement with RA1 of Italy. Negotiations are under way for possibile CBS equity participations in ty-stations in several other countries.

'Everglades' Sales

More sales have been registered on Ziv-UA's "Everglades" skein. Falstaff bought the series for KOMU, Columbia-Jefferson City, Mo.; Summers-Hermann, Ford dealer, WLKY, Louisville; and Ford Ideal Laundy & Dry Cleaning, WDAF, Kansas City.
Station sales include WJS, Winston-Salem; and KVIQ, Eureka, Cal.

Danziger's New **Lionheart' Series**

London, Nov. 14.
Edward J. Danziger is planning to leave London for New York before the end of the month to complete a deal for his latest vidple series "Richard the Lionheart," which is currently being completed at the New Elstree Studios. The series is due to open under the Associated-Rediffusion banner on the British commercial network within the next week or two.

Danziger, who with his brother

charts and articles.

City-by-City

Corecard On

Radio's Income

Washington, Nov. 14.

ese are the biggest AM-FM popolitan areas, according to

ture every year or two.

In Britain, the Danziger brothers were among the pioneers in vidpic production long before commercial tw was considered a possibility, and among other firsts they claim the credit for having put a satellite into orbit a year before the Russians with their feature "Satellite in the Sky" for Warner Bros., and to have made one of the first British horror pix, "Devil Girl from Mars," almost 10 years ago.

Before they came to Britain, the Danzigers operated a dubbing studio in the U.S. way back in 1945, were one of the first producers to make a film in New York on natural locations and had Henry Fonda. Marlene Dietrich and John Garfield play surprise walk-on bits in "Jigsaw" in 1947. They were also the first producers to make a film wholly on location in Spain in 1949, when they filmed "Babes in Bagdad" with Paulette Goddard and Gypsy Rose Lee. It was in Spain, too, that they started the color labs in Madrid now run by Dannielle Aragonez.

ZIV-UA AND UAA IN CONSOLIDATION

IN CONSOLIDATION

Ziv-UA and United Artists Associated, both wholly-owned subsides of United Artists, now have their print and booking departments in Cincinnati.

Consolidation move will not affect the sales force of the respective organizations. UAA, which distributes features and cartoons, will retain its sales force. Same holds true of Ziv-UA. Rumors of consolidation of sales forces were discounted by company execs.

Move of UAA, which encompasses the company's IBM record-keeping department, to Cincinnati was described to be in the interests of greater efficiency. Economies resulting from the consolidation was another factor.

Comedy Capers' 2-Reelers Yenned by Adults, Too

The Anemic West

The West — California in particular — appears to have more than its share of AM-FM metropolitan markets in anemic shape.

Many Western area stations showed a collective deficit in their 1960 operations, according to FCC final tabulation of financial data from radio stations.

operations, according to FCC man tabulation of mancial data from radio stations.

The same general pattern was also evident in FCC's previously released television financial report, although in the case of tv there was an even greater concentration of losing markets West of the Mississippi.

Bright spot in the Western radio picture was the L.A.-Long Beach Market where 30 stations during 1960 made a total \$3.154,931 profit (before Federal income taxes) as against \$3.074,737 garnered by 29 stations the year before,

But San Francisco-Oakland radio stations, 18 of them, collectively registered the biggest loss listed for any single market—\$341,138 on the minus side. In 1959, the same number of stations managed to eke out a total \$32,759 profit.

Desilu's Hat in Syndication Ring, For Own Product and Other Indies

Louis Derman

whimsically envisions a Summit meeting of the world's best wits to (humorously) help end the cold wer with thoir hot one-liners in a whimsy titled

It Was-Laugh Or Perish

another bright Feature in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Gross Income. Net Hit New Levels In **SG Annual Report**

Screen Gems hit a total income of \$55.821,052 in its last fiscal year, ending July 1, 1961. The net income was \$2,665.371 or \$1.05 per share on the 2,538,400 shares of outstanding common stock. Both figures represent new highs for Screen Gems, which lately became independent of Columbia Pictures.

independent of Columbia Pictures. The new gross income high of nearly \$56,000,000 compares to the \$41,690,402 run up by SG the year before. Company's latest net working capital was \$8,260,280, down nearly \$800,000 from the year ending June 25,1960. But capital and retained earnings this last time were \$9,705,151 in contrast to the former \$6,382,280. Information was contained in the SG annual report issued last week. SG reported that it now has a

SG annual report issued last week.

SG reported that it now has a larger sales backlog than at any other time in its history. Contractual commitments in ty at the end of the 1961 fiscal year (for programs to be delivered in '62) hit \$21.800,000. There were only \$17,400,000 in advance commitments the previous time around.

WPIX'S MARATHON XMAS KIDVID SPREAD

New York Daily News Indie WPIX has scheduled a six-hour kid. special for Christmas day.

Titled "Christmas Party." the marathon kidvid spread will run from 10 am. till 4 p.m. with Ward Baking (Grey Advertising) and Bosco (Donahue & Coe) spliting the tah.

Bosco (Donahue & Coe) spliting the tab.

In Christmas setting, station's several kidvid emcees will conduct the various segments. It's the third year the station has preempted regular programming for the tot spread.

Schilling Retires

Kansas Citt, Nov. 14.
Radio-tv exec John T. Schilling flicked the switch on his active career yesterday after 47 years in broadcasting. He retires from his position as v.p. of KMBC-AM-TV, but will continue in an advisory capacity with Metropolitan Broadcasting, the new owners.

Desilu Productions Desilu Productions has thrown its hat into the syndication ring, announcing the formation of a subsidiary called Desilu Sales, Inc., to distribute its backlog of product both in domestic and for-eign markets.

eign markets.
Richard W. Dinsmore, former western sales manager for Screen Gems, was named v.p. and general manager of Desilu Sales, with Desilu Arnaz as president. Arnaz also is prexy of parent company Desilu Productions.

It was extract that Desilu Productions.

Productions.

It was stated that Desilu Sales also will be equqipped to handle sales and syndication for other indie producers and owners of series, feature films and animated

Desilu shows immediately avail-Desilu shows immediately avaflable for foreign and domestic syndication include "Desilu Playhouse," "Ann Sothern Show," "The Texan," "Guestward Ho," "Those Whiting Girls," "Harrigan and Son," the original two-part, two hour version of "The Untouchables" and the two-part, two part, two

Corp."
The full inventory of "The Untouchables" has been cleared for immediate foreign distribution. Also currently in negotiation are future distribution plans for 14 episodes of the "Lucille Ball-Desi Arnaz Show" originally telecast on CBS-TV.

Arnaz stated that the formation

CRS-TV.

Arnaz stated that the formation of Desilu's filmed inventory is in no way connected with the studio's recent arrangement with General Artists Corp. for national network sales of new programming.

In an optimistic accompanying statement Arnaz commented: "We have studied the distribution-syndication situations for more than a year and it is our firm opinion that the market potential is now greater than it has been for many years. The increasing demand for programming in the second-rua markets now offers excellent opportunity for increased revenue."

WBKB Folk Music Special as Pilot

Chicago, Nov 14.

Chicago, Nov 14.

Kitchens of Sara Lee will sponsor an hourlong folk music special on WBKB next month, which is to be a pilot for a proposed network series, pending any takers. Jim McGinn, Frank Fried and Bill Friedkin are partnered in the ownership of the property.

The local spec, which is to be aired Dec. 6, will feature the Weavers, Josh White, Chad Mitchell. Trio, Kathleen O'Grady and the Second City Players. It was taped live on the campus of the Univ. of Chicago.

Conley as ABC-TV Veep On Nat'l Station Sales

James Conley has joined ABC-TV National Station Sales as viceprexy and general manager, re-placing Edwin T. Jamesom, who resigned. National Station Sales, which represents ABC's o&o's for placing Edwin T. Jamesom, who resigned. National Station Sales, which represents ABC's o&o's for spot business was launched a few months ago.

Conley comes to ABC from WCAU-TV, Philadelphia, where he had been general sales manager since 1958.

PRE-48'S: \$67,500,000 UNTAPPED

Majors Release 600 Post-'48s

Tally on post-48s made available to ty by the majors in the relatively recent past numbers close to 600 pix. Largest number of post-48s is being marketed by Columbia subsid Screen Gems, which has 210 Columbia post-48s and another package of about

which has 210 Columbia post-48s and another pacaage of 50 post-48 action pix.

Others in the post-48 roll are Warner Bros., which sold off 120 titles, and 20th-Fox, which released 140 pix of more recent vintage. Metro has a small post-48 package and ditto United Artists, which releases through United Artists. Associated.

Holdouts in the post-48 race include Paramount Pictures and Universal-International, among the majors.

A New FCC Wrinkle: Renewal Of Station License on 15-Month Basis

Washington, Nov. 14.
Giving a new twist to the shortterm renewal weapon, Federal
Communications Commission is trying 15 and 18 month renewals out for size.

Departing from its past practice of one-year renewals for suspected errant outlets (three years is the regular term, FCC gave WBRO, Waynesboo, Ga., a 15-month lease on life and a reprimanding letter. WSME, Sanford, Me., got an 18month renewal and a scolding mis-

sive.

The Georgia station was told that it had failed to carry any programs at all in the categories of education, discussion and talk as promised. This dereliction, the FCC wrote, "falls short of the degree of responsibility which the Commission has a right to expect of its licensees." FCC did take note of efforts by WBRO to make amends, WSME was told about the same thing.

amends. WSME was told about the same thing.

In the case of both outlets, FCC underscored fact they were the sole AMers in their communities. Commissioners Rosel Hyde and T. A. M. Craven voted for the limited renewals but against the letters.

Iron Curtain Sales On 'Silents Please'

London, Nov. 14.

Fremantle International has made its first major penetration behind the iron curtain. The deal was closed earlier in the month by Angela Cuthbertson, managing director of Talbot Television, which is the British company that has the United Kingdom and European representation for Fremantle, Miss Cuthbertson, who claims to be the only international femme ty sales executive in the world and the youngest television sales woman, has just completed a swing through Europe, which included first time visits to Prague and Belgrade.

first time visits to Prague and per-grade.

In Prague, Miss Cuthbertson made a deal with the state tv net-work for a series of 26 "Silents Please" featurets, which will be delivered in groups of six. Pay-ment is being made in dollars.

Negotiations are now being con-cluded for the same series to be sold to the Yugoslavs, and that will means that "Silents Please" will have been sold to every territory in Europe excepting the U.K.

In Europe excepting the U.K. In Germany Miss Cuthbertson is making a deal for "Terrible Ten," the first Australian children's drama series, which has already been sold to three British commercial tele stations.

Wolper Expands

Wolper Expands
Hollywood, Nov. 14.
Another office building, adjacent to Wolper Productions recently-acquired building, has been taken over by David L. Wolper to house additional staffers. Leasing of still another building is planned next month by the expanding firm. Sound facilities for making documentaries also have been expanded at Wolper Productions, which this week installed \$50,000 worth of new equipment.

Agent-Turned-Producer

James J. Geller

has an interesting commentary on the wasteland in his treatise

Comes The Revolution

another important Editorial Feature in the apcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

KFWB & AFTRA Sign Pact After 123-Day Strike

Hollywood. Nov. 14.

American Federation of Television and Radio Artists (AFTRA) ended its 123-day strike against KFWB last Saturday (11 by inking a three-year pact with the L.A.

station.

A joint state, and by Robert Purcell, prexy et Crowell-Collier, owner of the station, and Claude McCue, local AFTAR exce secretary, asserted that "complete acord on all issues" was resoluted. Strike action had generated considerable aerimony between two sides.

siderable acrimony between two sides.

One of the interesting aspects of the settlement is the fact three KFWB execs, who were expelled by the talent union and fined \$5.000 each last Aug. 3 for 'strike breaking' 'activity, are enabled to continue with the station. A union spokesman explained that the three are no longer AFTRA members, hence not covered by the new pact. All three will retain their station duties, according to Purcell.

Terms of the new pact includes base wages for staff announcers for the first year, as of next May 1, of \$187.50, escalating to \$197.50 the second year and \$205 the third. Union originally had sought \$200 as first year base ray, but later reduced its demand to \$195.

Peter Gunn.' Now OF Syndie Entry, Repacted By Same Affil Stations

Those off-web syndie series are getting an encore in many markets around the country; that is, being repurchased by the stations that carried the network original. Case in point is cited by Official Films, which reports that "Peter Gunn," which ended a three-year network run last Sept. 25, is making a return in close to 30 markets now, or about two-thirds of the

Ing a return in close to now, or about two-thirds of the total sales.

Among the ABC-TV and NBC-TV affiliates that are reordering the show are KGO, San Francisco; KYW, Cleveland; WXEX, Richmond; KTVI, St. Louis; KMBC, Kansas City; WFBM, Indianapolls; KPRC, Houston; KCPX, Salt Lake City; WSM, Nashville; KGUN, Tucson; and others.

ON RELICENSING

The pre-48 vaultees of the majors command their own glamor on tr, as the pix-to-tv biz dresses up with fresher product. Glamor of the oldies lies in a \$67,500,000 price tag, the estimated revenue potential yet to be earned by the pre-48s of the majors.

pre-48s of the majors.

The estimate is made as more and more distribs are relicensing their pre-48s to tv stations throughout the country. It is confined to the oldies of the major companies, Metro, Paramount, Warner Brothers, 20th-Fox, Universal, Columbia Pictures and RKO Pictures.

Pictures and RKO Pictures.

Amount of residual values in libraries varies with the strength of the product and the deals initially made. Apparently, coming around for a second time, after pix were sold on a seven-year licensing period, with unlimited runs, dilutes the residual values compared to a two-year deal, with strict limitations on runs. The other vital factor, in estimating the potential of return deals, is the strength of the library. Pix in some libraries hold up better than in others and as time goes on more and more post-48 titles will be added to the ty pool, sharpening the struggle of survival for the oldies.

There are some general rules of

oddies.

There are some general rules of thumb, though, which distribs have for estimating the relicensing potential of pix. Most libraries, distribs figure, will have to retire about 40% of their product. Those real oldies, with faded stars and out of style themes and stories, just won't be able to keep their heads up in the sales and rating race. The estimate of 40% is even greater on some libraries.

Some distribs with better prod-

greater on some libraries.
Some distribs with better product feel that after the weakies are taken out of their particular library, the remaining pix will be able to gross from 50% to 75% of their original fees. That's the target, How realistic the 50% to 75% goal for the better oldies is remains to be seen, in the face of challenges of that estimate from other distribs who point to the growing number of post-48 pix being drawn into the market.

For the first time out it's esti-

being drawn into the market.

For the first time out, it's estimated that the major pre-48 libraries have grossed in the neighborhood of \$270.000,000. Libraries, as noted previously, encompass Metro, Paramount, Warners, 20th-Fox, RKO, UniversalInternational and Columbia.

International and Columbia.

After the weakies are taken out of the libraries, and in toto the weakies are in the hundreds, it's roughly estimated that the residual value of the oldies will run in the neighborhood of 25%, the percentage, encompassing the entire field of the majors. That 25% estimate is figured against the \$270,-000,000 grossed the initial time around, resulting in the estimated residual price tage of \$67,500,000, glamorous numbers in anybody's books. books.

Reports on the current pix-to-ty (Continued on page 42)

WOR-TV's Twist Segs

RKO General's New York outlet WOR-TV will be top-ping one kind of a grind with another by the end of the

another by the end of the week.

"Million Dollar Movie." the nightly feature film grind, will be followed by The Twist, new grind dance that has the nation swinging from the hips.

The Twist, in fact, will be featured throughout the day via a series of three five-minute shorties and nine one-minute lessons vidtaped in WOR's studio with rær twister Chubby Checker. Beginning Friday (17), the minutes will be slotted every hour on the hour from 9 a.m. till 6 p.m. The five-minute segs will be slotted at 10:55 am. 4:55 p.m. and directly following the final showing of "Million Dollar Movie," at about midnight.

DISTRIBS' DEALS In Cleve. (As Elsewhere) the Big Station Rivalry Is Surpassed By Newspapers' TV Magazine Battle

Sam Kurtzman

details the travail of turning 49 (not 39!, a la Jack Benny), in a humorous treatise

> The Birthday -The Big One

another bright Feature In the upcoming

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Plus other statistical and data-filled charts and articles.

Danny Kaye Pic's 60-City Deal For \$3.000.000 Nixed

It's no turkey, but one of video's visionary schemers sure had Thanksgiving plans for it.

Thanksgiving plans for it.

The two-hour feature film, "Hans
Christian Andersen." out of the
Sam Goldwyn bundle that's never
been released to tv and starring
Danny Kaye, was being offered as
a unique holiday spread by Matty

a unique holiday spread by Matty Fox.

Fox was offering the picture on stations in the top 60 markets to be slotted four consecutive nights, beginning Thanksgiving Day, around 6 p.m. on most outlets. Price to a single sponsor, who would get 48 commercials, was between \$3.000.000 and \$4.000.000. With the package came a promise of about \$500.000 in national magazine advertising.

While most potential buyers saw the run as pulling possibly one of the biggest audiences in ty history, they still felt the price was too high. Undaunted, Fox counter-offered the picture and time free in exchange for several million dollars worth of sponsor product. But advertisers figured the giant barter deal would bötch distribution channels.

How did Fox get hold of "Hans?"

channels.

How did Fox get hold of "Hans?" His only comment was, "I don't own it now, and I never owned it." Nevertheless, a printed promotion piece made the Madison Ave. buying circuit.

Although the deal fell through for the Thanksgiving holiday, it's said to be still in the offing, but at substantially reduced tab.

Craig Stevens Set For ATV's 'Man of World'; \$3,000,000 Series

Hollywood. Nov. 14.
Craig Stevens, who had played
Peter Gunn, in the series by the
same title, has been lined up by
Associated TeleVision, of Britain,
to star in a one-hour vidfilm series,
tentatively titled "Man of the
World."

World."

ATV has committed \$3,000,000 for the series of one hour drama adventures, to be shot at various locations throughout the world. Shooting starts Dec. 22 in the south of France and Greece so that the first episode in the series can be ready for the upcoming selling season.

season.
Michael Nidorf, board chairman of Independent Television Corp., and Leslie Harris. ATV film head, negotiated for ATV and Eddie Dukoff, Stevens personal manager acted for the star. ITC is a wholly owned subsid of ATV. Stevens and Harris are slated to hold confabs in London on production plans.

Cleveland, Nov. 14.

The real area of tv competition here is not among the three stations, where it properly belongs, but between the town's two newspapers. And it's over which one has the best tv program ma_azine. Isituation is symptomatic of what's happening in a number of other cities as well.—Editor's Note.)

The competition started two

cities as well.—Editor's Note.]

The competition started two months ago and is getting hotter if anything. Before then, both the Plain Dealer and the Press & News published a full tabloid size Saturday section containing considerable tv-radio space.

But around Sept. 1 the Plain Dealer announced it was surinking its tab as of Sept. 16 to half-tab 7x10 size, printed in rotogravure instead of letterpress, and devoted almost entirely to tv.

The Press & News reacted

almost entirely to tv.

The Press & News reacted quickly, promising a 5x7-inch format magazine similar to the high-ly-successful Cleveland edition of TV Guide. And the Press beat the PD to the punch by promising the first issue of its little wonder Sept. 9, a full week ahead of the competition, and appearing Friday each week thenceforth, a day ahead of the PD's announced Saturday publication date.

The fur flew, and tv, which both

leo's The fur flew, and tv, which both newspapers always considered a had directly competing medium for the ad bucks, benefitted out of hand

ad bucks, benefitted out of hand.

Promotional battles between newspapers are nothing new, but the one here is odd because it is the first instance of hot competition in some years between PD and Press. It is the common thing for the heads of both papers to lunch together at the dim, august and fortress-like Union Club, there to agree on such little items as simultaneously raising the price of papers, agreeing not to hire each other's reporters, and adopting a common party line of action in the face of union difficulties.

This laissez faire policy regard-

ing a common party me of action in the face of union difficulties.

This laissez faire policy regarding newspaper competition climaxed in January of last year when The Forest City Publishing Co. PD publisher, sold its afternoon paper, The News, to the Scripps-Howard-owned Press. In effect it folded a losing operation and S-H is believed to have picked up the severance pay tab and paid little else for having its competion removed.

Since then the status quo has not been broken until the Battle of the TV Mazazines becan to rage. "Both are claiming they have the best tv mags in the universe," wrote Press Reporter Al Ostrow in the Page One Ball Book. And they are,

in the Page One Ball Book. And
they are.

"All the day's tv listings on one
page." boomed the PD in Page I
promo blasts.

"A handy size. Big, easy to read
type," intoned the Press just as
blatantly.

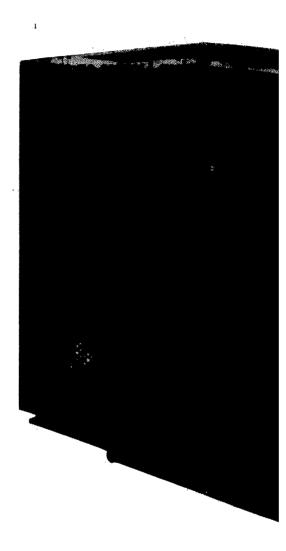
The tv tab fight threatened at
times to push the Berlin crises
(Continued on page 35)

NBC Angola Show Into 16 Countries

NBC-TV's 'White Paper' on Angola is the first one-shot pub-affairs stanza sold by the network's international division in so many countres. There were 16 nations, in all, which bought the hour tele-vlm that was shown originally here.

vim that was shown originally here.

It's understood that Italy, one of the nation's buying the Angola program, paid the highest price yet for a single pubaffairs stanza; figure is believed to be \$1,000. Other buyers were Switzerland, England (BBC, Holland, Belgium, France, West Germany, Sweden, Austria, Denmark, Norway, Finland, Japan, Australia, the Philippenes and Hong Kong.



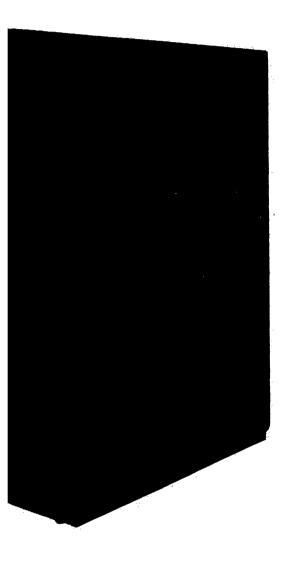
In counting the house last week, this machine

It's the Nielsen Audimeter,† of course, electronic recorder of television tuning.

In thus demonstrating, the first week after the Time Change, that there are more good times (by half-hours) to be had on ABC, the *Audimeter* checked off this array of comedy, action-ad-

venture and dramatic shows as being responsible:
Cheyenne, Ben Casey, Rifleman, Hawaiian Eye,
Naked City, Ozzie & Harriet, Donna Reed, Real
McCoys, My Three Sons, Flintstones, 77 Sunses
Strip, Target: The Corruptors, Lawrence Welk.
One of the shows—Naked City—had the

X



counted most half-hour firsts for ABC-TV.*

further distinction of winning the largest share of audience (46.6%) of any program in the Report.

As we're understandably fond of pointing out, all this measuring took place where it counts most... in the competitive markets where

the Viewers can view all 3 network offerings and choose accordingly. And so chose.

ABC Television

Drackett Parlays a Moderate TV **Budget Into Big Nielsen Exposure** -On Other Madison Ave. Fronts

Drackett Co., Cincinnati Drano, Twinkle cleansers), Windex and has had a lot of luck with moderate rudget in its ty buys, figures the ad manager company's Butherford.

Via Young & Rubicam, the company broke into television with "Wagon Train." Next stop was ABC-TV's "Maverick." That was dropped the season viewers stamreded to other channels.

Picked up instead, and continuing this season, were CBS-TV's 'Rawhide' and "Perry Mason," both still tops in their time slots.

both still tops in their time slots. Y&R's pickup on "Perry Mason" vis swift Colvate, without ever neutying Ted Bates dropped its participation in the show one afterneon. Word spread down Madison Ave, like a prairie fire, and agencies were vying for the luy smultaneous with notifying Gients of the availability. Y&R got ever the transom first with the Drackett loot.

When Kalser Industries Hopey

Drackett loot.

When Kaiser Industries Henry Kaiser got wind of Drackett's dropping "Maverick," his show, he called Y&R, his agency also, from Hawaii to find out why, it was about the time the nude party stated hit "Perry Mason" cast acenher, and Kaiser's comment vas, "Maybe they should title that one "Rawhide" too, or words to that effect.

The scandal, incidentally, breaght Drackett scores of angry letters, says Rutherford, even though the company's commercials teature product names and not the firm logo.

Do the written threats have perceptable affect on sales? Not a bit, says the ad manager.

The letters are always answered, however, and that can be a problem. Current blurbs teature a cartoon character in a strictly comedy routine on a patriotic theme. The blurbs have prompted a lot of mail. Half of it lauds the firm for its patriotism. The other half raves that the spots are a disservice to God and country. There's none so far that would indicate the vox poppers get the comedy point.

Drackett's afternoon soap opera

poppers get the comedy point.

Drackett's afternoon soap opera
participations also reap a mail return with some puzzlers. How do
you answer the criticism that
sorp drama mother is showing too
much love for an adopted daughter? Or, Rutherford wants to know,
hew do you answer queries on hew do you answer queries on storylines when you don't have the time or really the inclination) to watch your own mellers?

Togetherness Sometimes
WPIX-TV's weather girl Gloria
Okon manages to hustle a lot of
tv commercial work on the side,
but strictly boycotts Benton &

Reason is not a simple one by industry standards: her husband works the Tea Okon is one of the agenc's four commercial supervisors.

Not that she's satisfied with her current chores as weather girl, spokesy omen for Arnold Bread on and off the weather showl and voice work on the current West-clox radio blurbs. She has eyes for a return to straight programming and last week warmed up her pipes with a couple of numbers on Jack Sterling's WCBS morning show. Shortiy after the Okon's arrival in New York from Pittsburgh, she landed a job in Ray Bolger's network show, "Washington Square," which ran the '56-'57 season. In the rext two years she did commercials for Pledge, Ivory Soap, Sealtest, Crisco, U.S. Steel and others, including some for Benton & Bowles when husband was an adman elsewhere. Not that she's satisfied with her man elsewhere

and eisewhere.

All of which is not bad for a Pittsburgh chick who started out teaching school and who came to New York reluctantly under urgings of a restless husband.

amateur hour WDTV). And that, say the Okons, was well above par for a town where latent show biz talents by the droves have traditionally left unrecognized.

Method on Madison Ave.
The Off-Madison Ave. Players, group of Benton & Bowles staffers, including account supervisors. copywriters, tv producers, mail roomers, auditors etc., will give two performances of "The Caine Mutiny Court Martial" at Finch College Theatre. Nov. 16 and 17.
Project was started by Rosalie Walton and Sheldon Platt of the tv production department. Show proceeds will go to The Lighthouse. Plans are for two productions a year with a different charity benefitting each time.

Boycott Weapon

few days earlier, an NLRB trial examiner found the union guilty of secondary boycott in the same

Again, in the case of WCKY, Cincinnati radio station struck a few years ago by the American Federation of TV & Radio Artists, the NLRB voted three-two to dismiss a complaint that the union had also violated the secondary boycott conditions of the NLRB Act. This was a riversal of a four one vote by the old NLRB vote, which itself had reversed a trial examiner who found in favor of AFTFA.

presently against AFTRA in a strike against KXTV. Sacramento. Union was banned from spreading leaflets to consumers against the purchase of products being advertised on the California station.

Radio-TV Execs Join With Newsmen To Toss Nehru a Party

The Radio & Television Executives Society, the Overseas Press Club and the United Nations Correspondents Assn. teamed up for a "troika" last Friday 100 and gave Indian Prime Minister Jawaharlal Nehru a "birthday party." Nehru received what he called a "mighty cake," and gave his 1.500-man audience at the Waldorf-Astoria an im portant speech.

The RTES, etc., coup was along the lines of the more usual head-of-state speeches given before the "National Press Club in Washington but it was the first time the jour-nalistic media of N.Y. had a chance at something so august.

nalistic media of N.Y. had a chance at something so august.

The dais, with 36 persons, read like the top pages of international Who's Who?" Nehru was joined by, among others. David Sarnoff, RCA chairman; Robert Kintner, NBC prexy; Merle Jones, CBS-TV stations topper; Don Coyle, ABC International boss; key publishing people Dorothy Schiff 'Posth, Amory Bradford '(Times), Gardner Cowles '(Look & Cowles), and Frank Stazzel (Associated Press); admen Norman Strouse (J. Walter Thompson). Dec Culligan '(McCann-Erickson and also head of RTES), and Marion Harper Jr. 'head of McCann). Then, in the political husiress sphere, there was Dr. Raloh Bunche, Kenneth Galbraith, V. K. Krishna-Menon, C. S. Jha, S. K. Roy, James A. Farley, Stanley Woodward and Adai Stevenson.

RTES prexy Culligan's boys forced with prexy Lohn. Liter's

RTES prexy Culligan's boys joined with prexy John Luter's Overseas Press Club and prexy Stanlev Burke's UN journalists to make it easier to snare Nehru. With Culligan doing the hosting, it was a three-tier, multi-colored birthday

nedy, he informed Nehru that the ing U.S. was forming an Education ree Consortium among the top enal gineering, teaching and research to, unbresties to help "to develop the ing Indian Institute of Technology." the "Consider this" said Galbraith to er-Nehru, "a small souvenier of your ivisit."

With the Station Reps

TvAR. Westinghouse reppery, stumbling block to advertisers conhas memoed staff and stations on a sidering regional campaigns.

The memo charts Life and TvAR stations readership and audience, and also tv's reach in all the other markets compared to Life circula-

television.

Memo says that Life will start selling, space to advertisers in 29 marketing areas '26 in the U. S.) on January 5, 1962. Life claims, as set forth in TvAR's FYI are that the buys will put pressure on areas where sales are week; it's a good chance to test a new product or copy approach; effective seasonal promotions; extra backing where sales are strong: handy for regionstance are strong; handy for regionseles are strong; handy for regionseles. al promotions; extra backing where sales are strong; handy for region-al brands; good for special promo-tions to meet local competition; good for market-by-market expan-sion plans. All. of course, are familiar broadcast spot pitches.

Says, TvAR, "Each of these prob-lems can be handled more effec-tively with national spot television which is far superior to Life's 29-market from the standpoint of au-dience and flexibility."

For audience, the reppery says each of its eight stations delivers each of its eight stations delivers more audience—per day and per week—within its own coverage area than Life mag in the overall regions in which the stations are located. Example: KDKA-TV, Pittsburgh, delivers an aud of 890.800 families per day and 1.061,700 families a week. Life in the Pittsburgh-Wheeling area has a circulation of 165,000.

For infectibility, TVAR says the

All of which is not bad for a tion of 165,000. For inflexibility, TvAR says the teaching school and who came to New York reluctantly under urgings of a restless husband.

Things weren't bad in Pittsburgh where the couple worked in television—Gloria for a time on a wision—Gloria for a time on a half-hour afternoon strip for a time markets. The three-page jeweiry sponsor and a Sunday minimum, says TvAR, is a major

BBDO's Buy the Numbers
BBDO tomorrow will demonstrate for the research session of
the Eastern Annual Conference of
the American Assn. of Advertising
Agencies what the agency calls a
major breakthrough in use of scientific methods to increase ad effi-

BBDO prexy Charles Brower says the new computer process for selecting media gives media direc-tors "a power shovel instead of a spade."

Process was put into pilot use by BBDO after two years of plan-ning by CEIR, a corporation for economic and industrial operations

research.
Three advantages of the com-Three advantages of the computer system, says Brower, are: use of linear programming techniques to combine marketing objectives, media audiences and management judgment to determine the best schedule; inclusion of a set of factors for evaluating arbitrary changes or substitutions in the schedule and the costs involved; and data processing cost low enough that the smallest agency will be able to use it.

Briefs: KTVE, Monroe, La., to Venard, Rintoul & McConnell ... WHIM, Providence, R. I., to Broadcast Times Sales ... Veepee stripes for Frank Walsh, research director of Compton's office ... Katz Agen-

of Compton's office . . . Katz Agency has an updated version (the 30th) of its "Spot Television Advertising Cost Summary."

TV-Radio Production Centres

IN CHICAGO . . .

Don Dillion leaving WBBM-TV, where he's been exec producer . . . John Holland, promotion-research director of WIND, promoted to national sales coordinator . . Jim Mills has rented some of the old WLS space on West Washington Blvd. for his new radio syndie firm, World Wide Features . . Harriet (Sis) Atlass Dillion back from a round-the-world vacation and shopping for a broadcast property . . WGN newsreel supervisor Dick Hance will conduct seminars in five cities on to news for the National Press Photogs Assn . . . Studs Terket has authored a book length feature on Woody Guthrie in the December issue of Climax Magazine . . Daily News columnist John Justin Smith, who conducts "Meeting of the Minds" on WTTW, did a segment with Asst. Secretary of State Philip Coombs which is going out on the national educational tv network as a special . . . WBBM-TV is elevating another original drama from its "Repertoire Theatre" series into prime time this Thursday (16). It's by the trio of Chi hausfraus, who write as Kent Blair Alderman . . . Harold Gully becomes manager of Leo Burnett's public relations dept in both NY, and Chi the first of the year . . . WBBM-TV is installing a post-midnight newscast from Drewry's Beer between "Best of CBS" and "At Random" Saturday nights.

IN LONDON . . .

"Zero One." the MGM-TV-BBC-TV co-production skein which started at Meho's Elstree Studios on Monday (13), will use only British writers says Elliot Baker, the script editor. First 14 segs, have already been completed. NBC-International is dickering with leading music publishers from several nations to get certain clearance for a musical series currently on the drawing board. John Simmons, ex head of Hobson-Bates tv dept., has a deal with Irish tv to advise, devise, produce and direct a series of commercials on Radio-Eireann's tv web (opening Dec. 31) ... Cast of Associated-Rediffusion's advertising magazine, Jim's Inn, recorded a 12-inch album of "singable" songs for Pye ... ABC-TV gave "The Twist" its first tv airing on "Thank Your Lucky Stars." a pop music show ... The London Dally Mirror launched a nationwide poll to find the most popular tv artists.

John Gordon, program director of CKLW, named radio program and production manager, and Thomas J. Sutton, production manager of CKLW-TV, now to program and production manager in a realignment of station operations by its new prexy S. Campbell Ritchle. James Blair, former broadcast account exec for N. W. Ayer, named to sales staff of WWJ-TV, succeeding Nat Sibbold, who recently was named sales manager of the station . WJBK-radio's Kathleen Lardie, in cooperation with the Detroit Board of Education, has recorded announcements voiced by school children promoting traffic safety . CKLW's salute to "the hit sounds of Nashville" will feature Chet Atkins, guitarist and RCA Victor's aker Nashville man; Jim Reeves, Nashville disk jockey, and Floyd Crammer, planist . WJBK's girlon-the-go, Shirley Eder, whose dinner party for Ethel Merman wel-

(Continued on page 42)

TV MAJORS IN A MINOR KEY

A PS on AG

Athur Godfrey has returned to New York after a three-week, 5,000 mile tour of CBS Radio affiliated stations which had him broadcasting his morning stanza from eight different cities, teeing off in New Orleans and ending in Austin.

Tour was inspired by requests of station managers at CBS Radio's Affiliate Convention last September that he emanate programs from their areas. Flying his company in his own Convair, Godfrey transported the Buffalo Bills, vocal quartet; Kong Ling, Chinese songstress who was brought back from Hong Kong for the junket, and the Godfrey orchestra, spearheaded by conductor Dick Hyman, to one-night broadcasting stands in New Orleans, Little Rock, Tulsa, Wichita, Cedar Rapids, Houston, San Antonio and Austin. Cedar Rapids date was for Amana Refrigerator Corp., a Godfrey client, and for his booking, Godfrey flew in songstress carmel Quinn to bolster his cast.

In 11 programs, AG played to some 24,000 people, doing shows from hotel ballrooms, the campuses of two colleges—Loyola in New Orleans and the Univ. of Texas—from a \$9,000,000 shopping center, and from the hanger of an air force base.

Italy Premieres Its 2d TV Channel; Only Problem Now Is UHF Adapters

By ROBERT F. HAWKINS

Rome, Nov. 14.

Italy had its long-awaited second video program this week, but only an estimated fourth or less of RAI-TV's current 2,600,000 subscriber total was able to tune in the attraction. Total was held down by various factors, including the high cost of adapter (\$30-\$70) for the UHF standard used for the new outlet, as well as a shortage of converter components which has sent black-marketed parts soaring to skyhigh prices. to skyhigh prices.

sent black-marketen pairs soaling to skyhigh prices.

According to reports, Italians nevertheless have flocked to catch glimpses of the new program, even if this meant visiting relatives or friends whose sets had been "converted," or going to the neighborhood cafe.

Second program has also spurred set sales here, with many subscribers preferring to buy a new set (equipped to receive both programs) rather than face the high conversion fees. Dealers have a standard trade-in offer of \$90 for any old video set for a new "adapted" one, but exchange is not as advantageous as it sounds, as no discount (often 25%) goes with the exchange arrangement.

discount totten 25% goes with the exchange arrangement.

Initial evening, which coincided with the Italo victory (W.W.I.) aniversary, was dedicated by the Second Program to reminiscences of the war, and included a concert of war songs and music, a docu-mentary of reminescent world war footage, and a dramatic reenact-(Continued on page 42)

New Groucho TVer Gets CBS Slotting

Groucho Marx returns to tv in a new half-hour game show, titled "Tell It to Groucho." packaged by John Guedel, on CBS-TV, starting in January. New Groucho Marx show, as Marx's "You Bet Your Life," now in syndication, will feature his repartee with contestants. The Marx show, along with "Password" will be the replacement for "Investigators," the hour yiddim series of Revue, telecast Thursday nights at 9 p.m., which will be axed after its first 13-week cycle, "Password," a Goodson-Todman package, made it as a night-time series following a short, successful run in daytime. Allen Ludden, emcee of the daytime series, will be nighttime host, as well. Thus, "Password" joins "The Price Is Right" circle as a concurrent daytime, nighttime game show series.

Decision been teached a yet as to the placement, which of the two shows will lead off at 9 p.m. "Investigators" is the first CBS-TV casualty of the new sea-

Howard K. Smith, who left CBS Howard K. Smith, who left CBS News following a policy hasele, will host at National Educational Televisions. "Great Decisions—1962." pubaffairs series being made in cooperation with the Foreign Policy Assn.

EDUC'L TV SERIES

Foreign Policy Assn.

Series of eight half-hour programs will start production in N.Y. in mid-December for telecasting on NET affil stations starting in February, '62. NET series is Smith's first assignment since leaving CBS News berth as general manager of the web's Washington bureau.

Curran as Prexy

closed out its fifth annual conclave at the Waldorf-Astoria last week figuring to go in the hole for the first time on a convention, but satisfied that the relatively young org had New York exposure.

satisfied that the relatively young org had New York exposure.

Previously, at sessions in New Orleans, Philadelphia and elsewhere, the Association had either made money on the convention, or at least broken even. This time the Waldorf spread will reportedly dip into the BPA's pot for \$4,000 or so. There were complaints by several of the close to 400 members attending that the various sessions and get-to-gethers were too scatterred throughout the hotel. The Waldorf, in fact, was not first choice as a site for the meeting, but since the decision to locate in New York was made only a year in advance, most suitable spots were already booked.

BPA named Dallas as next year's

were already booked.

BPA named Dallas as next year's convention HQ and San Francisco for two years hence. New Prexy Don Curran, ABC's oke publicity director, will be journeying to Dallas within weeks to blueprint meeting plans, and, he says, plans for the Frisco session also are underway.

derway.

He also says BPA will be opening a permanent office in New York for mailing purposes and other business. The office will be tied in with an existing firm, but will provide for a mailing address and part-time staff to handle phones etc.

ABC-TV Ups Irish

CBS-TV casualty of the new season,
In a three-network race to sign
up Groucho Marx, CBS-TV is understood to have won out over T. Hede, web's v.p. for sales administration. Irish had been manyour Life," now in syndication,
had a long life at NBC-TV, sot
making on the schedule of the web
this season after a run of over a sales and Mark Cohen was named
decade.

ABC-TV Ups Irish
ABC-TV Ups Irish
had been promoted to director of sales service for nighttime
life, mow in syndication,
had a long life at NBC-TV, sot
making on the schedule of the web
this season after a run of over a sales and Mark Cohen was named
manager of eastern sales service.

ALL ARE HAVING THEIR TROUBLES

HILLII IIIUUULLU

Hollywood, Nov. 14.
Almost without exception the major film companies are in a passel of trouble as far as their to divisions are concerned. Take away Screen Gems (Columbia Pictures), which has always operated as a separate and distinct unit, and which, with Revue, represents perhaps the most powerful and successful of the producing groups, and the scorecard on network contributions among the majors is bleak indeed. That goes for 20th Fox-TV, Warners-TV, MGM-TV, Paramount-TV, and UA-Ziv. Along with SG and Revue, it's the independent who's making it.

Take, as No. 1 f'rinstance, Warners-TV.

pendent wno's maxing it.

Take, as No. 1 frinstance, Warners, whose romance with ABC would now seem to be deteriorating. "Roaring '20s' has been cancelled. "Lawman" "Maverick" and "Surfside 6" would appear to have had it. And "Hawaiian Eye" and "77 Sunset Strip" are in a hanging-

on stage.

At MGM-TV, while "Kildare" is a hit, the same can hardly be said for "Cain's 100." "Father of the Bride" and "National Velevit That's one out of four, and for a studio geared to multi-million expenditures, one hit can hardly turn the trick.

the trick.

At 20th-TV, things could hardly be worse. Both "Follow the Sun" and "Bus Stop" are major disappointments, particularly the latter. And the studio's "Adventures In Paradise" would appear to be on the ropes.

the ropes.

At Paramount TV, despite the recent wedding with Talent Associates, there are no signs on the horizon for '62-'63, with the exception of TA's longrunning 'Armstrong Theatre.' 'There has been talk about a projected CBS series 'Greatest Crimes of the Century.'')

Then there's United Artists, which by virtue of its \$20,000,000 acquisition of Ziv, is now Ziv-UA. This season it struck out completely on network entries. (However, it has a couple on the griddle for next season.)

Kildare' Makes Top 20 In British TAM Ratings

London, Nov. 14. In the first week of the Equity strike against the commercial ty companies, two BBC programs made the Top 20 in the TAM ratings for the week ended Nev. 5. The local industry, however, does not regard this as cause and effect, as one of the programs had made the charts a week earlier and the other was building throughout the country.

country.

The newcomer to the Top 20 is NBC's 'Dr. Kildare' which was placed number 13, together with Granada's 'Bootsie and Snudge.' According to the TAM calculations, it was seen in 5,242,000 homes. The other program is the BBC's own origination, "The Charlie Drake Show" and that shared 16th place with ATV's 'Probation Officer,' with a count of 4,907,000 homes.

Eugene Burr

boat casting in a bright piece

The Actor As Actor

in the specialist

56th Anniversary Number

People Love Facts and Costello Loves People' Themes TV's 'Circle'

TOKYO AXES COMO SHOW AFTER 2 YRS.

Tokyo, Nov. 14.

After a run of two years, with time out for baseball seasons, the "Perry Como Show" has gone off the air in Japan.

The end

the air in Japan.

The end came for the show (shown often in color in the Tokyo area) when Pacific TV Corp, rephere for NBC, and the Nippon Television Corp. (NTV) falled to come to terms on a renewal contract although negotiations had been going on since the summer.

The program was naticularly

The program was particularly popular among professionals, who looked to it for instruction in staging, pacing and general presentation.

Fear Protracted TV Strike in Brit. **Equity Deadlock**

London, Nov. 14.

As last week's talks between the top brass of the commercial tv companies and British Actors Equity ended in a complety deadlock, it is now feared the dispute may drag on for months, unless some new formula acceptable to both sides is introduced.

Though the major companies

Though the major companies claim that they have enough programs in the can to keep them going for months, the strike is already taking its toll of some top

going for months, the strike is already taking its toll of some top programs.

Associated TeleVision's "Emergency Ward 10," a program aired twice weekly and consistently high on the ratings, came to a full stop last Friday (10), while the same network's Sunday program "Call Oxbridge 2,000," which only began a few weeks ago, has only one more week to go before it too will have to be suspended. "Sunday Night At The Palladium" may be safe for a time, though from the beginning of the strike, it has had to jettison its dancing line, which had to pull out on orders from their union.

ABC-TV, the network which is on the air only at weekends, has enough dramas prefilmed to keep them going until the new year, but one of their shows, "Thank Your Lucky Stars," may be in trouble by the middle of next month.

Most badly hit so far is Associated Rediffusion which has suf-

month.

Most badly hit so far is Associated Rediffusion which has suffered three casualties, "Home Tonight," which was a daily program, "Echo Four Two" which was the first show to be affected and "Top Secret" which had to end after last Friday's (10) transmission. The same web's schools programs are also being hurt and repeats of these shows have been harred.

arred.
On the Granada outlet, the main On the Granada outlet, the main casualty has been "Criss Cross Quiz" (the British equivalent of "Tic Tac Dough") which ground to a halt last Wednesday (8). The network has already had to drop its repeat of "Kips" and has had to cancel five ad magazines.

The dispute, which stems from Equity's demands for payments to be made in accordance with size of audience, has again, been given moral support by the entertain-

moral support by the entertain-ment unions. At a further session ment unions. At a further session last week, they again pledged not to work with blackleg labor and to keep a watchful eye on the quota. Any attempt to exceed the 14% and the producers are effect has been sent to Sir Robert series. Policy calls for autonomy to Endependent Television Authority. There has, however, been no siggestion that the other unions maint give more practical support and been set to produce "Arres and siggestion that the other unions maint give more practical support to book of the same title. This like "pulling the switchest" to get the issue settled quickly.

ROBERT AND A STATE OF THE ARMS TO STATE OF THE ARMS TH

He says if he did a story on law enforcement in the country he would weave in the number of actual cops in the nation. "It's wrong to say there are a lot of cops. People want to know how many."

To a suggestion that maybe peo-ple don't care about the cop count-down, he cited the popular suc-cess of a mag such as Reader's Digest. Mag is full of factual ar-Digest. Mag is full of factual ar-ticles. Rundown of upcoming shows for the series underline Costello's factual yen. Subjects include NORAD (North American Air De-fense Command), dealing with the way the command operates to pro-tect the American continent; piracy in the recording industry, teenage fan clubs, and marriage counsel-

Costello, apparently sounding off Costello, apparently solutions of this series, said that "Circle Theatre" has been called a "poor man's public affairs series." He said he and other producers have as much right to be in the pubaffairs areas of tv as the the pubatiairs areas of the strength of the metworks. His one hour show, hosted by 'Ron Cochran, is budgeted at \$50,000 per outing, with 18 episodes; scheduled for the season. "Circle" alternates with "U.S. Steel Hour" Wednesday nights at

10 p.m.

Costello couldn't be drawn out as to who exactly is challenging his Costello couldn't be drawn out as to who exactly is challenging ins right to do the shows—after seven years, at that—or whether it's a particular network. He didn't smile though when he said that by prior planning and scripting, he didn't need the extensive footage commanded by the networks. Extensive footage has to be edited down, Costello said. "We do the editing prior to seeking out the footage," he added.

"Circle Theatre" opened the season with "A' Chapter on Tyranny: Dateline Berlin." It was factual, as Costello explained it, in that it dealt with an actual composite family, as secured from the files of the U.S. State Department. There were some liberties taken in the dramatization, but the factual base was there, Costello averred.

He said because of his show's former or budget many times he have

He said because of his show's for He said because of his show's for-mat, or budget, many times he has to pass up what would seem to be good ideas. He listed the theme of integration in the South as one of those best not handled in his series. "What could we do?" he

(Continued on page 38)

Rodeo USA' As **Ziv-UA ABC Entry**

Ziv-UA has signed Leslie Stevens to write, produce and direct an hourlong series, titled "Rodeo, USA." Series is being produced in conjunction with ABC-TV.

conjunction with ABČ-TV.

Stevens, associated with tv and legit, recently completed the pic, "The Land We Love" for UA release. Film, which stars James Mason, was produced, written and directed by him. "Rodeo, USA" will deal with a young rodeo rider in search of adventure beyond that of the corral. Series will be filmed entirely on location.

î

Why KTVU bought Seven Arts' Volumes 1 and 2

Says Bill Pabst:

"When you look over Warner's 'Films of the 50's' you see good star value and all the other ingredients that top grade product should have. You are assured of

acceptance by the viewing public and the paying advertisers.

"We were SRO going into the first group, and expect to be equally well set before the second group goes on."

PREMIERE THEATRE
First Run—Sundays, 7:00-9:00 P.M.
Repeat Performance—Mondays, 7:30-9:30 P.M.

William D. Pabst, General Manager, KTVU, San Francisco, Calif.

Seven Arts' "Films of the 50's" Money makers of the 60's

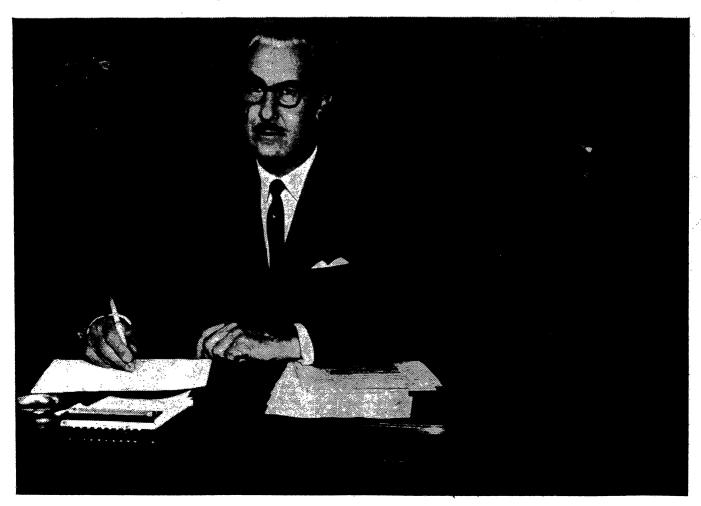


SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



Tele Follow-Up Comment

Open End

Time magazine and Henry R.
Luce are fascinating subjects, written about, talked about, blessed and, by ex-Time Inc'ers, mostly cursed. They were the inseperable subjects last Sunday (12) on David Susskind's "Open End" on WNEW-TV, N.Y., and got worked over but good by four of Luce's exemployees and by Stringefellow Barr and A. J. Liebling, the arbiter of "The Wayward Press."

Ralph Ingersoll, former publisher of Time and former Time critic Ezra Coodman were strong-ly opposed to Luce and his journalistic tactics. Eliot Janeway, once Time biz editor, and Frank Gibney, a former Time departmental boss and overseas correspondent, might be called the moderates, but they

nalistic tacties. Eliot Janeway, once Time biz editor, and Frank Gibney, a former Time departmental boss and overseas correspondient, might be called the moderates, but they, in the final analysis, were unhappy about Time, too.

It was an exceptional program, as such things go. These were truly articulate men who knew their subject and this is rare, yet for them easy; they are all writers and as writers are trained observers and as observers they had the wonderful opportunity to observe first hand and at length the world of "Harry."

Barr, an educator, declared that "as a fairy story (Time) Isn't had, although it has a meritricous quality Mr. Liebling doesn't like." Liebling told a story that was hair like Mr. Liebling doesn't like." Liebling told a story that was hair raising, an allegation that Harry Luce ignored the filings of his various China correspondents who had reported that an old Luce idol, Chang Kal Shek moved over to Formosa Intellectuals. Liebling reported that it wasn't until Luce had sent a man disposed to be kind to Chang that the Time home office was satisified with the copy filed. It was notable that of the four exstaffers none any longer read the front of the book (the national and international sections) and only two found the back-of-the-book sections of any interest whatsoever. They raised what they felt were the Time lnc. perversions of the truth, and were helped along in this pursuit by host Susskind, who was prone to read famous Items from the Time pages such as the one, written after the U-2 incident.

It was a provocative program. cident.

It was a provocative program.

Art.

Du Pont Show of the Week

Du Pont Show of the Week gave the kids a break last Sunday. It spotted "The Wonderful World of Toys" on NBC-TV at an hour (10 p.m.) when most juves are no longer digging tv. The adults took the rap this time because the show was a dud.

It was an F.A.O. Schwartz catalog come to life or a Macy's Christmas window transferred to New York's Central Park, but even the fun of a toy display wasn't fulfilled in this presentation. It was a rambling hodgepodge with no particular emphasis on entertainment values.

values.

The Central Park setting did provide some nice effects, but that was about all Even Harpo Marx, cast as the guide through toyland, equipped with wig, horn and innocent leer, coulant bring the show to life. In fact, the shots of him

cent leer, coulant oring the snow to life. In fact, the shots of him scampering from one set to another got a little tiresome.

Carol Burnett had the dialog burden which was a little too coy for adult appreciation. She did okay, however, in the song department with "Put On A Happy Face." Edie Adams and Mery Griffin also had good singing shots. Miss Adams with "Kids," from the "Bye Bye Birdie" legituner and Griffin with a slick rhythm ballad "My Kind of Girl."

The brief guest appearances by Mitch Miller, Milton Berle, Rube Goldberg, Eva Gabor, Elsa Maxwell and Audrey Meadows did little to help.

Gros.

CBS Reports

Howard K. Smith is gone from CBS, but his memory lingers on. The commentator, who quit in a hassle with web management a couple of weeks ago, appeared last Thursday (9) as narrator of an excellent "CBS Reports" hour, the first of a two-parter called "The Balance of Terror."

In Case of War" was the subtile for program number one.

possibility of a hydrogen blast, the fallout and the fallout shelter, how they might well affect little cities as well as the big ones of the United States. It was an alarm, but done quietly. Because no hydrogen bomb has been dropped on civilization yet, CBS had to paint its picture of terror with words, but finding words to describe the dangers of hydr en warfare is not especially hard. What made the difference here was that CBS again seemed to choose the right words. The selectivity of the "CBS Reports" production staff was eminent, its ability with an edifor's scissors was too.

More commendable, heady stuff by a series that quite often leads in its own field.

Bell Telephone Hour

The corporate successors of Alexander Graham Bell have developed the knack of putting orgaceful and charming telessions. For this semester the show delved into the music of Richard Rodgers into the music of Richard Rodgers, which seems like one of the safest gambits in video. Rodgers' writings have that evergreen feeling, retaining their lustre no matter what's done to them. The best of Rodgers has assured listening content.

Rodgers has assured listening content.

Although the hour was slow visually in most sections because of steady succession of singers, broken only by Ray Bolger's excellent dance interlude, aurally, it achieved its expected excellence. There was a good company to essay the Rodgers works. The singers knew their way around and lyrics (either the Hart of the touches stein variety). One of the touches

stein variety). One of the touches was the inclusion of an unfamiliar Rodgers tune in virtually every set, presumably to accent the fact that there is a lot of Rodgers that is still to be discovered. For example, Howard Keel sang "You Always Love the Same Girl"; Dolores Gray did "It Never Entered My Mind" and in the opening sequence there was "Any Old Place With You." stein variety). One of the touches

Place With You."

The renditions were generally excellent and there were some visual gimmicks to accompany the tunes. Of course, the Bolger sequence to "Slaughter on Tenth Ave." was a high accomplishment in the dance field. Bolger didn't seem to be awed by the top reputation of the music and gave it a highly individualistic treatment. Martha Wright did a medley from the current "Sound of Music." There were also tunes by Helen Martha Wright did a medley from the current "Sound of Music." There were also tunes by Helen Gallahgher, Anita Darian, Ron Sussman, and the orchestral work of Donald Voorhees in music from "Victory at Sea." All of which added up to an easy evening of interesting viewing.

Jose.

The Heartbeat Of France

The Heartbeat Of France
An affectionate portrait of
France was offered in this
"Intertel" outing, produced by
Associated Rediffusion. It was so
affectionate in its delineation that
even the slums of Marseilles drew
some warm, descriptive words.
The hour spent with "The Heartbeat of France" title of the outing, seemed like a visit to a friend's
home. The telecast seemed aware
of some of France's faults and
problems, but minimized them,
France's good qualities were
stressed and her future held
bright.

stressed and her future held bright.
What a more critical assessment might have shown is hard to say. Writter Cyril Bennet spoke of France's new prosperity, lauded the leadership of De Gauille and found the independence and vitality of Frenchmen overcoming turmoif and difficulties. He spoke of France regaining its status as a world power, despite Algeria and other internal and external problems.

The pictures, under the direction of Peter Marley, were vivid; imaginative and telling. Good deal of the story was told through the (Continued on page 35)

VARIETY Antigone

The BBC-TV film production of "Antigone" presented last night (Tues.) on WNEW-TV in

night (Tues.) on WNEW-TV in N. Y., was originally reviewed in Variety on Nov. 4, '59, Said Variety (Otta): "The Greeks, reputed to have a word-for it, would have needed to dream up a pretty classy one to describe this, production. It was an outstanding drama contribution to the viewing year, and gathered laurels for all who had a share in it."

ASSIGNMENT FOUR

lith Art Brown, Paul Speegle Paine Knickerbocker, Stanley Paine Knickerbocker, Stan Eichelbaum Producer-Writer: Bob Anderson Director: Vern Louden 30Mins., Mon., 6:30 p.m. KRON-TV, San Francisco

For this segment of KRON's 30 minute pubservice show, producer-writer Bob Anderson wrapped up 111 years of Frisco theatrical hisin a beautifully paced and engrossing narrative.

grossing narrative.

Augmenting the script were excellent stills dating back to the Gold Rush and a series of pithy taped interviews with legit producer Randolph Hale, the directors of "little theatre" companies and Frisco's three daily-paper drama critics. critics.

Script, voiced nicely by Art Brown, traced the beginning of Frisco legit history from the Eagle Theatre Co's five-act melodrama in 1850, through the bawdy era of the still-extant Bella Union Thea-tre "everything from rat killings to grand opera" to the time when more than a dozen full-fledged le-

WILD IS LOVE
With Nat King Cole, Larry Kert,
Marilyn Rollo, Maureen Hill,
Joan Robets, Pam Hyatt, Carol Starkman, June Sampson others Producer-Director: Stan Harris writer: Paul Wayne
60 Mins, Tues. 8 p.m.
FMEX & LEVER BROS.
CBC, from Toronto (tape)
(Ronalds-Reynolds; Foote, Cone
& Belding)
Under a 50-50 deal between Nat

Under a 50-50 deal between Nat King Cole and the Canadian Broadcasting Corp., whereby the former holds foreign resale rights in the U. S. and the world, the singers first special—under CBC aegis—preemed to 46 stations on a coast-to-coast CBC web. A tribute to Cole and his cast, this was easily the most elaborate show in the CBC's variety classification and kudos should go to Stan Harris, kudos should go to Stan Harris, producer-director of the program.

producer-director of the program.

Based on Cole's latest Capitol album, "Wild Is Love," this was extended by Harris to a one-hour show, with the album running some 32 minutes. Music was written by Ray Rasch and lyrics by Dotty Wayne, with album arrangements by Nelson Riddle but played for tv by Bert Niossi's 36-man band.

Additional sequences were writ-ten into the show—the main drag of Toronto scene, the lagoon scene shot in Toronto Islands, the cocktail party, the dream sequence, and the sketch in which Larry Kert escaped the machinations of three girl callers.

girl callers.

Cole opened with a bouncy
"Wild Is Love"; "It's a Beautiful
Morning," sung by Cole and
danced by Larry Kert, Maureen
Hill and the ensemble; "Pick-up,"

wild Is Love" for a finale roundup.

Outdoor shots included a panorama of Toronto's main thoroughfare—which was roped off by police from midnight till five a.m.,
and specially watered for reflection
scenes; the lagoon bit, which was
taken in the afternoon but camerafiltered for dead-of-night closeups
—but all other shots were n the
CBC studios.

Choreography was by Alan Lund.
Some 50 mixed dancers and singers were used, in addition to the
comedy-sketch by Paul Wayne in
which Kert had difficulty in keeping his girl friends from meeting
Type had a mind to explore. The
interviewed, instead of being put
my be had a mind to explore. The
interviewed weechingue apparently
would have benefited him, and it
definitely would have been more
rewarding for the audience.

The distinguished poet, Louis
Untermeyer, was obviously sent
into a case of jitters by ty cameras,
and he seemed. for all the world,
like the boy called to the stage to
seat the class poem at a high
school graduation. The words came
interviewed, instead of being put
my be had a mind to explore. The
interviewe technique apparently
would have been more
rewarding for the audience.
The mext.

Untermeyer.

Untermeyer was obviously sent
into a case of jitters by ty cameras,
and he seemed. for all the world,
like the boy called to the stage to
school graduation. The words came
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Foreign TV Reviews Foreign TV Reviews

Cawston, responsible for such earlier notable documentaries as "This is the BBC" and "The Lawyers," circled the globe to bring back visual reports on nine countries. It was a solid job of work, an able amble round the various production centers, but it lacked bite, variety, and an incisive point of view. The commentary, smoothly spoken by Michael Flanders, couldn't avoid repetition, although the fitnerary was well planned to

couldn't avoid repetition, although the itinerary was well planned to take in tv at different stages of development, and the pictures concentrated too much on sets of eyes staring at the goggle-box.

What chiefly emerged was the dependence of all countries, outside the Commie bloc; on American film to fill the air time. Egypt, for example, began tv in 1960, has two chamnels purveying nine hours each daily, and must rely on Holeach daily, and must rely on Hol-lywood Westerns, with Arabic sub-titles, to reinforce local talent.

TELEVISION AND THE WORLD
With Michael Flanders
Producer-Writer: Richard Cawston
Mins., Tues., 9:25 p.m.
BEC-TV from London
As part of its 25th Anniversary
commemoration, BBC-TV mounted
a world-wide look-see at the impact of ity. Producer-writer Richard
Cawston, responsible for such
pact of ity. Producer-writer Richard
Cawston, responsible for such
indicates the impact of ity. Producer-writer Richard
Cawston, responsible for such
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indicates the impact of ity. Producer-writer Richard
Cawston with the impact of ity and incidental Intelligence. The technical know-how of
the Japanese, who have six Tokyo
channels, three in color, was emplayed and the pervasive in
fluence of two advertising was the Japanese, who have six Tokyo channels, three in color, was emphasized, and the pervasive influence of twa dwertising was shrewdly shown by pictures of a rural Japanese kitchen equipped with an electric rice-cooker. The survey of the U.S. indicated the extent of advertising control and supported the statement that "what most people want is what all people get," although the educational influence of such stations as KQED in San Francisco was made to American expertise in mass-entertainment techniques.

Most scatting segment con-

mass-entertainment techniques.

Most scathing segment concerned Brazil, where tv was considered a poor imitation of the
States with commercials filling up
to 30 minutes in every hour and
there was a touching glimpse of a
poor shantytown dweller spending
two-thirds of his income on a tv
set. The earnest propaganda disseminated by Moscow was followed
(Continued on pass 40)

(Continued on page 40)

A MOMENT WITH . . . With Louis Untermeyer, Eric John

ston guests

Executive Producer: Frederick

Buschmeyer

Producer: Deena Clark

Director: Frank Slingland

Director: Frank Slingland
30 Mins, Sat. 6 p.m.
WRC-TV Washington (tape)
WRC-TV the Washington NBC
0.&0. deserves (and receives)
hearty applause in the D.C. precincts for its numerous public service contributions. But "A Moment
With . . .", one of its latest offerings, isn't worth more than a light
pat-pat.

The format experiments with an

The format experiments with an original device for finding out more about famous people. The trouble is the result is short on entertainment potential and is necessarily narrow in the information it is able to impart. These are two big strikes against it.

The idea is to have an interview without questions. It doesn't work well.

Segments are 30 minutes, with two guests, each having one-half of the program (like "Person to Per-son"). Each guest is given an in-troduction by one of Washington's most beautiful and talented women, n most beautiful and talented women,
Deena Clark (wife of a Reader's
Digest editor and a socialite of importance). The guest is then turned
talk. Supposedly, a guest is to
answer questions most often asked
of him.

answer questions most often asset of him.

But the guest really has total freedom to discuss anything he chooses. Although vidtaped, the guest can't be edited. Such a situation is loaded with hazards, particularly in Washington where almost everyone has a cause. The ticularly in Washington where al-most everyone has a cause. The program might easily become a sounding board for propagandizing points of view unless more disci-pline is exercised by the producer. This is especially true because a number of foreign ambassadors are reportedly lined up for appear-ances.

HIGH TIME

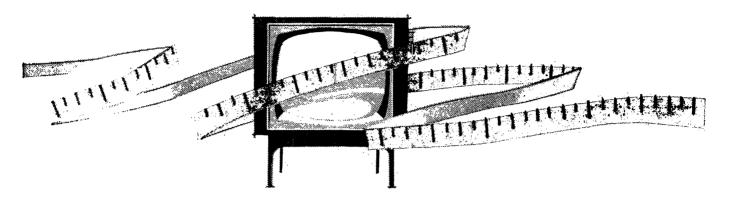
HIGH TIME
With Jim Terrell; announcer, David
Scrivens
Producer: Bill Glenn
20 Mins.; 7:30 p.m., Tues.
CBOT, Ottawa (film)
It's possible that producer Bill
Glenn has more sparkle planned
for future sessions of the high
school show, "High Time," but
opener didn't exhibit much life.
Television stanza on high schools
featured pictures of hops, sports,
vehement debates, or top school
talent on display. This stint's happlest bit was a quiz between a
foursome of the host school and a
visiting team which had as much rousine of the nost school and a visiting team which had as much rousing cheer as Ned Sparks' face used to have. Gabber Jim Terrell tried to work up some jolly good cheer but he had to force it to even collect shy grins from people on camera.

Format allowed little scope for

Format allowed little scope for fun. Except for the quiz, which resembled school exams but could be souped up, with a gimmick or two, show had such items as chat between two students and the school board secretary, run-down of upcoming high school events in town, interview with the president of the school's science ciub, all stolid and still. One good thing that could come from the show that could come from the show would be recognition of a socko voice in possession of the science club pres. Gorm.

How do you measure the image of a TV station?

10 searching questions gave the answer in New Orleans...



Which is your favorite television station? 29.6% Which TV station best serves the interests of the community? Which New Orleans station has the best local news coverage? 32.2% Which local station has the best women's programs? STATION C 1.9% STATION B Which local station has the best non-network children's programs? Which station has the best network children's programs? DSU-TV 34.9% 463% WDSU-TV 77.5% 20.8% Which station has the best national news coverage? WDSU-TV 95.5% Who is your favorite weather personality?

These data are based only on those respondents who expressed a preference in survey conducted by Trendex. (Results released August, 1961). 871 telephone interviews, completed in the metropolitan New Orleans area form basis of this survey. Respondents selected at random from local telephone directories.

Copies of complete survey available on request.

TERRY FLETTRICH WDSU-TV (1) 2%

Who is your favorite woman

WDSU-NBC PERSONALITIES 9.6%

personality on television?

ALL OTHERS 28.7%

Commentator or personality?

ALEC GIFFORD WDSU-TV 28,3%.

OTHER WDSU-TV 24.2% TOTAL WDSU-TV 52.5%

NO OTHER NEWS-COMMENTATOR'S SHARE WAS MORE THAN 17.2%

Who is your favorite local news-



WDSU-TV...first in the minds and hearts of Orleanians...first in advertising—national spot, local and total. CHANNEL 6 NEW ORLEANS

VARIETT'S weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the symdicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimim of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY.ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S

(*) ARE's September 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed; with the multi-week rating of all programs in the time period given.

CHICAGO

STATIONS: WBBM, WHBQ, WBKB, WGN.

*SURVEY DATES: SEPTEMBER 8-28, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA. RTG			TOP COMPETITION STA.	AV. RTG.
1. Gunsmoke (Sat. 9:00-9:30) WBBM 2. Have Gun, Will Travel (Sat. 8:30-9) WBBM 3. Candid Camera (Sun. 9:00-9:30) WBBM 2. Untouchables (Thurs. 8:30-9:30) WBBM 2. 4. Ive Got A Secret; Borge (Wed. 8:30-9:00) WBBM 2. 4. Twilight Zone (Fri. 9:00-9:30) WBBM 2. Twilight Zone (Fri. 9:00-9:30) WBBM 2. 5. 77 Sunset Strip (Fri. 8:00-9:00) WBBM 2. 5. Moore: Playhouse 96 (Tues. 9:00-10) WBBM 2.	1. Trackdown (Sat. 9:30). WBBM. CBS Films 2. Quick Draw; Baseball (Thurs. 6:00). WGN. Screen Gems 3. Meet McGraw; Local (Wed. 9:30). WNBQ. ABC 4. Huckleberry Hound (Mon. 6:00). WGN. Screen Gems 4. San Francisco Beat (Tues. 9:00). WGN. CBS Films 4. Medic (Sat. 9:00). WGN. NBC Films 5. Mike Hammer (Wed. 8:30). WGN. MCA 6. Rescue 8 (Mon. 3:30). WGN. Screen Gems 6. Mr. Magoo (Wed. 7:00). WGN. MCA 6. Bros. Brannigan (Sat. 9:30). WGN. CBS Films	14 40 12 21 10 26 10 16 19 14 8 13 8 16	Sat. Nite Movie WNBQ CBS News Report WBBM Naked City WBKB CBS News Report WBBM Garry Moore: Playhouse 90 WBBM Gunsmoke WBBM Secret; Borge WBBM Concen.; 87 Pr. WNBQ Wagon Train WNBQ Trackdown WBBM	23 35

CINCINNATI

STATIONS: WLWT, WCPO, WKRC.

*SURVEY DATES: SEPTEMBER 8-28, 1961.

	1. Best of Post; Mitch (Thurs. 10:30) WLWT ITC		14 Sea Hunt WCPO	13 15
1. My Three Sons (Thurs. 9:00-9:30)WKRC	40 2. Shannon; Guestward Ho (Thurs. 7:30). WKRC Screen Gems 39 3. Cimarron City (Thurs. 7:30)		Guest. Ho; Shannon WKRC	16
2. Real McCoys (Thurs. 8:30-9:00)WKRC	39 S. Children City (Thurs. 1.30)	10 .	Donna Reed WKRC	31
3. Gunsmoke (Sat. 10:00-10:30)	37 4. Sea Hunt (Thurs. 10:30)		Best Post; MitchWLWT	18
4. Have Gun, Will Travel (Sat. 9:30-10)WCPO	33 5. Blue Angel; Sat. Nite Movie WLWT NBC Films	12 2	24 Gunsmoke WCPO	26
5. Donna Reed (Thurs. 8:00-8:30)WKRC	31 (Sat. 10:30)	1		
6. Wagon Train (Wed. 7:30-8:30) WLWT	30 6. Jim Backus (Thurs. 7:00)	11 3	88 News: Sports WCPO News: Sports WCPO	11 6
	17. Jen's Coine; Park Savers (Mon. 7:00). WARC IIC;	10 4	15	u
(Wed. 8:30-9:00)WLWT	30 7. Vikings; Mr. Magoo (Wed. 6:30)	10 -	News: WeatherWLWT	13
7. Surfside 6 (Mon. 8:30-9:30)WKRC	WCPOTV Pers.	10 3	38 Huntley-Brinkley WLWT	19
	29 8. Quick Draw (Tues. 6:30) Screen Gems	9 3	News; Weather WLWT	13
7. Flintstones (Fri. 8:30-9:00) WKRC			Huntley-Brinkley WLWT	19
7. 77 Sunset Strip (Fri. 9:00-10:00) WKRC	8. Huckleberry Hound (Thurs. 6:30)WCPO Screen Gems	. 9 8	35 News; Weather WLWT	14
	u u u u u u u u u u u u u u u u u u u		Huntley-Brinkley WLWT	19

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW.

*SURVEY DATES: SEPTEMBER 8-28, 1961.

1. Real McCoys (Thurs. 8:30-9:00)WXYZ	36 L. Sea Hunt; Pageant (Sat. 10:30) WJBK Ziv-UA	26	50 Roar. 20's; Assasination WXYZ	12
2. 77 Sunset Strip (Fri. 9:00-10:00)WXYZ	33		Sat. Nite Movie WWJ	12
	2. Jim Backus (Thurs. 10:30)	22	56 Silents Please: Koyaks WXYZ	12 12
3. Surfside 6 (Mon. 8:30-9:30)	31 3. Huckleberry Hound (Thurs. 7:00) CKLW Screen Gems	20	45 Mich. Out WWJ	14
3. Have Gun. Will Travel (Sat. 9:30-10)WJBK	31 4. Diverce Court (Tues. 7:00)	19	40 Focus: Bran	9
3. Gunsmoke (Sat. 10:00-10:30)WJBK	31		Bugs BunnyWXYZ	22
	30 5. M Squad; Killer (Mon. 10:30)	15	41 Peter Gunn WXYZ	12
4. Flintstones (Fri. 8:30-9:00)WXYZ	6 Dulek Draw (Tues 6:30) CKLW Screen Gems	13	38 News: SportsWWJ	12
5. My Three Sons (Thurs. 9:00-9:30)WXYZ	30 6. Quick Draw (Tues. 6:30)	20	Huntley-B inkley WWJ	16 12
6. Hawailan Eye (Wed. 9:00-10:00)WXYZ	28 7. Yogi Bear (Wed. 6:30)	12	38 News; Sports WWJ	12
6. Donna Reed (Thurs, 8:00-8:30)WXYZ	28		Huntley-Brinkley WWJ	15
7. Joey Bishop: Price Is Right	8. Mike Hammer; Closeup (Tues. 10:30) WXYZ MCA	11	24 Garry Moore:	
(Wed. 8:30-9:00)	27		Playhouse 90 WJBK	22
7. Guestward Ho; Ozzie & Harriet	9. Third Man (Fri. 8:00)	10	23 Family: Showtime WWJ	13
(Thurs. 7:30-8:00)	27 9. Death Valley Days (Sat. 7:00)	10	42 Race; Pony Express WWJ	7-

DENVER

STATIONS: KTYR, KOA, KLZ, KBTV.

*SURVEY DATES: SEPTEMBER 8-28, 1961.

1. Gunsmeke (Sat. 8:00-8:30)KLZ	41 1. Manhant; Pageant (Sat. 9:00) KLZ Screen Gems		56 Roar. 20's: Assasination KBTV	16
2. Have Gun, Will Travel (Sat. 7:30-8)KLZ	38 1. Leck-Up; Pageant (Sat. 9:30)KLZZiv-UA		60 Roar, 20's; Assasination. KBTV	16
3. Tab Hunter (Sat. 8:30-9:00)	35 2. Death Valley Days (Mon. 8:30) KLZ U.S. Borax		37 Adv. In Paradise KBTV	19
4. My Three Sons (Thurs. 8:00-8:30)KBTV	21 3. Two Faces West (Mon. 9:00)KLZ Screen Gems	18 3	38 Adv. In ParadiseKBTV	20
5. Detectives (Fri. 9:00-9:30)	30 3. Tightrope: Lecal B'deast. (Sun. 9:30) KLZ Screen Gems	18	53 Play of WeekKOA	8
6. What's My Line (Sun. 8:30-9:00)KLZ	29 4. Huckleberry Hound (Thurs. 6:00) KBTV Screen Gems	16	18 News: WeatherKOA	9
7. Flintstones (Fri. 7:30-8:00)	28		Huntley-Brinkley KOA	12
7. Garry Moore; Playhouse 96	5. Quick Draw; Baseball (Wed. 6:00)KBTVScreen Gems	14	39 Malibu RunKLZ	11
(Tues. 8:00-9:00)KLZ	28 5. Miami Undercover; Outlaws KOA Ziv-UA	14	36 Silents Please; Kovaks . KBTV	19
7. Real McCoys (Thurs, 7:30-8:00)KBTV	28 (Thurs. 9:30)		1	
8. Angel; Borge (Wed. 7:00-7:30)KLZ	25 6. Bres. Brannigan (Tues. 9:30)	12	29 Laramie: LocalKOA	15
8. Lawrence Welk (Sat. 8:00-9:00) KBTV	25 6. Deputy Dawg (Sat. 10:30 a.m.) KLZ CBS Firms	12	75 Diary; WizzardKOA	4

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT.

*SURVEY DATES: SEPTEMBER 8-28, 1961.

		11	I. Death Valley, Pageant (Sat. 9:30)KRLDU.S. Borax		61 Lawrence Welk WFAA	14
	1. Gunsmeke (Sat. 9:00-9:30)	ı ;	. Quick Draw (Tues. 6:00)	13	30 News; WeatherWBAP	12
78	2. Have Gun. Will Travel (Sat. 8:30-9). KRLD 39	ı			Huntley-Brinkley WBAP	14 22
	3. Real McCoys (Thurs, 7:30-8:00) WFAA 36	ا ا	Two Faces; Be You (Wed., 9:00)WBAP Screen Gems			22
			Bros. Brannigan (Tues. 9:30)	12	21 Garry Moore;	
	4. What's My Line (Sun. 9:30-10:00)KRLD 29	т н				21-
	4. My Three Sons (Thurs. 8:00-8:30) WFAA 29)	L. Huckleberry Hound (Thurs. 6:00)KTVTScreen Gems	11	29 News-WeatherWBAP	12
	5. Surfside 6 (Mon. 7:30-8:30) WFAA 28	ŧ II			Huntely-BrinkleyWBAP	14
			L. Felix The Cat (Sat. 8:30 a.m.) WFAA Translux	11	55 Captain KangarooKRLD	6
	5. Wagon Train (Wed. 6:30-7:30)WBAP 28	٠ 11 ٠	I. Three Stooges (MonFri. 5:00) KTVT Screen Gems	11	55 Highway PatrolWFAA	5
	6. Donna Reed (Thurs. 7:00-7:30)WFAA 27	711			Rin Tin Tin WFAA	4
	7. Cheyenne (Mon. 6:30-7:30) WFAA 25	Ы.			Lone Ranger; Rocky WFAA	5
	7. To Tell The Truth (Mon. 6:30-7:00) KRLD 25	: 11	5. Yogi Bear (Mon. 6:00)	. 10	22 News-Weather	
		: 11		•	Huntley-BrinkleyWBAP.	15
	7. Flintstones (Fri. 7:30-8:00)		5. Lock-Up (Sun. 9:30)	10	18 What's My Line KRLD	29
4.	7. Lawman (Sun. 7:30-8:00)	F (3. Tombstone Territory (Wed. 8:30)KRLDZiv-UA			23
		Ħ	(Thurs. 10:30)		Jack PaarWBAP	7

Back To Half-Hr. Next Season

their own shows (as witness Danny their own shows (as witness Danny Thomas and Andy Griffith in the studio, but instead bears the imprimatur of independents (Sheldon P & G, etc.), has finalized deals for pilots for five half-hour shows for the '62-63 season, each costing jockeying, Benton & Bowles knows for the '62-63 season, each costing jockeying, Benton & Bowles knows 18,000. The sponsor will have full the wisdom that attaches to client-control of all five, free to bargain owned shows. Because it was free to move Danny Thomas and Andy the statement of the stamp of a major to be happy in finding a more Nielsen inviting slot for the comic.

The end result is that Benton & Bowles knows Andy Griffith, Gunsmoke and Perry Mason.

Such are the extra-curricular emoluments that accrue from own-teresting to note that not even one Griffith wherever it pleased, it took

little persuasion to convince CBS, for example, that B & B chients should underwrite the hour "Gunsmoke." Because Dick Van Dyke isn't too happy with his present Tuesdy night at 8 berth, CBS has pledged itself to keeping B & B happy in finding a more Nielseniaviting slot for the comic.

The end result is that Benton &

Dave Levy's 10-Point Program

creative people, to search, evaluate forcement powers (the networks and probe new-ways to bring new

cannot enforce compliance now, he creators of established quality to said; the ende of trend or "copy tv. He suggested that perhaps to call the suggested that perhaps to call to have "financed the preparation" of "Rise & Fall of the Third three full minutes of commercials Reich" with "the same zest as in financing a pilot of "Michael Shayne" Levy also called for a provided by a master showman," stronger NAB code with strong en- which is an old NBC idea of nis.



Groucho sold it to me!

That's salesmanship! Groucho's got it. Advertisers know it. That's why they're buying out "THE BEST OF GROUCHO" in station after station. Look what happened in Los Angeles. KTTV scheduled "The Best of Groucho" in a Monday-Friday strip, 7:30-8:00 P.M.—and before it ever went on the air, all the commercial time was completely sold out! And to a wide variety of advertisers:

Anacin • Clairol • Dr. Ross • Nestlé's DeCaf Nu-Soft • Ovaltine • Pacific Tele. & Tele. • P&G's Ivory, Gleem, Tide and Comet • Parliament • Swift's Award Margarine • Vick's VapoRub • Wrigley's

No doubt about it ...

Advertisers Go For GROUCHO on



ABC-TV's VTX Permits Instantaneous Playback Of Slow Motion Sports lives of three French families, a

Of Slow Motion Sports

Television coverage of live sports of also using film-type techniques under a new invention devised by the ABC engineering department. For the first time, an all-electronic process will permit instantaneous playback of action in slow motion. The new process, called VTX (Videotape Expander), will be used for the first time, during ABC-TV's telecast of the Texas-Texas A&M game on Thanksgiving Day (23).

VTX was demonstrated yesterday (Tues.) at ABC-TV studios where Emile Griffith, former world welterweight champion, and Gaspar Ortega, a welter contender, engaged in an exhibition for the benefit of the press.

Frank Marx, ABC v.p. over engineering, said: "This new development also has a wide range of applications in the fields of medicine, research and many forms of industry. For many areas outside of television, it adds an entirely new tool for immediately reviewing rapid occurrences that will be great saver of time and expense.

Tom Moore, ABC's v.n. over programming, said the VTX process will allow the web to show viewers a slow motion touchdown run or other standout play immediately after it occurs. Also during the halfitime intermission, the web plns to playback the first half highlights in slow motion. Moore said VTX would also he used on the Saturday night "Firsh of the Week" as well as straight entertainment and news programs.

The electronic process was developed by a six-man ABC engineering team under Al Malang, chief video facilities engineer at the web.

Regina, Sask.—Radio station CKRM, Regina, has been sold to

Regina, Sask.—Radio station CKRM, Regina, has been sold to a group of Sudbury, Ont., businessmen now owning CKSO radio and CKSO-TV in Sudbury. W. B. Plaunt is chairman of the board; J. T. Miller, president, and Ralph Connor, evecutive vice-president and general manager.

TV Followup

police force.

The point was made in the form of a detective story, involving a worldwide dragnet for some potential carriers of smallpox who were exposed to the disease in Jakarta and were threatening to spread the contagion speedily in Europe and America via jet transportation. The yarn was strung out tightly, spotlighting the various facilities of the World Health Organization in a realistically staged manhunt that extended from the Far East to Idlewild airport in New York.

Alistair Cooke hosted with his

Alistair Cooke hosted with his customary charm and finesse.

Flock of Jayark Sales

Jayark Films has rolled up 41 sales in a recent three-month period, according to sales v.p. Harvey L. Victor.

vey L. Victor.

Sales and/or renewals on "Bozo
the Clown," Group 1 and 2 and on
"Cartoon Storybook" were made
to KWWL, Waterloo-Cedar Rapids;
WCAX, Burlington, Vt.; WOW,
Omaha; KTLA, Los. Angeles;
KOIN, Portland, Ore; KJEO,
Fresno; WKJG, Ft. Wayne; WCHS,
Charleston, W. Va; KXTV, Sacramento; and WRAL, Raleigh, N. C.
Sales on Jayark's feature packages were made to WICU, Erle, Pa;
WJRT, Flint, Mich; WOW, Omaha;
WSAV, Savannah; WTHI, Terre
Haute; WITI, Milwaukee; WMTW,
Portland, Me.; and KLX, Denver.

H. Carleton Greene

Continued from page 23

the production hook on first runs alone but it will enable these half American tv productions to get by, in partial measure, past Canadian and Australian tv quotas on import programming.

"We see our new television cen-tre," said Greene, "as the source of electronic programs for the whole world." The BBC directorgeneral told his audience that the BBC has paid "particular attention to the sale of our television programs throughout the world."

programs throughout the world."

BBC faces the outcome of the
latest Pilkington Report on video
in England, and one of the organization's great hopes—expressed by
Beadle on a previous occasion—is
for a second channel to be operated
under the BBC franchise. It's
felt in this country that stronger
production bonds with the U. S.
will help support a second channel
and also BBC's new production
centre in London.

The speaker at the NBC lunch-

The speaker at the NBC lunch-eon declared that BBC was far from merely interested in the in-tellectually exotic and ancient. In so many words, he suggested BBC could turn out a hot property and not merely devote itself to "translations from the medieval Welch."

Based on Videotape Prod. Activity, The Big Swing's to Quiz & Game

There's going to be a big swing in network programming to rigproof quiz and game half hours with possible five new stanzas in prime time and 10 during sunshine hours by next fall. That's the prediction of Videotape Productions exces John Lanigan, veepee and general manager, and Tom Tausig, chief of new program projects.

The tape toppers are basing their projections on several factors: in their negotiations, they've discovered that every major ty show producer is working on gamequiz projects: peering into the future, the Madison Ave. video factotums are all seriously talking games; game shows can be produced for \$32,000 an outing compared to the \$50,000 to \$60,000 that's now standard for film stanzas out of Hollywood; come January, there are going to be many program casualites, and quick replacements will be in order (game shows can get into full production within

there are going to be many program casualties, and quick replacements will be in order (game shows can get into full production within three weeks).

Videotape Productions, says Tausig, currently is working on six game pilots, three via coproduction deals and three via facilities rental.

Game shows, they predict, will be the major factor in upped New York production, and Lanigan expects VP's production schedule to expand to 25 to 30% programming within the year. Company started with about 4% show production. It's now about 12%, with the balance in commercials.

Some of the deals that will up the program production are expected from NBC, from which Videotape Productions leased the three-studio plant it now occupies. Other deals are working for the taping of soap opens back-to-back. Current and already signed show production includes the new "March of Time" half hours with Henry Cabot Lodge commentating; Jimmy Shearer Productions coming in this week with a 13 half hours syndle package to be produced and directed by Don Horan;

a co-production with Javelin Productions for a 15-minute series, "Yoga and You," which is under serious consideration by a network (which would present the show in five or six-minute sega within another program; pilot half hour for National Educational Network, "Trio," concerning personalities in the arts.

VP is either contracting for facilities use, with production talent etc. available, or setting coproduction deals that give the company a proprietary interest. In the latter deals, company covers below the line costs.

The execs also are predicting a pickup in production of specials, where they say they can generally underbid the networks for facilities (they surprised one producer recently, they say, with a low bid of \$15.000 for production of an hour special).

TV Mag Battle

Continued from page 25

back among the ads for heinorrhoid cures.

The Press gave a little when it esignedly admitted to two facts (1) that its deadline was too far ahead of air time to come up with accurate listings and (2) that the public did not approve heartily of its spreading one day's programs over several of its little magazine

pages.
It solved the first problem by printing in its Saturday paper a list of corrections for its magazine of the day before, which is actually printed in Detroit, accounting for the early deadlines. It solved the second, public beef by adopting a modified form of the PD's system of printing all of each day's pro-rams on one page. PD has a seven-day deadline break because its locally printed.

The battle continues.

The battle continues.

"The show * more than lived up to its pressagentry * * as the most important TV event of the fall."



POWER AND THE GLORY"

Starring SIR LAURENCE OLIVIER Presented Sunday Oct. 29th, CBS-TV Sponsored by: JOHN H. BRECK, INC., and MOTOROLA, INC.

* * WITH SPECIAL THANKS to the CBS-TV Publicity Dept.

SOLTERS, O'ROURKE & SABINSON

(Representing JOHN H. BRECK, INC.)

How to Eliminate an Ocean

low who first called music "the universal language," but how could he have left out circuses, magic-shows and ice revues?

Even an American who doesn't understand Brigitte Bardot (oh, there must be one somewhere) has no trouble enjoying a French trapeze act; levitation evokes the same astonishment in Levittown as it does in the Levant; and a well-turned figure-eight is respected everywhere—even in Las Vegas, where they sometimes make it with two fours.



But the universal appreciation of such things only partially explains the huge success being enjoyed by NBC's "International Showtime" these Friday evenings. Easily as strong a factor is—to borrow a word we once heard on a Seven-Up commercial—"flavor."

HERE, for the first time in TV history, is a weekly, live-on-tape program that not only presents the best of the Continent's circuses, ice-shows and concerts-in-magic, but lets the viewer see them in their customary locales—in front of European audiences. Man, that's flavor.

Thus, the hour-long show—sponsored by Seven-Up, Derby Foods, Sandura and Beech-Nut—has already taken us to such places as Vercelli, Italy, for the Circus Heros-Togni; Lyons, France, for the Parisian Ice Revue; and Austria's capital for the Vienna Magic Show.

In no case is the entertainment "staged" for television. After American producers Lawrence White and Joseph Cates have decided a particular company is worthy of a place on the series, the taping is done at a regular performance before a regular audience.

In the same spirit of authenticity, host Don Ameche delivers his background commentary not from some detached, antiseptic New York studio but from a front-row seat at the event itself.

Like Ameche, NBC viewers have found the standard of talent on these programs uncommonly high. Nearly all of Europe's circuses are one-ring affairs, so each act must be strong enough to stand on its own two, four or 36 feet, as the case may be.

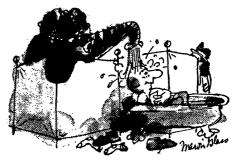
Circuses on the Continent don't go in much for pageantry, but are generally stronger than our own in the areas of animal acts and comedy (their clowns prepare entire acts rather than brief, isolated fillers).

As for the superbly trained animals, they are avowedly among the world's finest specimens. Unmatched anywhere, for example, are the magnificent horses of Copenhagen's Circus Schumann. On the show of November 24, Max Schumann will put one of them to bed, an act climaxed by the horse's seizing a blanket with its teeth and pulling it over its body. In Denmark—if not at Aqueduct—this is what they mean by "a blanket finish."

ENCOURAGED by the reception accorded "International Showtime" since its debut here two months ago, Producers White and Cates will soon be exploring other regions of the globe for forthcoming attractions.

Untapped by the two Americans thus far—but almost certain to be represented on future sessions—are Canada, England, Southern Italy, Spain, Japan and several countries in South America.

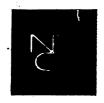
Language differences, as we've said, present no obstacle to the American viewer's enjoyment of the series. But the differences have given White and Cates—neither a gifted linguist—an awkward moment or two in their business dealings abroad.



One of these came during their very first meeting with the owners of Circus Williams in Arnhem, Holland. Seated in one of the caravan's wagons, the two visitors were vainly trying to make some sort of intelligible small-talk.

Apropos of nothing at all, White asked where the circus people took their baths. A few minutes later, he found himself seated willy-nilly in

a nearby (and near-hot) tub, not knowing exactly how it all came about, but promising himself to call Berlitz the very first thing in the morning.



Sidney, Nov. 14.

The Robert Menzies' Liberal Party government is understood to have nixed a move by the Australian Broadcasting Commission, government-controlled tv and radocumentary film on relations between Canada and the United States.

Film on Interest to obtain programs of top quality.

uring it was in its interest to obtain programs of top quality.

uring it was in its interest to obtain programs of the ABC hookup produced 54% of the live ty shows here. However, though government of the ABC to increase this percentage.

Abigail Van Buren advice column. Televised advice will evidently be accompanied by capsule dramatizations. Taynod is working on still another concept, a five or 10-minute version of a musical show fronted by pianist Roger Williams. Nodlund, incidentally, was once a singer and Williams was his accompaniet accompanist.

'Circle Theatre'

Continued from page 29 i

government-controlled tv and radio dispersion shere, to produce a documentary film on relations between Canada and the United States.

**Film, an interted project, was to have been titled "Living Beside the Glant," and was planned to examine the economic and political problems created for Canada by fits proximity to the U. S. Intertel also planned to make documentary films by the dealing with other controversial studies, including the political set up in Southeast Asia A Canadian intertel project on the Man and previously been ment took the view that the ABC was identified on an international basis as an Australian government south controversial films, and for these reasons Menies and his Cabinet refused to allow the ABC to go ahead on the project. In Canberra—the Ausie Washfinaton—it was pointed out that because of the Spross of the Menies' government was pointed out that because of the spross of the Menies' government redented its current basis as all hops that the abc. The continued from page 22 — the proximal films, and for these reasons Menies and his Cabinet refused to allow the ABC to go ahead on the project. In Canberra—the Ausie Washfinaton—it was pointed out that because of the spross of the Menies' government redented its current because of the government's ruling, the ABC would be compelled to withdraw from Interted unless the government redented its current basis. ABC spokesman gaid there was still hops that the government rule of the government rules of th

City-By-City Radio Profits

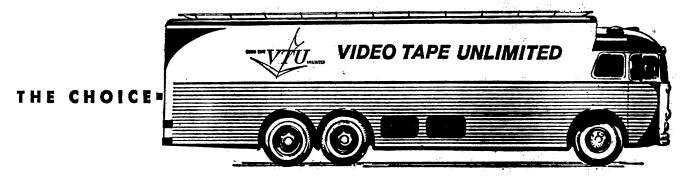
City-By-City Radio Profits

Mo., nine stations, \$3,948,713 revenue, \$554,665 income; Knoxville, 12 stations, \$1,472,898 revenue, \$57,450,330 income; Lansing, four stations, \$1,028,335 revenue, \$17,5975 income; Little Rock, eight stations, \$1,047,648 revenue \$114,362 loss; Los Angeles-Long Beach, 30 stations, \$1,047,648 revenue, \$143,057 stations, \$1,061,148 revenue, \$14,022 loss; San Bernardino-line, 15,047,648 revenue, \$12,1207 loss; San Frances, \$1,041,047 revenue, \$121,207 loss; San Frances, \$1,041,048 revenue, \$211,207 loss; San Frances, \$1,041,048 revenue, \$341,138 loss; San Stations, \$2,007,148 revenue, \$10,750 income; Sattle, 18 stations, \$2,041,138 loss; San Stations, \$2,041,138 loss; San Stations, \$1,042,077 revenue, \$10,750 income; Seattle, 18 stations, \$1,041,047 revenue, \$10,750 income; Seattle, 18 stations, \$2,041,138 loss; San Stations, \$1,042,077 revenue, \$10,750 income; Seattle, 18 revenue, \$24,017 revenue, \$10,750 income; Seattle, 18 revenue, \$24,017 revenue, \$24,017 revenue, \$24,017 revenue, \$374,728 revenue, \$24,012 income; Minneapolis-St. Paul; 12 stations, \$2,724,740 revenue, \$387,691 income; Minneapolis-St. Paul; 12 stations, \$1,3748 loss; weight stations, \$1,3748 loss; versions, \$2,043,748 loss; revenue, \$303,205 income; Tampa-St. Paul; 12 stations, \$2,506,963 revenue, \$304,071 income; New Toke of the stations, \$1,040,070 revenue, \$303,205 income; Tampa-St. Provenue, \$304,071 income; Newark, income; Orlando, eight stations, \$1,3754 fincome; Porolando, ore, iph stations, \$2,020,262 revenue, \$303,205 income; Tuscon, nine stations, \$2,020,262 revenue, \$303,205 income; Stations, \$1,086,557 revenue, \$40,187 income; Sylondo, eight stations, \$2,0364 revenue, \$1,36,675 income; Sylondo, eight stations, \$2,0364 revenue, \$1,36,675 income; Sylondo, eight stations, \$2,0364 revenue, \$1,36,675 income; Sylondo, eight stations, \$2,023,649 revenue, \$303,205 income; Tuscon, nine stations, \$2,020,262 revenue, \$303,205 income; Sylondo, and stations, \$2,036,675 income; Sylondo, and stations, \$2,036,675 income;

THE PROGRAM " "Here's Hollywood" in New York, NBC-TV

THE GUESTS = Richard Avedon, Johnny Carson, Bill Cullen, Hugh Downs, Arlene Francis, Merv Griffin, Tammy Grimes, Celeste Holm, Art James, Shari Lewis, E. G. Marshall, Bess Meyerson, Mitch Miller, Suzy Parker, Walter Slezak, David Wayne

THE TASK = 15 locations ... 10 half-hour programs ... 7 days



THE REASON = The most complete Video Tape Mobile Unit on the East Coast including a self-contained 50,000 watt generator and two video tape recorders.

THE RESULT "Here's Hollywood" programs, Nov. 13-24

THE THANKS To Jack Linkletter and Helen O'Connell; Peer Oppenheimer, executive producer; Bill Kayden, producer; Van Fox, director

THE REMINDER =



VIDEO TAPE UNLIMITED 341 MADISON AVENUE, NEW YORK 17, N.Y. • PLaza 9-7667 PAUL JACOBSON, V.P., General Sales Manager

New-from the world leader in FM!

Zenith proudly presents America's first all-transistor Portable FMAM Radio



Engineered with watchmaker's precision, magnificently styled, Zenith's new cordless Trans-Symphony Royal 2000 has richer, fuller tone - greater power and sensitivity than any portable radio of its kind ever made!

Now add the pleasure of FM to your outdoor listening. Zenith's new Trans-Symphony portable operates on ordinary flashlight batteries. Pours out rich brilliant tone from its 7" x 5" speaker. Like the finest table model FM/AM receivers, Zenith's new Trans-Symphony has Automatic Frequency Control for drift-free FM listening, broad-range tone control, precision Vernier tuning, Zenith's famous long-distance AM chassis. Three built-in antennas: a Wavemagnet® AM antenna, a concealed FM antenna, plus a telescoping FM dipole antenna. Weight: 11% pounds. Dimensions: 10 3/32" high (including handle), 478" deep, 1158" wide. Black Permawear covering, brushed aluminum and chrome plate trim. The Trans-Symphony Royal 2000, \$149.95

Quality-built in America by highly skilled, well-paid American workmen.



ZENIT

before the name goes on

Election Night Brouhaha

ed the kind of audience available.

BS brass soon after laid down

CBS badly in the kind of coverage and it'e kind of audience available. CBS brass soon after laid down something of an "or else" edict to CBS News and the web's news boys went after the election night returns with all the zeal and money they could command, but still lost out to NBC. No heads have rolled, however.

CBS News declined officially to enter the Hagerty-NBC fracas, but it admittedly was deovessed about its own showing vs NBC. Morning after Election Day found the working newsroon, of CBS filled with concern. Richard Salant, head of CBS News, later said, "We're not satisfied." He also said that his division plans to find out why it was beaten, and said "corrective measures" would be taken, although declining to mertion what was beaten and said "corrective" measures" would be taken, al- tele such measures would be.
Salant said no heads would roll, more either. If things went wrong, he said, it was his own fault, no one said, it was his own fault, no one said.

else's.

When Haderty picked on NBC's reportage. NBC duickly picked on Hagerty's. NBC brass onenly "wondered" how come ABC News, after a relatively slow showing up til then, managed to count "an amazing" 350,000 votes in the Jersey gubernatorial race in the seven minutes between 9:45 and 9:52 p.m. on Tuesday. This was shortly before ending its fulltime election



LIECTION NIST Broundald

Ins associates, decided that NBC's coverage and the pickup of "Alconertor was not just one of 50,000 Premiere," a sponsored ABC-TV vites but, by a series of arithmetic progress, an academic error of more like Living) votes, and academic error of more like Living) votes.

I will try to see it does not occur, a spin if the third industry, "Haacht their reporters that Thursday the formal of the industry," Haacht their reporters that Thursday the formal of the industry, "Haacht their reporters that Thursday and the standard of the industry of the standard of the industry," Haacht their reporters that Thursday and the same only after the standard of the industry of the standard of the stan

NRC's 85G Budget

NBC's 85G Budget

NBC News' budget ran over
\$85,000 for covering the N.Y. and
N.J. races. It's understood, the
CBS News budget for the local
telecast 'including radio, too) was
about the same, possibly a little
more. Unofficial sources say that
the ABC News budget for the
night was more like \$35,000 to
\$40,000.

WCBS-TV joined WABC-TV in
ending regular coverage of returns at 10 p.m. but came back at
11 p.m. and stayed with it until
1 a.m. Salant of CBS said it was
he who decided, at 9:55 p.m., to
cut away to the network's Garry
Moore show because the then-important news, the Jersey race,
wouldn't be decided between 10
and 11 p.m. He was right; it wasn't
decided until the next morning and
then only by a relatively few
votes. WNBC-TV stayed with it
until 11:30 p.m. and then cut to
the Jack Paar stanza.

Between 7 and 10 p.m., when
everybody on the networks was
fully competitive (in terms of time
only), WNBC-TV hit an Arbitron
rating average of 19.6 to WCBSTV's 16.9 and WABC-TV's 4.1.
Against 'Alcoa' and Moore, between 10 and 11 p.m., WNBC-TV
hit 16.1 (Moore got 25.3 in New
York, "Alcoa" a 10.6).
CBS News evidently had reason
to feel happy in the first 15minutes of its coverage (between
7 and 7.15) on Election night he

to feel happy in the first 15-minutes of its coverage (between 7 and 7:15) on Election night, because WCBS-TV held the lead. The

station had a 15.8, WNBC-TV only a 12.8 and WABC-TV a 5.2, but that was the first and last time all night that the CBS election re-turns were "better read" than

VARIETY

There's a tendency to downgrade this type of show," he said, "he-cause it does not have a long tradition like cowboy films. The game shows came solely out of the broadcasting medium, first on radio and now on television. And while game shows may be dismissed by the critics, they have succeeded in attracting high-level audiences in showbusiness, literary circles and government circles,"

Goodson also has some advice to newcomers in the game show field. "Beware of the treacherous mud-holes of the games that are only fun to play. The trick is to come up with something that is something fun to watch, or better yet, something fun to play and watch."

Along these lines, Goodson displaced that carety contents of the contents of the contents of the play and watch."

watch."
Along these lines, Goodson disclosed that another Goodson-Todman package, "A Matter of Opinion." involving panel participants with a public opinion polling peg, is now being whipped into shape. The secret ingredient of each G-T show, according to Goodson, is that they make an "original leap into some unexpected area."
G-T sell their shows without pilots, pitching them up to pattern.

some unexpected area."
G-T sell their shows without pilots, pitching them up to network and agency execs through office demonstrations. But before they get to this stage, they've gone through the mill of "angry perfectionism." a process of polishing, run-throughs and weeding out which has resulted in eight new G-T shows hitting the air in the last six years.

CBS Films 'Pursuers' As a First-Run Entry

CBS Films, which took a hiatus on fall first-run syndiaction en-tries this season, now has a first-run entry, titled "The Pursurers,"

tries this season now has a first-run entry, titled "The Pursurers," starring Louis Hayward.

Series, taken on by CBS Films in a distribution deal, was made in England by Crestview Productions. Donald Hyde is exec producer of the 39-episode series, a crime meller.

Hayward, a British actor, has a list of American credits which includes motion pictures, Broadway and tv.

Foreign TV Reviews

ingly.

The program was framed by the Italian tv attempt to remove illiteracy by teaching peasants to read their own language for a half-hour daily. Thus the power for good of the medium was skiffully underscored, although most of the evidence proved that the power week. dence proved that the power was at the mercy of irresponsible com-

at the mercy of irresponsible commercialism.

In fact, the chief conclusion was of the peril of tv as a deadening influence, politically in the East and spiritually in the West. And BBC-TV couldn't be blamed for boasting its own pre-iminence in live shows, and its own freedom from outside influence, as its income is derived from licence fees.

Otta.

ANNA KARENINA
With Claire Bloom, Sean Connery,
Albert Lieven, Valerie Taylor,
Jack Watling, Daphne Anderson,
June Thorburn, Frank Williams,
John Barratt, Alan Tilvern,
David Lander, Robert Percival,
Patricia Laffan, Campbell Cotts,
Elaine Inescort, Alice EsmieBell, Derek Aylward, Bobby
Caetano, Enid Lindsey, Laurie
Leigh, Frances Cohen, Sidney
Vivian, Gertan Klauber, Graham
Leaman, Arthur Ridley, Elaine
Laniada, Joy Skelton, Peter
Augustine, Endre Muller, Peter
Rutter

Rutter
Producer: Rudolph Cartier
Writer: Marcelle-Manrette
105 Mins; Fri., 9:25 p.m.
BBC-TY, from London
Despite the abrupt and episodic
nature of the adaptation, probably
inevitable in the shrinking process,
Tolstov's great novel received Tolstoy's great novel received worthy treatment in this production. Producer Rudolph Cartier deployed his 36 thesps with vigor and imagination, was provided with lavish sets by Clifford Hatts, and and magnitude, was provided with lavish sets by Clifford Hatts, and adequately suggested such difficult dramatic highlights as Vronsky's tumble at the horse-race, the cold-shouldering of the erring Anna at the opera, and the gloomy ambience of the Karenina house. In fact, it stuck closely to the story-line in the movie versions that starred Garbo and Vivien Leigh, but was more faithful to Tolstoy's intention in that the character of Anna was treated with less glamorous sympathy. Her desertion of chilly husband and child for the dashing Vronsky was implicitly condemned, and her excessive passion was shown as, in the last sion was shown as, in the last resort, insufferable.

resort, insufferable.

Not the obvious choice for Anna, Claire Bloom took fire as she progressed. She found it difficult to communicate the fire-eating blaze of her love for Vronsky in its early stages, but came into her own as the jealous mistress constantly demanding more display of devotion than Vronsky could provide. It was in the last half that the play acquired dramatic stature. The earlier scenes were played on The earlier scenes were played on

the play acquired dramatic stature. The earlier scenes were played on too cool a note.

Equally, Sean Connery made a good stab at Vronsky, but, maybe because this adaptation removed much that estabished his hard-drinking and womanising life pre-Arma. his growing boredom with the situation was too sudden to convince. Albert Lieven was admirably cast as the punctillous Karenin and won sympathy for his ruthless expunging of Anna from their child's life. Minor thesp support was okay, with neat cameos from Jack Watling, Daphne Anderson, June Thorburn, and Patricia Laffan.

The faults, in fact, were largely

Patricia Laffan.

The faults, in fact, were largely those attendant on any abbreviation of a vast novel that runs to 700 printed pages. It made a suit-

by a sprightly quiz show from War-saw, where the names of Doris Day and Perry Como figured surpris-ionali.

SCRAPBOOK FOR 1936 With Stephen Murray Producer: Geoffrey Baines Writer: Leslie Baily 45 Mins., Wed., 7:30 p.m. BBC-TV, from London

45 Mins., Wed., 7:30 p.m.
BBC-TV, from London
Idea of this program, which
stemmed from a long-lived radio
skein, was to summon up events
and circumstances of the year in
which British tv was born. Various
unseen celebs and newsmen commented on the scraps of film, and
this gen'tle autopsy had the charm
of reminiscence for those who remembered 1936, but made only a
sketchy attempt at framing it in a
perpective for those who hadn't
it scampered over the ground
nimbly, and recalled all the major
events of a crowded 12 months.
Three stood out. First was the
abdication of Edward VIII, and
journalist Frank Owen was somewhat disingenuous in suggesting
that the British Press ignore his
liaison with Wallis Simpson merely because it was part of the monarch's private life. It was truer
to say that editors accepted a governmental ruling not to blow the
gaff.
Similarly, poet Cecil Day Lewis's

gaff.

Similarly, poet Cecil Day Lewis's comment on the second highlight of 1936, the Spanish Civil War, merely indicated the intellectual mind-searching it evoked, without having the time to probe deeper. Thirdly, there was the start of BBC-TV at Alexandra Palace, with film of the first transmission of Adele Dixon grimacing her way through a hideous ditty.

The program's most moving recollection was of Emperor Haile Selassie's dignity at Geneva, when the League of Nations turned down his appeal for help against the Italian aggressor. And there was another haunting glimpse of the hunger march on London by representatives of the country's 3,000,000 unemployed.

The program, smoothly compiled by Geoffrey Baines, had a humdrum commentary, narrated by Stephen Murray. It took in more frivolous affairs, such as the heyday of the British musical movie, with Jessie Matthews to prove it, and the triumph of Jesse Owens at the Berlin Olympics. It tickled the fancy, without stirring the mind. Similarly, poet Cecil Day Lewis's

'One Step Beyond' Sales

More power to the off-web, "One Step Beyond," being peddled in syndication by ABC Films,
Two western power companies, to be exact, Montana State Power has bought the series for showings in four markets, KXLF, Butte; KSMO, Missoula; KBLL, Helena; and KFEB, Great Falls. Public Service of Colorado is bankrolling the show on KLZ, Denver, Knownas "Alcoa Presents" during it's ABC-TV run, "Beyond" package totals 94 half hours.



Big Wilson is casting the road company for his one man show.

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ABILENE. 38.

GREAT FALLS. 40.

Source: ARB, 1961.

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PSRN is a new way to new performance achievements for radio stations. PSRN provides a method of dramatizing radio's image, its contributions and its massive audiences. As one newsman wrote, The PSRN seal will become the most coveted symbol in broadcasting.

PSRN will not operate as a conventional network. It will not sell any of its programs to advertisers, nor will it require option time. Radio stations can comfortably adopt this new service and still maintain all present commitments.

Interest in PSRN is widespread and significant. Leading figures aware of its planning and progress have made the following comments:

Sylvester L. (Pat) Weaver, Chairman of the Board, McCann-Erickson Corporation (International), wrote, The basic use of our radio service for instruction and enrichment as well as entertainment is most necessary. Your proposal to integrate minute vignettes of this category into the entertainment service will help extend the usefulness of radio to the country (for the country continues to listen to radio in massive numbers).

In advertising, we place our clients' money not only for cost-per-thousand but for many intangibles, all of which will be advanced by inclusion of the Public Service Network's material in the average station's programming.

I hope your plan succeeds and am confident that it will.

Senator A. S. Mike Monroney wrote, The American people have never had a greater interest in staying well informed about our country and the world, and I believe an organized effort to permit individual stations to contribute to their information and understanding of today's problems is a major contribution.

Representative Emanuel Celler wrote, The Broadcasting Industry has a responsibility to the American people greater than ever... Therefore, the Public Service Radio Network which you are launching is a significant step in the right direction. I hope many stations will support your pioneering effort.

Werner Michel, Vice-President, Reach-McClinton and Co., Inc. wrote, As Television-Radio Director of an advertising agency vitally interested in the image of the medium it uses to sell its clients' products, I believe that the Public Service Network will do much to help the community acceptance of stations and I am delighted it has been organized.

Stations will be qualified as promptly as thorough study of applications permits.

TED COTT President BUDD GETSCHAL Executive Vice-President DAVID L. GARTH Vice-President F. W. RICHMOND Chairman of the Board



From The Production Centres

comed the "Gypsy" star to Detroit and made the society pages, will film and tape Mitzi Gaynor's farewell party in L.A. for Miss Merman for showing on her WJBK-TV show x . WWJ-TV newsman William Fysic narrates an in-depth examination of Univ. of Michigan's Dear-born Center in a WWJ-TV public affairs Sundaycast.

IN PHILADELPHIA . . .

WFIL-TV going heavy on personal appearances of web stars this week, Leonard Ackerman, co-producer of "Target, the Corruptors," in to meet the press and station personalities (14), Gary Lockwood, of in to meet the press and station personalities (14). Gary Lockwood, of 'Follow the Sun' is due here tomorrow (16). Arnold Stang, slated to exploit the cartoon "Top Cat," was skedded for Friday (17); but had to cancel when the Coast brush fire destroyed his home... W. Thacher Longstreth, marketing head of the Aitkin-Kynett agency and former unsuccessful GOP candidate for Mayor, will address the dinner meeting of the Philadelphia Chapter, American Women in Radio and Television, Nov. 21, on "Broadrast Imagery"... WRCV Radio has launched series of "live" remotes from Sunset Beach Ballroom, Almonessen, N.J., every Saturday night Emceed by Jack Rattigan, program will showcase talents of territorial bands.

IN BOSTON . . .

IN SAN FRANCISCO . . .

IN BALTIMORE . . .

Arthur Godfrey visited Timonium Fair Grounds, outside Baltimore, Sunday, to conduct finals in cattle cutting and calf roping at Fourteenth Annual Eastern National Livestock Show ... WBAL-TV has inaugurated its "Youth In the News," Monday through Friday news report presented by students of the Baltimore Junior College ... Jack Redfern of City Health Department staff is now "Dr. John Worthington" on WMAR-TV's "Your Family Doctor". ... John Kressler named press representative of WJZ-TV. Tommy Dukehart who had handled publicity will now do liaison between station and county communities ... Dorothy J. Symth is new secretary to D. P. Campbell, administrative assistant at WMAR-TV ... "The Collegians" celebrated their 12th anniversary on WMAR-TV ... Andy Griffith



Ohio B'casters Elect

Unto B casters Llect
Columbus, Nov. 14.
Joseph Bradshaw, of WRPD,
Worthington, is the new president
of the Ohio Assn, of Broadcasters.
James Hanrahan, of WEWS, Cleveland, was elected first vice president and Lawrence H. Roger II,
of Taft Broadcasting Co., Cincinnati, was named second veepee.
Gene Trace, WBBW, Youngstown, retiring president, will become a director when new officersassume their duties Jan. 1. Howard Donahoe, WILE, Cambridge,
was elected to the board, and Collis Young, WCOL, Columbus, was
reelected to the board.



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You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and sells . . . \$5 Billion in spendable income and 810,800 TV families. Let KSTP-TV start a sales stampede for you.



100,000 WATTS . NBC MINNEAPOLIS . ST. PAUL recently entertained the press in his private car at the Pennsylvania Railroad station.

IN PITTSBURGH . . .

Five half-hour documentaries on the civil defense problem written by Al. McDowell. are being heard this week on "Program PM" on KDKA. Each half-hour deals with a different phase of civil defense. McDowell also narrates ... Ken Kirk has taken over the "Pittsburgh Tonight" 12:45 show on KDKA-TV which follows "PM West" and where most of the visiting celebrities are interviewed. Kirk replaced Tom Finn who is devoting all his time to his 7 p.m. newscast ... David Kelly, former Pittsburgh Press staffer, is the news director at KDKA ... Arch McFarland, a former basketball star, is the new coach of the KQV Hi Hoopers. WIIC, who had a team last year, will not be in competition this year ... Carl Ide filled in for the ailing Ed Conway while the WTAE sportscaster did hospital time. Conway is now back and Ide is back to doing his regular news shows at 12 and 7.

IN CINCINNATI . . .

In bomb shelters for six days, WKRC's Big Jon Arthur, at his home, aired answers to his experiences, and Jim Dandy, on Fountain Square, maintained his WCPO nighton! platter sessions. . WLW-T pubaffairs specials include two Sunday 90-minute videotapes of Xavier U. 'Fight Against Communism' lecture series . . . Glenn "Skipper" Ryle conducting monthly WKRC-TV dance parties for his 10 to 14-year-old followers . . Bruce Handshu succeeded as WCKY pubaffairs director by Vickie Pigeon, former American Forces Network women's editor in Europe . . WSAI news staff additions are Wynn Moore, via WNOR. Norfolk, and Tony de Haro from KBOX, Dallas . . . Army Reserves active duty call for Crosley announcer Dave Manning shuffled Jack Norwine, George Logan, Jack Gwyn and Howard Chamberlain on WLW and WLW-T.

250G for Canada Drama Exposures

Toronto, Nov. 14. Signing of an agreement for American distribution rights to 26-one-hour Canadian tv dramas was jointly made by A. K. Morrow, director of English-language and the Toronto area networks of the Canadian Broadcasting Corp., and Canadian Broadcasting Corp., and Hathaway Watson, veepee in charge of broadcasting for RKO General Inc. Figure was not disclosed but some \$250,000 is believed involved in this single largest sale of CBC product.

product.

The 60-mins dramas, which were broadcast over the CBC-TV web during the past two seasons under the now-defunct sponsorship of "General Mofors Presents" series, are made immediately available to five RKO-Gen tv stations which include WOR-TV. New York: KHJ-TV, Los Angeles: WNAC-TV Boston; WHBQ-TV, Memphis; WHCT-TV, Hartford. The 26 CBC-produced dramas are expected to be duced dramas are expected to be shown first on WOR-TV, New York, early in 1962.

under sale terms. RKO has syndication rights to the plays for five years and can sell them to other tv stations in the U.S. Canadian writers and actors will receive residuals. Morrow said that the agreement with RKO provided proof of the CBC's longtime belief that the standard of Canadian tv writing and acting is high enough to warrant exposure in other world countries. Watson stated the hope that the present CBC deal will be a forerunner of similar arrangements ensuring American viewers of Canadian programs. of Canadian programs.

ABC Radio's 'Flair'

Continued from page 22 i

clearing the show, with only a few not carrying it whole.

Main factor in "Flair's" strong showing, according to ABC Radio prexy Robert Pauley, is that the program has successfully inte-grated public service into an enter-

program has successfully integrated public service into an entertainment format. Many of the short segments on "Flair," involving talks on financial planning, medicine, education, etc., can be logged as public service on the 301 forms, an important consideration in light of the tougher FCC attitude towards license renewals.

"Flair" represents the major effort of ABC Radio's new leadership team under Pauley. Latter said the gross from the show now equalled the annual production cost of \$680,000. Click of the show has resulted in a general upbeating of informational stanzas on the web, all produced by network personnel. Pauley said ABC Radio has adopted the principle of not accepting any outside shows in this area in order to prevent any axgrinding on the web.

Whereas last year the web had public service shows scheduled at regular times, currently ABC Radio is only doing such programs when they have a definite peg, such as shows on fallout shelters, space, etc. At the present time, public service shows on ABC Radio are up 35% over last year.

Italy's 2d Channel

Continued from page 29 5

ment of a wartime interlude. Also unveiled were RAI-TV's new news program, which has a different format on the Second Program, while evening wound with the running of a Swedish video ballet, "The Bad Queen," which recently won RAI-TV's Prix Italia for musical entries entries.

While first evening was termed "special" by RAI-TV, in that it in-cluded items not reflecting the nor-mal fare to be seen on the net, the second evening marked the actual start of "normal" dally program-ming on the new ouelet.

Followup stanza included a welleccived variety show, "Bonsoir, atherine." toplined by Catherina Valente the first of six weekly live hour shows, followed by the news and NBC-TV's "The Real West." also a Prix Italia winner (for documentary this year. "West," narrated by the late Gary Cooper, also evoked favorable press comment.

here.
Alternative evening fare to this Second Program evening on the original RAI-TV. channel, now called "National Program," consisted of a documentary on Hungary's 1956 revolution, followed by a three-act musical comedy based on a play by Carlo Goldoni, "I Quattro Rusteghi," and a summary of week's sports events, ending with the news.

RAI-TV has attacked the conditions of the conditio

week's sports events, ending with the news.

RAI-TV has stressed that basically, programs on National and Second channels will not vary greatly from fare heretofore presented on Italy's single net, but the material will be so arranged as to give viewers from now on a dance to switch from a political panel to a musical show, from a quiz to opera, from drama to comedy, etc.

Technical quality of Second Program was excellent, though some "blind areas throughout the Italian boot (only 50% of Italian population can be reached at present by UHF transmitters, but RAI has promised that this will rise to 75% by the end of 1962) and even some zones of Rome were cut off from the show because of interferences with the direct line of vision curently needed to bridge the transmitter-to-receiver gap.

As proudly announced by RAI-TV, the Second Program has been inaugurated over one year in advance of original target date set in convention between RAI-TV, and the Italian government for December, 1962.

'Glean Up' Pix-TV

Continued from page 1 of tv content. "Many of the current shows lean toward the suggestive, and some are positively coarse." Mrs. Spong asserted. "The attempt to make some of the more violent westerns more palatable by quoting scripture passages and other pious expressions is little less than ridiculous."

Regarding the American film

Regarding the American film industry, the lay leader said, "Hollywood productions have deteriorated greatly and need a thorough housecleaning."

"Violates Morality"

Milwaukee, Nov. 14.

Rev. Raymond A. Parr, archdlocesan director of the Legion of
Decency, speaking at a seminar on
"Filth Has Gone High Brow," said
"A movie that violates morality
violates art."

Talking at the fourth annual convention of the Milwaukee Archdiocesan Council of Catholic Men at St. Roberts Church, eleric continued: "If a movie portrays good and evil as good—or both good and evil as indifferent—it cannot be artistic because it is unreasonable. It is the function of the artist to represent reality."

Parr suggested that the so-called

Parr suggested that the so-called artistic motion pictures, produced in Italy and France, were never exhibited in those countries. He indicated such films were made for the American sucker. ("This is incomprehensible to film trade—Ed).

According to Priest, films produced in these countries are in reality "pornographic." But any moves toward legislating in the interest of public morals was impractical, as it involved a state of mind or disposition such as prejudice.

Father Parr concluded: "There has been an effort by some to legis-

Father Parr concluded: "There has been an effort by some to legislate against books and movies, but they can't even agree on a definition of obscenity. We must show resistance to bad books and movies on the retail level. If the public didn't make itself felt, Ford would still be producing model T's."

Pre-'48s Continued from page 25

market vary according to the distrib. With one or two exceptions, most distribs classify the current marise' as a tough one, the description encompassing the post-48s as well as the vaultees. On the post-48s, some distribs feel that many markets, those being offered different post-48 packages at the same time, are being depressed by the overabundance of product. Most stations still have pix inventories to play off. There's no doubt, though, in regard to the long, steady need for pix on tv and it's felt that those in the class of "Treasure of Sierra Madre" will be playing on the screens of the nation, no matter what the most recent vintage of pix on tv is.

Big Wilson's claims about inventing the "twist" will be checked.

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NARAS SEEKS BROADER ROLES

L.A. Court Acquits 2, Finds 3 Guilty on Bogus Record Rap

Two men were found guilty and three others acquitted of operating a phonograph record counterfeiting biz, in a decision handed down by Superior Judge Lloyd S. Nix.

Gene Allison and Edwin B. Atwood were charged with pirating four pop records and found guilty of conspirary to cheat and defraud. Allison also was convicted on an accompanying charge of grand theft.

Records—which included labels and covers—found to have been counterfeited were "Inside Shelley Berman," "Outside Shelley Ber-man," "Provocative Percussion"

man, Provocative Percussion and "Persuasive Percussion."

The pair will come up for probation hearing and sentencing on Friday (17).

Friday 177.

Pete Korelich, prexy of Korelich Engineering & Mfg. Co., previously indicted on same charge, as well as for alleged conspiracy to commit misdemeanor violation of the State of California Business and Professions Code, was acquitted. Korelick, according to his attorney, William B. Spivak, had been engaged to press the recordings and had accepted the job in all good faith without any knowledge of the conspiracy.

Two other defendants, Robert Allison, brother of the convicted man, and Charles L. Richards, in-volved in the financing of operation and up on the same charges, also were acquitted.

Ferrante & Teicher 1st In Rash of Pianists At **Atlanta Concert Series**

Atlanta Concert Series

Atlanta, Nov. 14.

Ferrante & Teicher, duo piano
team performing on United Artists Records, appeared here in a
Sunday afternoon concert (12) to
a packed house at 1,750-seat Tower
Theatre. Their show, billed as
"F&T Flip Their Lids," was second
in Famous Artists Popular Series,
managed by Ralph Bridges. Flamenco guitarist Carlos Montoya
opened the series, next is pianist
Roger Williams, with Fred Waring
& His Pennsylvanians in closing
spot.

within the next fortnight At-lanta will face a block of piano-thumpers. Come Thursday (16) Van Cliburn will be here at 6,000-seat Municipal Auditorium, on All Star Concert Series, sponsored by Atlanta Music Club, Marvin Mc-Donald, manager. Next two nights will find 98-piece Atlanta Sym-phony Orchestra, Charles Sopkin, director, playing pair of concerts at Tower Theatre. Young French pianist Philippe Entremont is scheduled to be symphony's guest artist.

artist.

After Steinway strings quit reverberating for this three-night workout from Cliburn and Entremont, Victor Borge will bring his show, promoted by Marvin McDonald, to Muny Aude, and it is a safe bet he'll pack the place. Leonid Hambro, planist for the New York Philharmonic Orchestra, will appear with Borge.

Mathis Racks Up 260G Take in 19 Tour Dates

Johnny Mathis has pulled in close to \$260,000 on the first 19 dates of his current tour of colleges, auditoriums and theatres. The tour kicked off Oct. 13 and will run until Nov. 21.

will run until Nov. 21.

Accompanying Mathis on the tour is the Jimmy Cook orch and comedian Don Sherman. The seating capacities have ranged from as little as 3,000 on some of his college dates, to 12,000 at the Arena in Pittsburgh.

On some dates amthis performed on a flat fee basis; however, on most he was in for on a fee-pluspercentage arrangement.

Otto A. Harbach recalls brightly

A Tale Of Two Songs

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Plea for ASCAP Attorney's Exit **Gets No Support**

New Orleans, Nov. 14.
New Orleans Opera Guild Inc., failed last Tuesday (7) in Louisiana Supreme Court to enjoin Local 174, Musicians Mutual Protective Union and the American Federation of Musicians from including it on "unfair lists" published by the unions. The Guild also sought monetary damages and orders which would have prohibited the unions from forcing it to employ musicians, whom the Guild considered unnecessary, for stage pro-

musicians, whom the Guild considered unnecessaly, for stage productions here.

The high court upheld the Fourth Circuit Court of Appeal, which in turn had affirmed a decree by Judge Clarence Dowling in civil district court dismissing the suit on an exception of no cause of action.

suit on an exception of no cause of action.

As a result of the Guild's being placed on the "unfair list," the high-court opinion by Associate Justice E. Howard McCaleb said, the Guild was not only unable to hire local tooters, as all available are members of the defendant unions, but a number of legit productions booked by the Guild cancelled their contracts since the musicians traveling with such shows refused to perform because they are all members of the defendant organizations.

HARMONY IN

By MIKE GROSS

The record industry's apathy and antagonism to the National Academy of Recording Arts & Sciences have to be overcome if it's to become a running organization. That's the opinion of Nesuhi Ertegun, president of the New York chapter, who's on an allout campaign to spread the NARAS gospel. The biggest problem, he says, is getting more members. Right now the NARAS rolls from the N. Y., Chicago and Los Angeles chapters don't yet reach a 1,000 membership list twice that size is needed to make NARAS a smooth-flowing and penet industry organization. Ertegun figures. He also believes that a larger representation from the independent companies would help dissipate the kind of beefs that were voiced after the awards of 1960 and 1961.

In 1960 many industryites squawked because Capitol Records ran away with the prizes and the following year RCA Victor practically stole the show. It was said then that the awards really weren't representative because the company with the most NARAS members could swing votes to its own product.

This has been a sticky problem for the NARAS exces and they felt the store the street would be the surest way to clean the street of the street way to clean the street of the street way to clean the street way

Gets No Support

An orderly meeting of the American Society of Composers, Authors & Publisher's was given a jolit last Wednesday (8) at New York's Hotel Roosevelt when Pinky Herman called for the resignation of the Society's attorney, Herman Finkel stein.

Herman attributed many of ASCAP's current problems, consent decree, etc., to "bad advice" from Finkelstein. Herman called for some new legal thinking and that ASCAP should go out and get someone like Adlai Stevenson or Henry Cabot Lodge.

Trying not to give credence to the Herman attack, Society prezistanley Adams quietly rebuted with, "One of ASCAP's biggest problems is to keep Finkelstein from resigning and it is only through his legal efforts that ASCAP is now collecting \$32,000,000 a year."

During Herman's speech there were a few scattered shouts of approval from members but nobody came forward to second the motion or back him up.

Aside from the Herman rhubarb the meet was an east coast repeat of the meet held on the Coast several months ago. During Irving Caesar's address, which he had delivered at the Coast session, one wag asked, "Is this meeting on tape?"

NO. OPERA GUILD LOSES

SUIT VS. TOOTER UNIONS

New Orleans, Nov. 14.
New Orleans Opera Guild Inc., failed last Tuesday (7) in Louisiana Supreme Court to enjoin Local 174, Musicians Mutual Protective Union and the American Federation of Musicians from including it on "unfair lists" published by the unions. The Guild also sought monter of the meet was an east coast repeat of the meet held on the Coast seesion, one wag asked, "Is this meeting on tape?"

New Orleans, Nov. 14.
New Orleans Opera Guild Inc., failed last Tuesday (7) in Louisiana Supreme Court to enjoin Local 174, Musicians Mutual Protective Fully of the recording business including pop and classical artists & repertoire, engineering, merchandisting, publicity and promotion, etc. There is also a plan afoot to expect of the recording business including pop and classical artists & repertoire, engineering, merchandisting, publicity and promot

Kapp on Classics Kick, Preps Debussy LPs

When most indie labels are either cutting down or cutting out their classical lines, Kapp Records is prepping additional selections for its classics string.

In line with upcoming centennial of the birth of Debussy, the diskery is preparing a six-disk set of the composer's complete works, as played by Daniel Ericort: Kapp currently has four of the LPs out and

played by Daniel Ericort. Kapp currently has four of the LPs out and will have the set completed by January. The disks will be available separately as well as in the all-inclusive set.

The diskery has also waxed a package of music by classical composers which was written for toy instruments. Performed by the Kapp Symphonetta, the album will be called "Toys Plus Orchestra Equal Musical Fun."

Howie Richmond Builds Legit Arm To Broaden Publishing Activities

Ex-Midwest Disk Jockey Bill Randle

who should know about those things has written an interesting and discerning piece entitled

'Junk Music' Doesn't Truly Reflect U.S. Tastes

* * *
another interesting Feature 56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

that weilin and is assignees failed to account and pay royalties earned in Germany, Austria. France, Sweden, Norway, Denmark, Finland, Spain, Portugal, Australia, New Zealand, Brazil and Argentina in accordance with the contract.

accordance with the contract.

It is also charged that the defendant rendered false and incomplete statements for Scandinavia in an attempt to defraud Aldon; failed to use its best efforts to exploit, in France, Spain and Portugal. rights assigned in the subpublishing contract; and refused and failed to help support sales of certain Connie Francis recordings in Germany.

Suit claims Mellin improperty

in Germany.

Suit claims Mellin improperly deducted the share of French lyric writers from royalties earned by Aldon and failed to furnish detailed statements showing net receipts for Austria, Germany, France, Sweden, Firland and Iceland.

Mellin has filed a verified an-ster denying the allegations. In addition to royalties and dam-ages, Aldon is asking rescission of the unexecuted portion of the con-tract and reassignment to Aldon of all rights assigned to Mellin.

DECCA'S ORIG CASTER OF 'BEI MIR' MUSICAL

Decca Records is venturing into the legit field this season with an original platter and an album pegged to an original's score. The original cast outing will be "Bel Mir Bist du Schoen," the Yiddish-American musical currently at the Anderson Theatre, N.Y.

The show has a book by Louis Freiman, lyrics by Jacob Jacobs and music by Sholom Secunda, the latter two having penned the title tune originally. Decca has the original hit of this tune by the Andrew Sisters in its catalog. Headed by Leo Fuchs, the tuner stars Jacobs, Miriam Kressyn, Leon Libgold and Seymour Rexite.

Leon Libgold and Seymour Rexite.

Decca will also release a platter
by the McGuire Sisters of the original score from the upcoming
Broadway musical. "Subways Are
For Sleeping." The tuner has
book and lyrics by Betty Comden
and Adolph Green and music by
Jule Styne.

Seeking what he calls "a point of departure" for his music, Howard Richmond is building a legit arm of his publishing activities. He is forming a pre-production musical operation through which he hopes to widen, his marketing areas.

Plans call for a three-fold pro-Plans call for a three-fold program covering the commissioning of scokes to be written, the acquisition of options on books and other properties for development into legituners and the operation of readings for producers, directors and talent for his writters' scores, The project has been designed to function internationally and has been started through his London Essex music office where David Platts has instituted such a program.

Addon Files 2966

Pact Breach Suit

Vs. Rob't Mellin

Aldon Music, Nevins & Kirshner's publishing firm, has filed suit in N.Y. Supreme Court against Robert Mellin alleging failure to aya yoyalties earned overseas. Suit asks \$250.000 damages and a further \$46,850 for royalties.

The complaint, containing 23 separate causes of action, charges that Mellin and its assignees failed to account and pay royalties earned of Germany, Austria, France, Sweden, Norway, Denmark, Finland, Spain, Portugal, Australia, New Zealand, Brazil and Argentina in germany Portugal, Australia, New Zealand, Brazil and Argentina in germany Portugal, Australia, New Zealand, Brazil and Argentina in germany portugal, Australia, New Zealand, Brazil and Argentina in germany portugal, Australia, New Zealand, Brazil and Argentina in germany portugal, Australia, New Zealand, Brazil and Argentina in germany portugal, Australia, New Zealand, Brazil and Argentina in germany portugal, Australia, New Zealand, Brazil and Argentina in germany portugal, Australia, New Zealand, Brazil and Argentina in germany portugal, Australia, New Zealand, Brazil and Argentina in germany portugal properties and properties are currently five productions in which Richmond has taken part from the standpoint of getting them rolling. Two current English musicals will be published by him in the U.S. next season. These are "Oliver," which he handles in Australia, to but not in England, and "Stop the World—I Want to Get Off." which he handles in Australia, to but not in England, and "Stop the World—I Want to Get Off." which he handles in Australia, to but not in England, and "Stop the World—I Want to Get Off." which he handles in Australia, to but not in England, and "Stop the standpoint of getting them rolling. Two current English musicals will be published by him in the U.S. next season. These are "Oliver," which he handles in Australia, to but not in England, and "Stop the World—I Want to Get Off." which he handles in Australia, to but not in England, and "Stop the would her

by Richmond.

In yet another area, Essex will publish the Bricusse-Newley film-tuner being prepared for Sammy Davis Jr., in which Newley will also costar. It is all part of a plan to develop a crop of new writers for Richmond's overall publishing operation as a point of departure for his music.

Richmond says he doesn't want to become a record company or a producer but will continue to invest in both of these operations. In London he has an investment in a disk studio and will probably invest in his lengt project by well as vest in his legit projects as well as continuing to produce masters and books of music.

Burton Lane Reelected AGAC Prexy; See 1961 Collections at \$1.2 Mil.

Burton Lane has been reelected president for the American Guild of Authors & Composers. Term runs for a year. Other officers elected were Jack Lawrence. vice president; Jay Gorney, second v.p.; Leonard Whitcup, treasurer; Jack Siegel, assistant treasurer, and Edward Eliscu, secretary.

Abel Baer is the new chairman of the AGAC council, replacing Edgar Leslie who becomes honorary member of the council. Mitchell Parish is a new member of the council replacing Sam Coslow, who

ary member of the council replacing Sam Coslow, who resigned. Alec Wilder, a Bull writer, was runnerup in the election for council member and he's invited to attend all council meetings.

AGAC collections for 1961 will come to about \$1,200,000 which is a 50% increase over the previous year. The organization is now ne-gotiating a new contract with pub-lishers for serious composers.

Cap Ups Lapointe

Denis Lapointe has been set as national sales manager of Capitol Records of Canada Ltd. He was formerly sales manager of Cap's Montreal branch. He'll be replaced at the branch by Yves Lapierre.

Lapointe will report to Harold S. Smith, company's vice president and director of merchandising.

RECORD REVIEWS

"FLOWER DRUM SONG" (Deca) This is the third workover of
Rodgers & Hammerstein's "Flower
Drum Song" "Columbia has the
original Broadway cast package
and Capitol has the original London cast set but there's plenty
of room for more sales especially
of room for more sales especially
of the tie to the U-I pic release.
There has been some song-juggling
as to sequence but Rodgers metodic liit and Hammerstein's bright
lyric values, still shine. There are
no credits for the singers listed on
the disk but they all seem to be
enjoring their mike work.

"THE HUSTLER" "Kapp. Kenthough the tibe is a little mise

"THE HUSTLER" "Kapp. Kenthough the tibe is a little mise

"THE HUSTLER" "Kapp. Ken-

"THE HUSTLER" Kapp. Ken-"THE HESTLER "RAPP. REPORT YOU HOUSE," SOME STATE OF THE HUSLER." Is nicely showcased on this waxing. Featuring some topflight jazz talent, the 15 selections have been talent, the 15 selections have been effectively mixed from the sound-track to stand on their own, for the most part, without sounding like fragments with no particular identity. The emphasis is on the moody in the set, spiced with the pulsating, beat of the main title and other themes. Hopkins music has a strong emotional quality which makes good use of the musicianship of such sidemen as Phil Woods, Mill Hinton. Osie Johnson, Hank Jones. "Doc" Severinson, Jimmy Cleveland and others. others.

others.

CAMARATA: "WALT DISNEY PRESENTS THE GREAT COM-POSERS" Disneyland. Here's a standout kiddle package that will do especially well around the holiday gift-buying season. Camarata's orch presents lively and understandable interpretations of the works of such prominent longhairs as Beethoven, Bach, Brahms, Mozart, Chopin and Tchaikovsky, among others, and there's also a narration and a text insert to help the kiddles along.

ROBERT GOULET: "ALWAYS

ROBERT GOULET: "ALWAYS ROBERT GOULET: "ALWAYS YOU" (Columbia: Robert Goulet's exposure in the Broadway musical click, "Camelot," and on several ry shows has warmed up an audience for his first LP try. His baritone style is legit and strong and tailormade for the repertoire that includes such hefty items as "Strange Music" and "The Lamp Is Low." Package is a natural for programmers with a sales pickup sure to follow.

LENNON SISTERS: "SAD MOV-IES MAKE ME CRY" (Dot). This attractive femme group out of the Lawrence Welk menage has put to-Lawrence Welk menage has put to-gether a happy package pegged for juve appeal. Taking off from the title song, a pop single click, the girls move along at a likeable pace through "It's A Sin," "Il Never Stand In Your Way" and others built in the same pop groove.

MORTON GOULD ORCH:
"KERN AND PORTER FAVORHTES" (RCA Victor: The music of
Jerome Kern and Cole Porter is
lushed up in a rich symphonic setting by the Morton Gould orch.
The tunes are familiar and so is
the styling but Gould's melodic
treatment is consistently appealing
and will delight many programmers. Sides that rate prime spinning time are Kern's "Yesterdays"
and "All The Things You Are" and
Porter's "I Get A Kick Out Of
You" and "Night and Day."

LEON MCAULIFF: "COZY

LEON McAULIFF: "COZY INN" ABC-Paramount. The country & western fold has a potent package addition in this Leon McAuliff roundup. He's a western singer, out of the Bob Wills band, who can rock and swing along with the best of them. He's no slouch when it come to rother had blues to the state of them. the best of them. He's no stouch when it comes to rhythm and blues or ballads, either, It's a well-paced presentation spreading out vocals by McAuliff and the Jordanaires and some slick instrumentation.

and some slick instrumentation.

FARON YOUNG: "THE YOUNG
APPROACH" 'Capitol'. Faron
Young is a country & western singer who has done extremely well in
the pop singles market which gives
this LP effort a spreadout chance.
His songhap here contains the country weepers as well as the brisk
uptempo items that the younger
set is sure to take to. Some of the
pullout titles for the programmers
are "Goin' Steady." 'I Can't Find
The Time" and "I Fall TO Pieces."

LESLIE UGGAMS: "LESLIE

of-pace quality.

ANN RICHARDS: "ANN, MAN!"
(Atco). This serves as fine show-case for singer 'Ann Richards even though the title is a little misleading. She's not that hip. Infact, she blends a jazz mood with a pop feel that's not far out at all and quite easy to take. "There's a Lull in My Life" and "An Occasional Man" are the kind of tunes she does that the pop programmers will find to their liking.

JIMMY GIUFFRE: "PIECE FOR JIMMY GIUFFRE: "PIECE FOR CLARINET AND STRING OR-CHESTRA—MOBILES" (Verve. The title is the tipoff here. It signifies a jazz man's move into the concert groove and an attempt to break in on new musical grounds. The package was recorded in Germany with the Sundwestfunk Orchestra of Badenburg and with Jimmy Giuffre doubling as composer and clarinetist. The and with Jimmy Guuffre doubting as composer and clarinetist. The moods are varied and intricate demanding strict attention for ap-preciation. Only avant-gardists have that much devotion.

FLOYD CRAMER: (RCA Victor) FLOYD CRAMER: IRCA Victory. The piano has become a potent instrument in the pop field and Floyd Cramer is one of its prime pushers. His single clicks. like "Last Date," have set up a ready-made audience for him and they'll go for his versions here of "Unchained Melody," "Your Last Goodbye" and others that surround his spirited keyboarding with crisp arrangements for strings and a vocal chorus.

CHABLIERUP. "CHABLIE

and a vocal chorus.

CHARLIE BYRD: "CHARLIE
BYRD AT THE VILLAGE VANIS a guitarist who moves from jazz
to classies without missing a beat.
His jazz style was in the forefront during a recent stand at New
York's Village Vanguard, where
this package was recorded. Keter
Betts and Buddy Deppensehmidt
assisted him on bass and drums,
respectively, and the three brought
some delightful inventions to "Just
Squeeze Me." "Why Was I Born"
and "You Stepped Out Of, A
Dream." One side of the LP is
devoted to a Byrd original, "Which
Side Are You On." a folk tune
extension that serves as an ex
18 Friday (17). Although unconfirmed, it is expected that the
singer-writer will switch his disk
activities to RCA Victor. Anka's
activities to RCA Victor. Anka's
pired May. 1962.

The split is the result of negotiations between Irvin Feld, the
singer's manager, and Sam Clark.
Am-Par topper. Separation promore album for ABC-Paramount
more album for ABC-Paramount
clark was given assurance that
Clark was given assurance that
on Anka LP would be released on
by another diskery prior to Jan.
25, 1962.



LAWRENCE WELK Proudly Presents Another D

THE LENNON SISTERS

Singing "Sad Movies" B W "Don't Know Why I Love You Like I Do."

cellent display piece for his guitar

ing.

JUDY COLLINS: "A MAID OF CONSTANT SORROW" Elektral Backed on some numbers by the banjo work of Erik Darling and the guitaring of Fred Hellerman, in addition to her own guitar stylings, Judy Collins scores an effective folk sing outing on her first waxing for Elektra. Concentrating on ballads, she offers smooth interpretations of the material with vocal depth and emotion. Her leaning seems to be in the direction of Irish ballads, performing such as "Rising of the Moon" with sureness. Her set is not limited to this locale however, as she does this locale, however, as she does solid renditions of such tunes as "O Daddy Be Gay," "Maid of Con-stant Sorrow" and "Sailor's Life" stant Sorrow" and "Sailor's Life" in a manner that should please folkniks.

ANKA EXITS AM-PAR, MAY SWITCH TO VICTOR

Paul Anka and Am-Par Records will come to an amicable parting this Friday (17). Although unconfirmed, it is expected that the singer-writer will switch his disk activities to RCA Victor. Anka's pact with Am-Par was to have expired May, 1962.

Longplay Shorts

A special "Comedy Concert" album has been packaged by United Artists featuring Alexander King, Kaye Ballard, Don Knotts, Louis Nye, Pat Harrington Jr. and Harold Flender. The set will include two tracks from albums which had previously been cut by each of the artists for UA with the exception of the Kaye Ballard portion which will include tracks from "Ha Ha—Boo Hoo." an LP scheduled for early 1962 release. . A premium LP featuring bestselling performances by five Capitol artists has been prepared for the Firestone Tire & Ruibber Co. by the Custom Services Department of Capitol Records. The LP, til.'d "The Firestone 5 Star Fiesta." features Nat King Cole. Jackie Gleason, Guy Lombardo. Dean Martin and Kay Starr. There will be an initial pressing of 100,000 records.

Erroll Garner's new album. "Closeup in Swing." which will be distributed by ABC-Paramount, will be kicked off in conjunction with his Nov. 24 concert at Boston Symphony Hall . . Elektra Records has come up with a followup to its "Bonus-Pak" release last month with "The Best of Dalliance," a two-sleeve folk package by balladeer Ed McCurdy . Riverside has put together a second line in its "Living Legend" series pegged to "Chicago-style" performers.

Martha Schlamme, MGM/Verve disker, is on a six-week tour of Texas and Southern California. She opens at the Ash Grove. L.A. Nov. 28 for four weeks . . Rakhel, who disks for Monitor, makes her New York concert debut Nov. 18 at the 92d St. Y. Kaufman Concert Hall. She next goes to Chicago for a four-week date at the Israel Supper Club beginning Dec. 1 . . Kay Britten. British folk singer. will make her New York debut at the 92d St. Y. Dec. 16 . . S&S Distributing Co. will now handle the Caedmon and Shakespeare Recording Society lines in the Detroit area.

Anita Bryant is featuring numbers from her latest Columbia album. "Kisses Sweeter Than Wine," during her current South American tour. She's due back in the States in mid-December . . Buddy Basch is handling promotion for Yulya's "Twelve Faces of Love." just r

are "Goin Steady." I Can't Find.
The Time" and "I Fall To Pieces."

LESLIE UGGAMS: "LESLIE UGGAMS: "LESLIE UGGAMS ON TV" (Columbia).
Leslie Uggams' association with the properties of the prope

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

H. B. BARNUM..... HOW MANY MORE TIMES (RCA Victor) Baby, Baby, Baby, H. B. Barnum's "How Many More Times" (Hidle-Film & TV†) is a solid rocking ballad delivered in savvy and flavorsome style by this singer against a firstrate orch and choral background. "Baby, Baby, Baby" (Aladdint) is a strong blues entry on which Barnum shows a definite Ray Charles influence.

ACK JONES..... THIS WAS MY LOVE (Kapp)......Lollipops and Kisses

Jack Jones' "This Was My Love" (St. Lawrencet) is a pretty
ballad in a classy groove crooned in very pleasing style for general impact. "Lollipops and Kisses" (Garland*) is another fine
ballad but with a more familiar approach.

GUY MITCHELL.....BIG BIG CHANGE

BERNA-DEAN LITTLE WILLIE

DON GIBSON..... THE SAME OLD TROUBLE

DAVE BRUBECK QUARTET......UNSQUARE DANCE (Columbia) ... It's A Raggy Waltz Dave Brubeck Quartet's "Unsquare Dance" (Derryt') showcases this jazz combo in an inventive handclapping instrumental with a strictly commercial peg. "It's a Raggy Waltz" (Derryt') is a less surprising sound from this modern jazz unit with saxist Paul Desmond in the lead.

CONNIE FRANCIS..... WHEN THE BOY IN YOUR ARMS

ELLA FITZGERALD CLAP HANDS, HERE COMES CHARLEY

(Verve). Cry Me A River

Ella Fitzgerald's "Clap Hands, Here Comes Charley" (Saunders") is a bright workover of a swing standard by a slick performer with across-the-board appeal. "Cry Me A River" (Saunders') changes pace with a slow-tempoed blues rendition of another solid number due for plenty of spins.

ITTLE WILLE IGHN

(King)....There is Someone in The World For Me
Little Willie John's "Autumn Leaves" (Ardmore*) is a notent
rocking rendition of this fine standard which should get another
round of spins from the coke set. "There is Someone in The
World For Me" (Be-Jot) is a good, conventionally styled rhythm

THE INDIVIDUALS..... HEARTBREAK HOTEL

THE FOUR COINS..... THE MIRACLE OF ST, MARIE

ED TOWNSEND..... LITTLE BITTY DAVE

THE TIDES......CHICKEN SPACEMAN

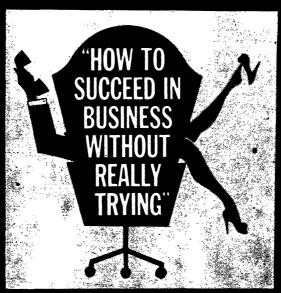
(Dore) Ringa-Ding-Ding
The Tides' "Chicken Spaceman" (Little Darlin-Hidlet) is an
amusing novelty with an astronaut peg handled sharply by this
rocking combo. "Ring-A-Ding-Ding" (Meadowlark*) is a rocking
entry that sounds like a parody of The Marcels.

DONNIE BROOKS....YOUR LITTLE BOY'S COME HOME

THE CHANTS......DICK TRACY takeoff

* ASCAP.

Undoubtedly one of the biggest original cast albums in history.



UNANIMOUS CRITICAL RAVES!

46

Inside Stuff—Music

20th-Fox Records has come up with a timely single release pegged to the current rash of comment about bomb testing. Called "The Atom," the tune is recorded by Bob Harter with Dickson Hall & His Mountaineers. It's not a new tune, having been in Oscar Brand's folk repertoire for several years, but its lyrics like "peace to the world in pieces" and similar phrases which announce the dangers of the big bomb, are giving it a built-in promotional push.

MGM Records continued its promotional push on the retail level last Saturday (11) with an in-person appearance of Jaye P. Morgan at the Montgomery Ward record department in Oakland, Cal., to launch her new release of "Brotherhood of Man." The store advertised the appearance via local newspaper ads. radio and tv spots, window and in-store displays and continuous announcements over the store's public address system. Store also purchased quantities of the single as well as her new LP, "The Country Sound."

Cyril Brickfield, former counsel and copyright specialist for the House Judiciary Committee, has been sworn in as general counsel for the Veterans Administration. A Brooklyn native, he directed the last round of hearings in 1829 by the Judiciary Copyright Subcommittee on the Celler bill to give songwriters and publishers royalties for the Celler bill to give songwriters and publishers royalties

San Francisco Symphony letter, signed by president J. D. Zeller-bach, to all potential season-ticket buyers contains this P.S.: "If you have a Bankamericard, you may use it to purchase season tickets."

Richard Korn's Museum of Modern Music Faces Lethargy of Public

By ELMER WIENER

Richard Korn via his Orchestra of America is continuing his oneof America is continuing his one-man crusade for more performan-ces of American music with his Orchestra of America. His first concert (8) at N.Y.'s Carnegie Hall, included work by Eric Dela-marter, Spencer Norton, Roy Har-rls and Julian Orbon. Arthur Whit-temore and Jack Lows were sole-ists on the twin Baldwins.

ists on the twin Baldwins.

Korn devotes diligent efforts to searching out old and new music by Americans. This season, he is not limiting himself to U.S. composers, but is performing works of Latin-Americans and Canadians as well. The concerts are devoid of hackneyed, familiar scores, but one wonders if Korn's missionary zeal is leading him to his goal. Inaugural performance was well-prepared and conducted with clarity; yet many listeners left at half-time. Obviously the paying public wants something with a familiar cast, a little sweetening



"WHEN THE **BOY IN YOUR**

(is the Boy in Your Heart)



mixed in with the musical Angos inra.

The series is a commendable idea. Perhaps, a subscription plan in a smaller hall is the answer. Of course, Carnegie is prestige-laden, and as long as the money holds out, Korn probably will pursue his work among the heathers whose, ears are turned toward Europe, hoping to convert the unbelievers in the quality of American music.

FLLA SCORES LUSTY \$18.200 IN 2 NW GIGS

Portland, Ore., Nov. 14.

Ella Fitzgerald racked up a
scorching \$9,800 in one evening
performance at the Auditorium
Satunday (11). The 3,600-seater
was scaled at \$4. The hour layout
also featured the Paul Smith Trio.
Pachara also scored a pear grand a Package also scored a near capaci-ty \$8,900 in a lone performance Fri. (10) at the 4,500 seat Queen Elizabeth Theatre in Vancouver,

Editabelin Initials.

B.C. Unit played to a capacity house at the Orpheum Theatre, Seattle, Sunday (12), some \$9.400 was in the till three days before show time. Irving Granz and Northwest Releasing promoted the three day's tour.

Harpo Marx's Concert Debut at Philly Benefit

Prilladelphia, Nov. 14.

Hampe Marx will make his formal concert debut Jan. 20 with a major symphony orchestra at the 105th anniversary program of the Academy of Music. The comedian-harpist will be featured with the Philadelphia Orchestra, under the direction of Leopald Stokowski, and will be heard in two solo interindes.

The program, the with 4-

interindes.

The program, the sixth in the series to restore the venerable Academy, will also feature Wagneram sourano Birgit Nilsson. The anni concerts, with all but the most remote seats priced at \$100 and \$75, have become an outstanding social and musical event in Philsolphia and to date have raised more than \$500,000 to refurbish the concert hall.

THUMDERBIRD, LAS VEGAS (Oct. 9 thru Nov. 5) RED SKELTON SHOW (toping) Nov. 5, 7, 8

Now shooting HAWAHAN EYE TV Series and currently MAPES, RENO (Nov. 9 thru 22)

WAGON WHEEL, State Line, Nevada (Nov. 23 thru Dec. 2)

HAWAIIAN VILLAGE, HONOLULU Dec. 3 and continuing for 16 weeks

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CHICAGO . MIAMI . HOLLYWOOD . LAS VEGAS . DALLAS . LONDON

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

citie stati		d mu	ric programming by the major independent radio
	Last Wk.		
1	1	7	BIG BAD JOHN Jimmy Dean
2	2	7	BUNABOUND SUE Dien Laurie
3	3	7	FOOL NUMBER ONE Brenda Lee
4	4	11	TRIS TIME Troy Shondell Liberty
5	'6	Ð	BRISTOL STOMP Bovelle Paricway
8	. 8	6	THE FLY Chubby Checker Parkway
7	5	9	HIT THE ROAD JACK Ray Charles
8	7	10	SAD MOVIES Sue Thempson Hickory
Ð	13	8	I LOVE HOW YOU LOVE ME Paris Sisters
10	15	4	CRAZY Patsy Cline
11	10	5	PLEASE MR. POSTMAN Marvelettes
12	9	8	TOWER OF STRENGTH Gene McDaniels Liberty
13	24	3	MEARTACHES Marcels
14	11	8	YA YA Lee Bersey Fury
15	26	14	YOU'RE THE REASON Bobby Edwards
16	16	3	GOODBY CRUEL WORLD James Deren
17	14	6	EVER LOVIN' Ricky Nelson
18	12	10	LET'S GET TOGETHER. Mayley Mills Vista
19	22	8	I UNDERSTAND G Cleffs
20	19	В	A WONDER LIKE YOU Ricky Nelson
21	21	15	MEXICO Beb Meere
22	27	Ð	THE WAY YOU LOOK Lettermen
23	23	7	DREAMBOAT Counie Francis
24	40	3	WALK ON BY Leroy Van Dyke
25	31	3	TONKERT Ferrante & TeicherUA
26	4 5	2	JUST OUT OF REACH Solomon Burke
27	32	3	IN THE MEDDLE OF A HEARTACHE Wanda Jackson
28	18	7	ANYBODY BUT ME Brends Lee
29	17	14	CRYING Ray Orbison Monument
30	30	4	SCHOOL'S IN U. S. BendsLeGrands
31	37	4	SEPTEMBER IN THE RAIN Dinah Washington
32	25	3	GOD, COUNTRY AND MY BABY Johnny BurnetteLiberty
33	20	4	MOON RIVER Heary Mancial
34	84	7	SWEETS FOR THE SWEET DiffersAtlantic
35	28		CANDY MAN Ray Orbison
36	29		I WANT TO THANK YOU Bobby Rydell
37	.33	5	WHAT A PARTY Fale Demine
38	35	3	LET THERE BE ORUMS Sandy Notion
30	42	3	GYPSY WOMAN Improvious
40	38	2	ERIBGE OF LOVE Jee Bowell
41	41		FOOT STOMPIN' Flares
42	43	3	LANGUAGE OF LOVE
44	36	B	John B. Londermilk
45	3.9	15	Dave Brubeck
45		1	Tekens
47	_	1	Pat Beene
48		1	Angels
49		1	I imda Scott (C A) BRG JOHN
50	48	2	Shirelles Sceptor UNDER THE MOON OF LOVE
50	*0	zi.	Curtis Lee

Joan Baez Pulls SRO \$4,100 in Slick Town Hall, N.Y., Folk Concert

Joan Baer racked up an SRO gress of \$4,100 at Town Hall, N.Y. Saturday (11). The 20-year-old folk chirper was a sellout three days after tickets went on sale, three weeks before the concert three weeks before the concert date, at a \$3.50 top. Harold Leven-thal produced the outing, which turned away some 200 fans at the

playing to an audience which included 50 seated on stage and 50 standees, Miss Baez proved an artist worthy of all the attention. Her largely teenage audience squealed with delight when recognizing her tunes, fell into hushed attention while she worked and exploded with a hig mitt after almost every selection.

With a crustal clear voice and

almost every selection.

With a crystal clear voice and excellent diction and phrasing. Miss Baez exhibits a mature and well-controlled sound that is not to be found in many of her older, more experienced fellow folkniks. Her repertoire is almost exclusively limited to ballads, the quality and content of which can please both purist and fan alike. Her performance and material do not rely on any of the gimmicks which so many commercialized artists seem to refer to, her emphasis being on simplicity.

Along with her fine vocals, Miss

seem to rever to, her emphasis being on simplicity.

Along with her fine vocals, Miss Baez displayed competence on the guitar with solid chord work and pleasant string interpretations. A standout number for the singer was "Lord Arlen." Some extemperaneous patter on world affairs and lighter subjects set an engaging tone for her work.

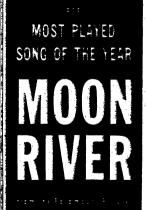
Also on the bill were the Greenbriar Boys, a hillbilly combo that hails mostly from the hills of New York City. Aside from the annoying foot stomping of lead singer John Herald, which was picked up by the p.a. system and distorted much of his work, the group of four males and a femme hass player performed in entinusiastic and authentic-sounding fashion. Their singing was atrong and harmonic, and their playing versatile gad well-styled. Rali-

MARKS' 'LOVE' SCORE

E. B. Marks has gone off-Bread-way for its latest legit scare acquis-tition. The firm is publishing "All In Love," which opened at the Martinique Theatre last Friday

(10).
Tuner has book and lyrics by
Bruce Geller and music by Jacques

MOST RECORDED





FAMOUS MUSIC COEPOFAT

Decca Packaging **NBC Xmas Show**

NBC-TV's annual Christmas presentation, "The Coming of Christ," has been waxed and put into a deluxe seasonal package by Decca Records. The project reportedly went to Decca inslead of RCA Victor, a division of NBC parent Radio Cotp. of America, because Decca offered to put up, some cash whereas Victor didn't.

cash whereas Victor didn't.

The album has been prepared with a 10-page, four-color insert-containing lithographs of noted paintings relating to Christ's life, and appropriately-selected text. Henry Jerome adapted Robert Russell Bennett's "Coming of Christ" score for the package which also features Alexander Scourby narration. Richard Hanser authored the show's script.

The chory will be aired on NBC

the show's script.

The show will be aired on NBC for the next five years through a pact with U.S. Steel which is sponsoring the venture for that period. In addition to its commercial airing, "Coming of Christ" will also be fed to a closed circuit line of educational stations.

MGM Signs Lopez

Veteran bandleader Vincent Lopez is getting back into the groove via the MGM label. The first Lopez album will be titled "Dance Along With Lopez" featuring his Hotel Taft 'N.Y.) or-ehestra.

Bowling's Jazz

goes up slightly. During the sumer BCA began toying with the idea of booking big bands into the centres but decided to experiment with the combos to get a reaction.

As it stands now, larger groups will be used if the combos seem effective in enough areas. The use of big bands is still being considered by the outlift, but remains a far-off project.

BCA regional supervisor, Al Dankoff, is handling the booking of groups in the New York metropolitan area. In addition to his activities with the firm, he manages a rock 'n' roll singer. Continued from page 2

COMING! A Great Score from

THE GAY LIFE

Lyrics and Music by HOWARD DIETZ and ARTHUR SCHWARTZ

MAGIC MOMENT

WHO CAN? YOU CAN!

SOMETHING YOU NEVER HAD BEFORE

OH MY LIEBCHEN

COME A WANDERING WITH ME

WHY GO ANYWHERE AT ALL

FOR THE FIRST TIME

THIS KIND OF A GIRL MUSIC PUBLISHERS HOLDING CORPORATION

LIT. REMINDERS ROCK-A-BYE
YOUR BABY
(With A Dixto Meledy
Judy Garland—Capits
oths Frenklin—Colum HOES b/w LA FEMME Lennie Martin-Robbee FOR ME AND MY GAL Freddy Cannon-Swan MILLS MUSIC, INC.

RETAIL ALBUM BEST SELLERS

This	Laci	(A No. v	t National Survey of Key Outlets)
wk.		on cl	
1	1	17	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
2	4	11	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)
3	2	45	CAMELOT (Columbia) Original Cast (KOL 5820)
4	3	11	MITCH MILLER (Columbia) Your Request (CL 1671)
5	5	6	ELVIS PRESERY (Victor) Blue Hawaii (LPM 2426)
6	9	12	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
7	7	43	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
8	10	9	KINGSTON TRIO (Capitol) Close-Up (T 1642)
7	6	14	JOHNNY MATHIS (Columbia) Pertrait of Johnny (CL 1644)
10	23	21	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
11	8	13	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1842)
12	13	80	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
13	12	64	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
14	25	3	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
15	19	14	DAVE BRUBECK (Columbia) Time Out (CL 1397)
16	14	27	CARNIVAL (MGM) Original Cast (E 3946)
17	17	49	EXODUS (Victor) Soundtrack (LOC 1058)
18	18	11	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)
19	16	28	MITCH MILLER (Columbia) Tv. Sing Along (CL 1628)
20	21	16	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
21	15	5	BOB NEWHART (WB) Behind the Butten Down Mind (W 1417)
22	31	5	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
23	11	20	LAWRENCE WELK (Dot) Yellew Bird (DLP 3389)
24	20	23	KINGSTON TRIO (Capitol) Going Places (T 1564)
25	26	33	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
26	22	16	FRANK SINATRA (Reprise) Sinatra Swings (R. 1002)
27	40	43	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
28	35	10	DAVE GARDNER (Victor) Ain't That Weird (LPM 2335)
29	29	11	EARL GRANT (Decca) Bbb Tide (DL 4165)
30	28	17	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004)
31	32	12	FOUR PREPS (Capitol) Four Preps On Campus (T 1566)
32	27	4	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)
33	38	11	
34	24	11	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)
35	43	2	FRANK SINATRA (Reprise) I Remember Tommy (R 1903)
36	39	2	SAIL AWAY (Capitol) Original Cast (WAO 1643)
37	37	10	PETER NERO (Victor) New Piano in Town (LPM 2383)
38	34	- 8	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
39	33	4	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
40	41	13	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
41		8	AL HIRT (Victor) He's the King (LPM 2354)
42	_	23	RAY CONNIFF (Columbia) Memories Are Made of This (CL 1574)

Ray Anthony & Fred Benson Bow Indie Label for New Talent

Soviet's Click Tune

London, Nov. 14.

Music tradesters here are watching a Russian number, "Midnight In Moscow," which has topped three hit parades—the Russian, Brazilian and French. The tune has been waxed in Britain by Kenny Ball's Dixeland Jazzband and is being rivaled here by a Dutch version by Jan Burger's band.

Pye Records has sent a copy of the Ball disk to Nikita Krushchev who, hasn't replied.

Cadence's Candid Label Folding Friday (17)

After a little over a year of operation. Candid Records is closing shop. The Jazz arm of Cadence Records has released 20 albums and still has eight in the can. The operation folds officially this Friday (17).

Under the general management of Bob Alshuller, the label had recently set up a domestic and foreign distribution web for its product which was produced by Nat Hentoff, jazz writer and critic.

Nat Hentoff, jazz writer and critic.
Candid specialized in a particularly "in-group" type of jazz product whose appeal apparently wasn't broad enough to make the line pay off. Among the artists in the label's 22-man roster were Max Roach and Charles Mingus, who scored the line's biggest single success. Also among Candid't artists were Abby Lincoln, Eric Dolphy, Cecil Taylor, Booker Little and Phil Woods.

Ray Anthony and his personal manager, Fred Benson, will set up their own label in the early part of 1962. The primary purpose of the company will be to develop and promote new talent, according to Anthony, and will in no way affect his own contract with Capitol Records, with which he has been associated for the past 14 years.

years.

In this move Anthony joins a list of Capitol artists, including Frank Sinatra. Eddie Fisher and Nat King Cole. all of whom formed their own labels. Sinatra currently operates Reprise Records and has severed with Cap: Fisher broke away and formed Ramrod Records, which subsequently folded while the singer has joined ABC-Paramount, and Cole formed a label similar to Anthony's in that he is still pacted to Capitol.

The corporate name of the

The corporate name of the Anthony-Benson diskery has not as yet been set, but it will be head-quartered in Hollywood with offices also in New York. The pair have been associated in Hollywood with offices also on New York. The pair have been associated Anthony's first band.

Riverside Handling Sales

Of Defunct Rank Label Of Defunct Kank Label
Riverside Records is exclusive
U.S. sales agent for the defunct
Rank Records catalog and masters.
The latter's entire line was purchased at auction by the Ropetrie
Co. which then pacted a sales
agreement with Bill Grauer Productions, Riverside parent.
Grauer will release some of
Rank's unproduced masters as well
as some of the catalog material on
Riverside shortly.



The internationally celebrated conductor Wilfrid Pelletier, co-founder of the Montreal Symphony and director of its "Youth Concerts," rehearses the orches-tra with his Norelco tape re-corder close at hand. A familiar, corder close at hand. A familiar figure in the field of music education, he established, and continues to serve, as director of the Conservatoire de Musique et d'art Dramatique of the Province of Quebec. According to the Maestro, "When it comes to teaching music, words alone are never enough. Successful communication between teacher and student depends, in large measurements." munication between teacher and student depends, in large meas-ure, upon the student's ability to accurately hear his own efforts. I have found that the superb 'mirror image' provided by my Norelco 'Continental' Tape Recorder is my guarantee of optimum communication, and thereby the student's guarantee of progress." Which is the "right" Continental for you? The '400'—3-speed, 4-track steree and mono recording and playback, completely self-contained with dual record/playback preamps; dual power amps, two speakers and steree microphone. The '300'—4-track steree playback; mono record/playback stereo playback. The '100'—100'% transistorized, battery-operated, 7 lb. portable. Records, plays back up to 2 hours on one reel. All are products of Vorth American Philips Company, Inc., High Fidelity Products Division, Dept. LL11, 230 Duffy Ave., Hicksville, Long Island, N. Y.

There'll always be a. and always those great recordings BREGMAN, VOCCO and CONN, INC. - NEW YORK . HOLLY WOOD . TORONTO

48

Framin sham, Mass., Nov. 9.
Liberace OD. Gordon Robinson, conductor, Tommin Metropoulos, drems, Ander's Poodles, Claire Alexander, Johany Archer Orch (15): \$1 entertainment charge, \$6 mailtain.

Linerace night at Caesar ft's Libercee night at Caesar Taurano's gambacked 1,200 seater on the pinns's regun date to the room where he was a smish last February. So'd our for his 11-day stud in this big club, booked by William Flore of Sp ingifield, Mass, he can do no w ong for the vast turnort or team's, with males sprinkled among them.

springled amony them.
Liberace's packaged show in the smartly deered club on the pike, betwitt By som and Framingham, is in line with the spot's big name kirk. It's 83'ing is in abundance with long stints in which he take musical journeys around the world and distress on "Mack the Knife" in 8 jies of several countries.

Both Tring Bennett in Trin, Phili Tring, Philip Tring, Phil

s lies of several countries.

Opening with "Hey Look Me Over," he's residendeat in black segum coat, brilliant buckle shoes, and gaz's it up with "Let me change into something a little more spectucular." He does with drimond su 'de't tills, "It's hard to see the lofters, they're diamonds to de dramonds." He tears off a finey "Ragining Job" for slick effer," and big mitting. fancy "Ragtime Jos feet and big mitting

feet and big mitting.

He prances up and down stage, whiching and guiding it up with the femine ringsides; essays a showy softshoe dance and shakes hands with his admires, who throng to the stage. Between his changes, he

the stage. Between his changes, he brings on his U.O acts.
Anden's Pooffes is a flashy dog turn with five French poodles performing amazime tricks. Anden balances them on order and ladders. Outstanding is the bilancing of one poodle on a pole with a net in which three tennis balls are thrown up, cruthit by the slog and depositation of the post. ed in the net.

Liberace brings on Claire Alex-an fer, tall blonde looker, whom he introduces as a context singer last with Leonard Bernstein Miss Alexwith Leonard Bernstein Miss Alexander is commanding in a medley from "Do, ay and Pese," with a fine somano voicing of "Summertime." She takes "Til There Was You" for a mee ride and wins a heavy round of ablause.

otk. It's a happy show, and augurs off for the club's new policy. Layer holds through Sunday (19). George Jessel opens Nov. 23, ith a special mat nee on Thankston. giving, through Dec. 2.

3 Rivers Inn. Syracuse

Seracuse, Nov. 19. Freelig Arrion, Latin Scandals Rome 15. Guy Bono Orch; \$2

Frankle Avalon is breaking in his di nor 55-minute nitery act at Tiree Rivers Inn. Penned by Noel Sherman, it's tailor-made for the young singer and scored solid-ly with the first nighters.

ly with the first nighters.
Standout item is "Will Success Spid! Rock and Roll?" a musical bing of Avalon", di clicks in which he good naturedly pokes fun at the test, i in a revivals of standards and the hasal tone that makes for some big selling similes. In an appear fo, the older trade, the few lacking numbers he sings are quite subdued.

test, r 'n' r revivals of standards and the mosal tone that makes for some big selling singles. In an appeal fo, the older trade, the few breking numbers he sings are quite subdued.

Displaying versatility, Avalon comes off well in two softshoe attempts and plays a mean trumpet in a rousing version of 'Alexantrecided the point where she must don't have a red and white further growth via material on her turn, coming a red and white further growth via material and blazer.

Work.

Ske Haves is a well contoured sow have here, and a calalog easy to about here, and a calalog easy to about here, and a calalog easy to about here. Miss Hayes seems to have the point where she must don't find the point where she must fust many the procedure of the point where she must don't find the point where she must have a red and white further growth via material and blazer.

femmes features flamenco, apache. voodoo, rhumba and pachanga terping along with two able thrushes. Talya Ferro and Eva Flores.

Jonas Moura acquits himself well in a to...d vooder dance and a frantic "Frevo." Revue has several decorative chorines. It would be a good headliner for smaller houses with sizable stages.

Avalon is in until Nov. 19, with Roberta Sherwood opening a nine-diy stand Nov. 24, Scandals hangs on until Dec. 5. Lang.

Living Room, Chi.

Chicago, Nov. 6.
Tony Bennett with Joe Eich &
rio, Phil Terry, Joe Parnello

Dan Siegel's Chi edition of his Dan Siegel's Chi edition of his Goman Living Room has had some moderate successes since it preemed 10 weeks ago, but they've hit paydirt with Tony Bennett, Both the dinner and midnight shows were SRO, which is great for a weeknight opening.

For this stint Bennett has added a local quartet (Joe Eich & Trio and tive excellent pickup sidemen. Despite the short rehearsal time permitted, the two musical units interwork with Bermett beautifully interwork with Bermett beautifully and the total effect is to provide him with a maximum musical setting for his own astute phrasing mellow tone and poised stagemanship. Quartet is used primarily for intros and to provide occasional background for Bennett's songery.

background for Bennett's songery.

Bennett has complete auditor attention from his opening "Lullaby of Broadway" until the reprise of the same song some 20 numbers and 45 minutes later. He works with standards primarily, such as "Just In Time." "Mamselle" and a particularly fine rendition of "Devil Moon," but handles the less-familiar "Lost In the Stars" with room-hushing care and follows with an equally poignant verlows with an equally poignant version of "Speak Low"

He doesn't lean heavily on his disclix (despite, tabler encouragement to do so), but includes a few standby's such as "Firefly" and "Rags to Riches."

Signature voicing of "Summertime."
Signature voicing of "Summertime."
Signature via the results of the way You for a mee ride and wins a heavy round of aelause.

Liberarce winds up the show with sequine-studded creem-colored tails, bruffliant studded dress shirt and sharkling bow tie, singing his old twistanoir, "I'll Be Seeing You" and sharkling bow tie, singing his old twistanoir, "I'll Be Seeing You" and sharkling outstretched mitts arcoss the life condence for a while that the Gordon Robinson, cuts the show with a spenders, but it's clear that they'll go wherever the acts gowen larged the Cher The Living Room has been having trouble with warmup comics.

The Living Room has been hav-ing trouble with warmup comics since the club opened and Phil Terry proved no exception. Work-ing with undernourished material, he was virtually submerged by the table talk, although it must be no ed that it was a particularly garrulous group

Current bill is in for two weeks.

Living Room, N.Y.
Rita Rayre, Bobby Cole Trio,
B.b. Ferra Trio; \$4.50 minimum.

The Living Room returns a pair of faves with the present bill. Rita Hayes, who hit an excellent stride in her debut here some months ago, makes the same kind of pleasant impression, and Buddy Cole, rezarded as a member of the Living Room stock company, similarly scores, with his songs and plano work

new approach is needed at this time mainly because she has reached a peak in the elementals. She nonetheless does quite well.



GALE and NELSON

Sherwood and Eddy, that is, ow at Colonial Inn, St. Petersburg each, Fla. for the fourth time. Whom does she know at VARIETY ger first billing?)

Thunderbird, Las Vegas (FOLLOWUP) Las Vegas, Nov. 7. Edie Adams, latest headliner in

Edie Adams, latest neadliner in front of the marathon ice revue here, got unnimous approval from her first night audience, even though some of her material may be a bit too hip as regular nitery

though some of her myterial may be a bit too hip as regular nitery tare.

From the time she makes her entrance in a full-length chinchilla to the time she bows off singing her favorite number, "Scarlet Ribbons," wearing a regal gown trimined with white mink and topped by a purple cape, she presents a smooth, well-paced act showing class all the way. She pleasantly sings "Lot of Livin." "Nameric You," "Moon River." "Love is The Only Thing." and does an interesting bit of vocalizing without words to the tune of Gershwin's "Mi Man's Gone."

She kids the kids with her version of "The Twist," while wearing a crazy gold lame carri outflit with animated fringes. Her impreshes of Helen Kane. Jeanette MacDonald, Ruby Keeler, Shirley Temple. Zsa Sat Gabor, Marlene Dietrich and Marilyn Monroe, especially the latter, are both accurate visually and funny in the dialog department.

Ward Ellis staged the bash, with arrangements and special material by Harry Zimmerman and Shorty Rozers, Hal Hieley conducted the Garwood Van orch (12). Miss Adams is in for two weeks; rest of show, featuring voice-tosser Cliffond the dialog department of the care of famenco medium.

men' Ward Ellis staged the bash, with arrangements and special material by Harry Zimmerman and Shorty Rozers. Hal Hidey conducted the Garwood Van orch (12). Miss Adams is in for two weeks: rest of show, featuring voice-tosser Clifford Guest and George Arnold's ice show, is intact.

D.C.'s Casino Roval Tries Plebeian Approach, Axes Petted Palms, Lush Decor

Washington, Nov. 8.
Manager Buddy Ottenber wasnington. Nov. 8.
Manager Buddy Ottenberg
strings gimmicks like beads and literally hangs them from the ceiling
of the Casino Royal. Known here
for his bizarre pressagentry. Ottenberg was taken on by Casino
Royal by spurning the potted,
Royal owner Leon Zeiger last
summer after ankling the nearby
Champagne Room with his stripper client, Julie Glbson (currently
at La*in Quarter, N.Y.).

Casino Royal, D.C.

En rett E. Ererett, Teak Adams, Paula Benton, Marcia Edgington, Mason & Ross, Sabrina, Chas, Parrish Orch '51, Nat Bader Trio S. minimum nason & Parrish C Parrish Orch (5) Trio: \$3 minimum.

Ottenberg is attempting to blaze new nivery trails at the Casino Royal by spurning the potted palm, the maitre d with the con-tinental monicker and other tinsel accoutrements of the swankery. His blunt plebian approach calls for a headwaiter named Gus and a "Grub Table" (all the tuna salad, chive cheese etc. you can eat for 50e).

happy classlessness about the

Present lineup of acts is spotty.
Ottenberg likes to experiment, but
is not loathe to concede failure
and yanks the flops.

Featured billing is given peeler

Featured billing is given peeler Marcia Edgington, who has a sleek chassis to show off. But she is a little tilted in the way she strips and struts it.
Optical illusion doesn't come off for Sabrina, a femme who does gyrations in what's supposed to be a giant champagne glass. Effect is more like a outsized carp seen darkly through a tw screen.

Standout is Everett E. Everett, Standout is Everett E. Everett, an appealing comic and emcee who warms up an inItially cool audience with no strain. Mason & Ross—Benty and Alverda respectively—"have a click disk panto act.

Mason, a clever creator, adds Mason, a clever creator, adds new dimensions to the art by installing ear-splitting stereo and zaney visual effects. With his partner, a keen mimic who has a true flair for earthy comedy, he makes wild grotesqueries out of reverted pop and musicomedy numbers.

Took Arams is a full-threated.

Teek Arams is a full-throated thrush with eye appeal. A brief acrodancing bit is performed by Paula Benton in straight, mechani-

Patha Benton in straight, inechan-cal measure. Charlie Parrish's orchestra backs the act well and provides the rhythm for the dancing customers.

She starts almost on a cold plane. But once she is immersed in her work her dancing gradually assumes the heat required of flamencoists. Miss Sevilla opens

assumes the heat required or flamencoists. Miss Sevilla opens with a jota and shows her peak at the segedilla for a display of all-around excellence.

Fernando Sirvent plays a colorful guitar, showing many facets of the instrument in a series of selections that seems to fuse classical stringwork with gypsy themes. He shows digital dexterity in blending several themes contrapuntally. Similar virtuosity is displayed by pianist Alfredo Munar, who rambles through classics and U.S. pops for a diversified session of entertainment. Los Chicos (3), an Ecuadorian guitar and song group, roam the room during the Julls and provide colorful music. and provide colorful music.

Tidelands, Houston

Houston, Nov. 6.
Daris & Reese, Don Cannon
Orch (61; no cover or minimum,

Orch (6); no cover or minimum.

Pepper Davis & Tony Reese, hard-working comic team, appear about ready to move into wider horizons after several national ty appearances. Davis, the comic, was raised in the business and has multi talents, many of which he has taught his vocalist partner.

Pair does skits of couple of astronauts, recreates the Boston Teaparty, a cowboy shoot-out, a song & dance team, interview of punch drunk fighter and, perphaps best of all. Davis' impression of a male line backing a film star doing nitery act, portrayed by Reese, "They Can't Take That Away," Begin the Beguine." among others.

Team does duet on skins then. An uptempo "Guys and Dolls" are approach is needed at this first special lytic, and lighting effects, and a bluring Latin version of "Dold Devit Hoom" are also well received. Since closes, with a peak in the elementals received. Since closes, with a property of the Devit Hoom" are also well received. Since closes, with a proposache gives a living Berlin modely and gets off to heavy appliase.

Curtain raiser, the 35-minute "Leading an instrumental trio from his piano perch, he has the air of a gup probling for out-of-the-world by Carlos Sandor, ordinarily is a full length show in itself but has has been cut because of the length of the Avalon stirt. Well costumed troupe of three males and 12

Hotel Roosevelt, N.O.

New Orleans, La., Nov. 10.
Frankie Laine, Marge Camero
Leon Kelner Orch (11); \$2.
weeknight minimum; \$4 Sats.

The new season in Seymour Weiss' Blue Room continues at a brisk pace with Frankie Laine making his annual visit and turning in a performance that lifts his act to further entertainment eminence. This time he's in for four weeks.

This time he's in for four weeks. With a full house for his opening Thursday (9) and heavy reservations for following stints. It bodes a highly successful engagement. Singer's stylized delivery is backed with savvy showmanship embellished with just the right touches of nostalgia. He works his songs with feeling, sometimes with tenderness and the audience didn't have enough although he did 19 have enough although he did 19 tunes in the 55 minutes he was

oustage.

Laine reprises some of his disclicks—"Wild Goose," "Shine,"
"Mule Train" and "Jezebel, also scores heavily with "Sunny Side of the Street," "Black and Blue,"
"Rawhide," "Swamp Girl" and "Granada."

"Granada."

Laine stirs the natives to a rebel yell with a medley of tunes dedicated to New Orleans. They in clude "Jambalaya," "Shrimp Boats Are Coming," "Way Down Yonder in New Orleans" and "When the Saints Come Marchin' In," He begged off amid an ovation.

an ovation.

A newcomer in these parts, Marge Cameron ably handles the opening spot with class comedic routines, mostly about bowlers and a striptease dancer auditioning for a Broadway musical. It's delightful all the way and she gives the routines new and funnier twists. routines new and fu Bows off to big hand.

Leon Kelner and his musical crew are on their toes in the show-backing and draw crowds to the floor during the dance sessions. Kelner lifts curtain on show with a rousing Twelfth Street Rag" that scores heavily. He also enicees show capably.

Show runs four weeks. Liuz.

Mister Kelly's, Chi

Chicago, Nov. 6.
Barbara McNair Dave Asto Marx Frigo-Rubenstein Trio; \$2.50 cover.

Shapely songstress Barbara Mc-Nair and comic Dave Astor com-bine for a consistently pleasing Shapely songstress Barbara McNair and comic Dave Astor combine for a consistently pleasing show on this bill, and despite their lack of marquee lure hereabouts they'll provide no disappointment to the regular patrons of Mister Kelly's or for the drop-in trade. Miss McNair is a canny stylist with a great sense of song and Astor is a glib and facile gagster and story-teller. teller.

teller.

Miss McNair's forte is a sensuous directness with the audience which packs her songs of amour with high-voltage electricity. She also has an elegant way with such sophisticated numbers as "Lady Is a Tramp" and "My Heart Belongs To Daddy." delivers a sultry version of "A Woman Wouldn't Be a Woman" and handles "If You Loved Me" with tenderness. Her closer is a singalong-clapalong rendition of "Whole World In His Hands" that's a bit offbeat for her chic appearance but is belted out with spirit and enthusiasm.

Astor is a firstrate comic with

with spirit and enthusiasm.

Astor is a firstrate comic with fresh and clever material and generally on-target delivery. The moral he derives from the story of Demosthenes is: "Don't shoot off your mouth when you're stoned." Of Caroline Kennedy: "She's a brilliant kid, but her father will never let her plan another invasion." Astor's wit is barbed at times and invites heckling, and he proved amazingly thinskinned when some of the ringsiders tried to get into the act.

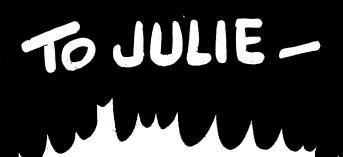
Bill is in for three weeks.

Bill is in for three weeks.

Palumbo's, Philly
Philadelphia, Nov. 9
Jimmy Durante, Sonny King,
Eddie Jackson, Johnny Mack, Earl
Denny Orch (8); \$5.56 min.

Jimmy Durante is one of those people who never have to change the format. Especially, in his stands at Palumbo's where he has a pre-sold audience. The come-dian is good news for the 77-year-old South Philadelphia theatre-restaurant and his performances (two shows nightly, three Fridays

(Continued on page 58)





and, of course, STEVE, too!



Dear Jules—

It's been wonderful for over twenty years.

José féwij

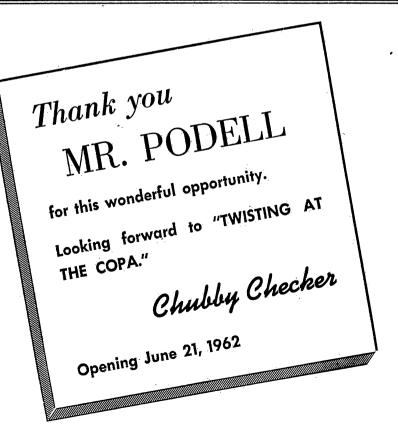
Me too—Austin Mack

. 7

Dear Jules: Congratulations!

It has been a great pleasure
working with you and the gang at the Copa.
Here's wishing you continued success!

Danny Thomas



Recording Exclusively For:

PARKWAY RECORDS

Personal Management

HENRY COLT and KAL MANN

c/o CAMEO/PARKWAY RECORDS 1405 Locust Street, Philadelphia, Pa.



VARIETY

Dear Jules:

CONGRATULATIONS TO YOU AND THE COPACABANA ON YOUR 21st ANNIVERSARY.

Gratefully,

JOEY BISHOP



The Friars Salute

JULES PODELL and COPACABANA

JOE E. LEWIS

Abbot

MILTON BERLE

Abbot Emeritus

OFFICERS

Harry Delf Phil Silvers Dr. S. L. Meylackson **Red Buttons**

Jack Benny Ted Lewis Alan King Jack E. Leonard

Robert Merrill

GOVERNORS

Jack Barry Ray Bloch **Jack Cannon Eddie Elkort**

Buddy Arnold Harry Fox Dick Gabbe Arthur Goldberg **Buddy Howe** Thomas A. Larkin

William B. Mann Herbert I. Rosenthal Louis A. Schenfield George A. Hoffman Dr. George A. Solomon **Burton B. Turkus**

Carl Timin EXECUTIVE DIRECTOR

Rotsa Ruk

To The Copa

On Their 21st Anniversary

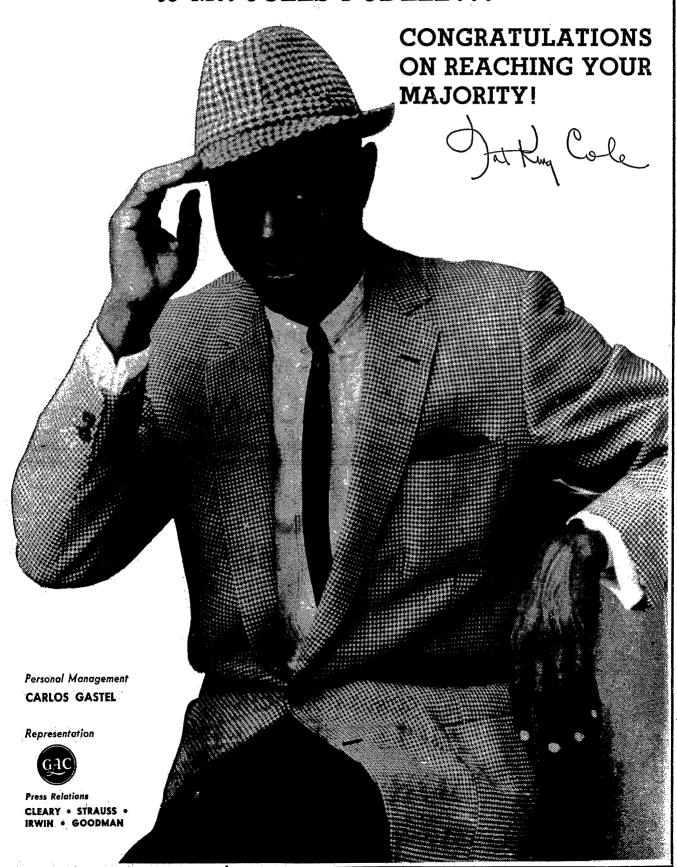
PHIL FORD AND MIMI HINES

Best Wishes

Tony Bennett

I TIP MY HAT

to Mr. JULES PODELL...



With Compliments
to
JULES PODELL
and
THE COPA
SOPHIE TUCKER

Best Wishes

4

JACKIE KAHANE

CONGRATULATIONS

to

JULES PODELL

ON YOUR 21st ANNIVERSARY

TRUDY ADAMS

ALL THE BEST

Al Bernie

CONGRATULATIONS
JULES PODELL
MORTY GUNTY

P.S.: THANK YOU FOR ALL THE WIRES

Congratulations Jules Podell

EYDIE and STEVE LAWRENCE

The tireless comic stays on virtually throughout and his spontaneity and zest make even the jokes fou know well gain new freshness. With the Palumbo audience he can do no wrong, despite the fact that he has been making semi-annual appearances there re-cently. The cafe operates on a policy of periodic name acts, a half dozen or so during the September-to-June season. The Schnoz is odds-on to get them off the hook.

Gagh.

Village Vanguard, N. Y.
Thelonious Monk Quartet, Bobby
Brookmeyer & Clark Terry Quintet; \$150 admission (Sunday after-

When Thelonious Monk plays one of his original American jazz-blues compositions, school is in for

Palumbo's. Phila.

Palumbo's. Phila.

Digital Freil. Leonard. Richard and ther boys on the native companies of the formal parts of the formal parts of the formal parts. The fire of the formal parts of the f

There's more nostalgia than usual in Georgie Jessel's current stint in this chic supper club. Vet performer does his familiar impresses of Joison and Cantor, but preshes of Joison and Cantor, but the gifted yarnspinner's 10-day engagement here is billed as his farewell tour of the country with Jessel slated to call it quits shortly. His retirement will mark the end of a show biz era. This grand old trouper, still full of life and fun, will definitely be missed.

A bit ruffled by the slimness of A bit ruffled by the slimness of the crowd which greeted his preem show in this nitery, seating up to 250 patrons, Jessel led off by needing, "This is my last time around, and you might ask what I'm doing in a saloon in Minnesota that's sold out when it seats 12 people. Twe never been in such a small.

than power of musical legit (which is in both chicks' background) and the romet. Yet imbut hout him style. Routine themed to the Hollywood interview garnered particularly good returns with lines like. "She's bought a convent and put in a bar and swimming pool."

Book ranges from good to the proper style to the power of the power

Book ranges from special material "What Is This Thing Called Cha Cha Cha" to the standards ("Bowl of Cherries," "Over the Rainbow" etc.), and the girls look as good as they sound in flashy black and white sequined dresses.

black and white sequined dieses. Since departure of house emceesinger Jimmy Daniels, Tiger Haines and the Flames have been opening with comedy song that sets the aud up for what's to come. Bill.

when caught.

Tall and titian-haired Sandra O'Neill. in golden gown, swings a bouncy "Gee, But It's Good to be Here." continues with "The Angels Sing" for a change of tempo, and a sexy "Daddy." She returns in a sarong for her "Banana Tree" number, backed by the Roger Palmer Dancers, for a high-kick finish, with girls also in sarongs. Miss O'Neil can belt out a song, and is a looker with a pair of shapely gams. All she needs is more knowhow in her nightclub projection. needs is more know nightclub projection.

Withal this is a good show crowded wth comedy, song and dance.

McStay.

Ted Mack's Denver Tapes Denver, Nov. 14.

Denver, Nov. 14.
Ted Mack, whose home town is Denver, was here to tape two of his Original Amateur Hour shows for CBS network release. Facilities of KLZ-TV were used.

An audience estimated at 11,000 paid \$1 to \$3.50 at the Coliseum to see the three hour show which included 300 amateurs from the area and professionals Eddie

area and professionals Eddie Dowling Beatrice Kay and others. Proceeds went to the U. of Denver Alumni Assn.

Camp Intermission

Continued from page 1 make the main house its winter headquarters when not used as boys' vacation place.

Camp Intermission was built by William Morris Sr., founder of the

William Morris Sr., founder of the William Morris Agency, in 1911. Site was selected because of its healthgiving characteristics.

The elder Morris first came to Saranae Lake in 1903 because of a lung ailment. After his recovery, he purchased the land for the present property and built the hore, with three wings, one for himself and his wife, the other lor william Morris Jr., and he third for daughter Ruth Morris (Mrs. William C. White). It was designed so that all could live here even on a year-round basis when they had families.

The Morrises, both Sr. and Jr.,

they had families.

The Morrises, both Sr. and Jr., became one of the more civic minded families in the area. They were instrumental in setting up the William Morris Playground, helped restore the Robert Louis Stevenson cottage which became the property of the community, and were active in the affairs of the nearby Will Rogers Memorial Hospital.

Hospital.

The elder Morris died in 1932 and Mrs. Emma 'Mother' Morris died in 1959. William Morris Jr., retired prexy of the Morris agency, and Ruth Morris White continued to live there since and will occupy the property until the spring when the State takes over.

Lincoln Concessions

Continued from page 2 coln Center eateries, will be able to service 600-800. Facilities for loading in the subplaza are part of the basic construction since this type of banquet, too, would have to be catered by outsiders.

be catered by outsiders.

(Another outside catering contract will be for the commissary for the employees, and in this case, the subplaza west of the Philharmonic also will permit trucks bringing in the food and beverages. It will be pop priced, for students and faculty of Juilliard, and also for others directly employed by the Lincoln Center).

Since anything but the Philharmonic is still rubble there is no hurry on these catering facilities.

The 1.100-seater Repertory The arre to be operated by Robert Whitehead and Elia Kazan, will have no bar/food faculties.

CONGRATULATIONS



Congratulations, Jules

Best of Luck Always

MITZI GREEN

'Direct From The Copa'

An International Stamp of Show Biz Approval

The Copacabana, New York's longest-run cabaret, comes of age this year, marking its 21st anniversary. It takes its piace agewise with other such Gotham institutions as El Morocco, the Stork Club, "21," the Colony etc. which are either dominantly cateries rather than niteries. The Cope other State Dept.-sponsored to with his "Five Pennies" and, cornel floorshows and good cuisine. With time "direct from the Cope of the restriction and by State Dept. Uses Income

Tax Data as Yardstick

For O'seas Talent Wag with his "Five Pennies" and, courself, year the provided by State Dept. Uses Income

orate floorshows and good cuisine. With time, "direct from the Copacabana" has become an established show biz trademark in heralding a headliner much as long-ago it was "direct from the Palace... and, more recently "direct from the London Paliadium." In Las Vegas and in "M" min as in London. Paris; Rio. Somey or wherever, the billing for an act "direct from the Copacabana" is a Tiffany endorsement. Tiffany endorsement.

or wherever, the billing for an act "direct from the, Copacabana" is a Tiffany endorsement.

Jules Podell, who has been with the famed East 60th Street nitery since its founding at the dawn of World War. It, is a flexible showman and where, at one stage, he was cautious and expected a trend change he now is of the opinion that, give or take the upsurpe of a Paul Anka or Bobby Darin or a Bobby Rydell (and there is always the flexible "prom season" for this type of newcomen", the stars of now will be the stars two years hence, which is why, says he, "I've just started firming up my bookings from January 1963 on."

Nothing Like It

The Copa as a showcase for past, present and future stars reads like a show biz who's who. As a showcase it is seemingly nonpareil as witness Perry Como, Martin & Lewis, Johnny Mathis, June Allyson, Julie Wilson, Lucille Bremer, Olga San Juan, Joanne Dru, Janice Rule, Sid Caesar, Paul Anka, Bobby Darin among others who first got their big opportunities at this spot. Even established vets like Joe E. Lewis and Jimmy Durante were given professional hypo anew some 20 years ago when they started "showcasing" at the Copa.

Competitive only with the Latin Quarter and the International, both of which are Broadway spots, for name acts, the Copa's talent budgets range from \$750-\$1.000 for the newcomer, subfeatured candidates to around the \$12,500 (Continued on page 62)

(Continued on page 62)

Plaza Hotel's Neal Lang Pulls Publicity Coun—Inks N.Y. Cop as Headliner

N.I. Lop as Headliner

Neal Lang, managing director of
the Plaza Hotel, N. Y. has pulled
the publicity coup of the year
with his inking of 28-year-old Saverio Saridis, a New York City policeman, to a five-week contract
as headliner of the Persian Room
to start Dec. 20.

The story of Lang's discovery
grew, sizeable space in all N. Y.
papers as well as the wire services.
Saradis has been signed for a
screentest at Warner Bros, and
inked to a management contract
by General Artists Corp.
There hasn't been a policeman-

by General Artists Corp.
There hasn't been a policemanheadliner in show biz of any proportions since Phil Regan quit the
force to go into films.
Saridis is being given a buildup
as a new Mario Lanza. He has a
tenor voice, has had operatic training and warbles the big arias. He
started his career as a talent contest winner in the Army. He made
a recording which was heard by
Lang. His Plaza deal followed.

Memphis Nitery Ops Take Over Ark. Spot

Take Over Ark. Spot
Memphis, Nov. 14.
Leroy Owens, auto dealer, and
his partner Ralph Gallina, who
own and operate the plush Nite
Liter Club here, have inked a deal
to open the Long Island Yacht Club
on Lake Hamilton, on the outskirts of Hot Springs, Ark. In a
move to hypo the spot, Owens has
named Bill Brunning, erstwhile
Commercial Appeal nitery columnist, to skipper and flack the
spot.

bunnist, to supper the spot.

Bruning has already pencilled in several names including Pete Fountain. Al Hirt, Charlie Rich and Jerry Lee Lewis. Bruning said that plans are also in the hopper for a reciprocal membership arrangement with the new Playboy Club in New Orleans.

Tax Data as Yardstick For O'seas Talent Wages

Red Nichols is talking over another State Dept.-sponsored tour with his "Five Pennies" and, concurrently, reveals for the first time the yardstick used by State Dept. in arriving at payscale for performers who undertake such goodwill junkets abroad.

According to Nichols, Government first clears each individual selected, then peeks into Internal Revenue records for five preceding years. Off gross earnings reports. State Dept. then breaks down comparative average intake per in-dividual for a week and offers per-former that amount to make a tour.

former that amount to make a tour.

It then is up to performer whether he will accept offer, just as the would a normal commercial bid.
Additionally, of course, State Dept. provides "first-class" travel and accommodations. "And I do mean first class," Nichols adds.

Proposed late winter State Dept. trek would take Nichols and combo through South America. Last year, outfit toured 13 middle eastern and Asian nations in as many weeks. Currently at Marineland, Nichols returns to Sheraton-West Hotel Dec. 27 for eighth, bitch there, thence to Sheraton-Palace, Frisco.

Liberte Acquired As Floating Hotel For Seattle Fair

Northwest Leasing Corp. has

bought the French luxury liner Liberte and will bring the 937foot ship here to use as a floating foot ship here to use as a floating hotel and nightclub during the Seattle World's Fair. Purchase of the liner was revealed by Mark Howard, president of Northwest Leasing. Vice-presidents of the corporation include Everett Crosby, head of Bing Crosby Enterprises; Ted Crosby, of Spokane, and Robert Thoren and Ray Price, both of Seattle. The Crosbys are brothers of Bing Crosby.

brothers of Bing Crosby.

It was reported here that purchase price was more than \$3,000,000. The liner was to end its last passenger voyage at Le Havre, Friday (10). It will be brought to Seattle immediately after purchase is completed, probably in December or January. Where it will tie up in the Seattle harbor is not yet known.

Howard said the French govern-

Howard said the French government will lease some space aboard for exhibits and some "spectacular" entertainment is being planned.

Northwest Leasing Corp., is en-

gaged primarily purchasing com-mercial airliners and leasing them

mercial airliners and leasing them to airlines.
Addition of the Liberte as an attraction for the World's Fair, which opens here April 21, 1962, expands the French flavor for the fair. The French government last expands the French flavor for the fair. The French government last week requested additional space in the Washington State Coliseum building to reach a total of 17.000 sq. ft., making it the largest international exhibitor thus far for the fair. In addition, France will participate in the European Economic Community Exhibit, in the U.S. Science Exhibit and in the performing arts program.

Small Revues to Stay At Hotel Pierre, N.Y.

At Hotel Pierre, N.Y.

The small revue policy at the Cotillion Room of the Pierre Hotel, N.Y., will be continued with the new show starting Nov. 21.

Tagged "Sounds of Love," it will include Fay DeWitt, Wilbur Evans, Midge & Bill Haggett and Louise O'Brien as cast members.

Gig Henry, on the Bob Hope writing staff and who wrote the room's present show, will again ready the script. Leslie Wheel will light the show while Lee Hulbert will maestro the band.



VAUGHN MONROE

irst Jubilee Records release a exciting twist version of "BYE BYE BLACKBIRD"

Mgt. Irv Siders

320 E, 54th Street, New York
PLaza 1-5166

Gaslight Club **Preems in Paris**

Paris, Nov. 14.

After Chicago, New York and Washington, the Gaslight Club has come to Paris. Private Yank key club opened this week in a remodeled cellar and store in a hotel off the Champs-Elysees.

Burton Browne, the Gaslight founder, was in for the opening. Club will need local members and patronage to keep it going but will also be slanted to welcome the more than 50,000 Yank Gaslighters who may be traveling. Next stop is Tokyo.

Yearly membership will start at \$25 in Paris and be moved up to the regular \$100 fee later. A charter flight of 100 Gaslighters got things moving. Six well stacked Yank girls were sent over to do the serving, provide oldtime terpsessions and maintain the ey appeal of the club. Jimmy Walter Trio is a local outfit with a fine feel for early Americana music and modern tunes.

Built in the style of an old saloon, the club has no name up front but two clusters of gaslights. Local boniface is Nikita Nahitchevansky. Open every day, and all day, except Sunday, with a \$1.50 top and minimum, it may well as be a centre for voyaging Gaslighters.

Browne also sent six French girls to work in the New Yerk eleb.

well as be a centre for voyaging Gastighters.

Browne also sent six French girls to work in the New York club as a "cultural" exchange gambit via the six American girls working in Paris.

Ct. Hits Jerry Lee Lewis On Back Alimony Rap

Un Back Alimony Kap Memphis, Nov. 14.

Jerry Lee Lewis, local rock 'n' roller, is in the doghouse again here with the Memphis courts over another alimony beef made by his ex-spouse. Circuit Court Undge Edward Quick tongue lashed Lewis over charges made by his ex-wife that he is behind in child support payments.

Judge Quick, in finding Lewis guilty of contempt, told him that he failed to bring a record of earnings as he was recently ordered. The court directed Lewis to pay \$150 monthly child support payments for his two children. According to his wife he had sliced this to \$50 a month.

Philadelphia's Deputy Comm's

Abe S. Rosen ho has always been unbrotherly about comics who joke about 'The City of Brotherly Love', has an amusing piece

The Pain Is Gone But Not Sunday Jokes On Philadelphia

* * *
one of the many Editorial Features
in the upcoming 56th Anniversary Number

VARIETY ter statistical and data-filled charts and articles.

Sahl's B.O. Downbeat Indicates **Comedy One-Niters on Downgrade**

\$125.000 Facelift Switches Cleveland's Alpine Village To Pvt. Key Club Jan. 1

Cleveland, Nov. 14.

Herman Pirchner, operator of Alpine Village for 32 years, and William L. Thomas, who owns a realty company here, are teaming up to convert the downtown nitery

realty company here, are teaming up to convert the downtown nitery into a private key club.

Two-floor theatre-restaurant will sing its swan song New Year's Eve, according to present plans. About \$125,000 has been budgeted for a remodeling program. On the second floor, where Pirchner's Eldorado Club stands, a Continental Salon is being built for intimate shows and a European-styled string woodwind orchestra.

Incorporated as the International Key Club, the venture will include an Empire Room with atmosphere of old English tavern; a Bustles & Beaux cocktail room with Gay Nineties decor, a Speakeasy known featuring Dixieland combos and another room with Oriental atmosphere.

Pirchner & Thomas started their drive for charter memberships, priced at \$50 for first-comers, last week by sending out brochures to about 150,000 on their mailing list. Their key club, they said, will not have any connection with the Playby Key Club br any other organizations along that line.

Anna Neagle As Op in Britain

Screen actress Anna Neagle Screec of British film pro-ducer Herbert Wilcox) is going into the dance school business in her native Britain via a string of Fred

the dance school business in her native Britain via a string of Fred Astaire studios. Initial spot, opening in January, is in the London Mayfair district. About 20 other British locations are contemplated. Her deal, which envisions an ultimate worldwide chain, is with Charles and Chester Casanave, prez and viceprez respectively of the domestic U.S.-Canada) Astaire chain. Investment for the British additions is said to be \$2,000.000. Miss Neagle's corporate umbrella for the terp chain. formed last August, is called Anna Neagle Productions, with actress as principal stockholder.

At present there are two Arthur Murray studios in London, but otherwise the terp instruction field is underdeveloped. (Miss Neagle says she's yet to see the "Twist" in action, but figures it will be in the curriculum whether she personally digs it or not.)

the "Twist" in action, but figures it will be in the curriculum whether she personally digs it or

BUSY McGUIRES

'Command' Continent Thence U.S. Dates

London, Nov. 14.

Having just completed a four weeks' nitery engagement at the Talk of the Town. the McGuire Sisters, together with their personal manager Martin Kane, are today 'fues.' taking off on a Continental tour, and will be visiting Rome. Milan, Paris, etc. They return to the U.S. early next month, but intend vacationing until the turn of the year.

During their stay in London, the sisters, in addition to their nitery stint, guested on two tv programs,

sisters, in addition to their lines stint, guested on two tv programs, "Sunday Night at the London Palladium" and the "Morecambe & Wise" show, and were featured in last week's Royal Command show.

The era of the comedian in concerts is believed by concert promoters to be drawing to a clese. The albums of the funnymen have dropped in sales, and the concert takes this year are far from rewarding to the promoters.

Indicating the comics' decline on one-night stands is the current tour of Mort Sahl who last year was one of the hoster one-nighter exhibits. This year, with the exception of a few college dates and some stands mainly in the Wost, his grosses are down, and many of the dates were played at a loss. In Sahl's case, the reasons fur his dip are fairly numerous. It's argued that last year, when the takes were big and his ty exposures frequent, there was a projectial election and interest din rational politics was at its peak.

tional politics was at its reak. Sahl's grosses and reactions rede

Sahl's grosses and reactions tode that crest.

However, with the shift of interest to the international scene, the emphasis has also changed. Sahl, last year on nominee John F. Kennedy's side, is now casting his cracks in the opposite direction. This hasn't been too popular in many boxoffice areas. Also, his failure to latch onto a new winning album is regarded as a matter of concern at the b.o.

The other comics who toured

Pirchner & Thomas started their lative for charter memberships. Driced at \$50 for first-comers, last week by sending out brochures to about 150,000 on their mailing list. Their key club, they said, will not nave any connection with the Playby Key Club br any other organizations along that line.

Anna Neagle As

Astaire Franchise

On in Rritain

Bra-less Line Features 20G Wkly. Ashton Revue At '62 Seattle Fair

At 'bZ Seattle Fair

Hollywood. Nov. 14.

Nudes from the walst up will
make their first appearance in
Seattle at the Fair next yearApril 21-Oct. 21—when Barry Ashton opens a chorus of eight in
Gracie Hansen's Paradise Club,
sole nitery on the fair grounds.
Structure costing \$250.000 is now
being built by Miss Hansen. a
Seattle resident who formed a
corporation and took out a license.
She plans to operate the spot after
the Fair closes.
Ashton's deal is guaranteed 26
week ticket at firm \$20.000 weekly.
For this, he'll provide, stage and

week ticket at hrm \$20,000 weekiy. For this, he'll provide, stage and costume a show of 30 femmes and 10 principals. Downtown, incidentally, off the fair grounds, a Minsky revue has been booked for an early summer run at Orpheum

Can. Ct. Reserves Decish On Cafe Op's 214G Claim

Un Cate Up's 2146 Claim

Ottawa, Nov. 14.

Judgment was reserved by the Supreme Court of Canada on an action by J. P. Maloney, boniface of the now-shuttered Chaudiere Club nitery, to collect \$214.055 damages from the federal government, Also owner of Standish Hall Hotel in Hull. Maloney appealed to the Supreme Court against a lower court's decision awarding him \$39.723 in the same action.

His claim is for loss of revenue during 22 months the hotel property was under expropriation pending highway changes that never

erty was under expropriation pend-ing highway changes that never materialized. Standish Hall booked shows some years ago, name bands more recertly. Most Chaudicte acts lived there while in the Ot-tawa area.

Katyna Ranieri Off To

last week's Royal Command show. They were among the stars presented to the Queen Mother and the Duke and Duchess of Kent.

Among their U.S. commitments for the New Year, the McGuire Sisters will be prepping a pilot for their own tv series, will guest on a Danny Thomas Show, and will open at the Desert Inn. Las Vegas, on June 12. They're also GAC has her set for four months mulling a Miami Beach nitery date in February.

Katyna Ranieri Off To Mexico, Then Tours U.S. When Katyna Ranieri completes her current Persian Room (Hotel Plaza, N.Y.) (nagement, she poes to the Teiraza Cisino, Mexico City, then back to her native Rome will open at the Desert Inn. Las before returning to the States.

The Twist policy is spreading faces is the fear that they will convert their clienteles to juvenile fact that it's still an unknown boxoffice factor in most situations. The Camelot, N. Y., for example, is abandoning its intimate revue policy in favor of The Twist, hoping that It will attract society spenders along with the leather - jacket crowd.

Many cafes throughout the city are holding at least one Twist might a week and should several of these nights prove successful, then it's likely to be a permannt fixture. The Lanai, for example, has installed a Hawailan Twist policy, akin to the hula.

Manero's Steak House, Paramus, N. J., hopes to attract with the hips-swivelers as well as its the hips-swivelers are record in the fact their clienteles to juvenile crowds only to chase away the spending adults to some other spot. Incidentally the Vantery article which gave the Twist its greatest many parts of the country, and has been reproduced in many parts of the country, and has been refricted which gave the Twist its greatest many parts of the country, and has been refricted which gave the Twist its greatest many parts of the country, and has been refricted which gave the Twist its greatest many parts of the country, and has been reproduced in many parts of the country, and has been reproduced in the fact their clienteles to juvenile the incidentally the Vantery article which gave the Twist its greatest moved only to chase away the spending adults to some other spending adults t

crowd.

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Manero's Steak House, Paramus, N. J., hopes to attract with the hip-swivelers as well as its steaks. Hordes of cafes in the outlying areas of New York, where that Twist is the strongest, are

outlying areas of New York, where that Twist is the strongest, are experimenting with the policy. They're featuring such items as twist contests, twist nights and twist instruction.

What is holding back most boni-

"AVERY" SIN: ORCHESTEL

BOSTON SMASH HIT THE GLAMOROUS NEW

HOTEL VERY Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished defurze rooms with private bath, television & radio. Air conditioning. AVERY & WASHINGTON STS.

"THE COMEDIAN"

THE COUNTEDIATION
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST —
Now Int 134th Issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions Thoughts of the Day, Humorous Views of the News, Vignetias, editor of the News of the Ne

\$25 YR.—SINGLE ISSUES \$3 Foreign \$35 YR.—SINGLE ISSUES \$4

BILLY GLASON, 200 W. 54th St. New York City 19, CO. 5-1316

record initially gave the Twist wide circulation.

The Camelot, in shifting to The Twist, has retained Alan Freed as emcee with Ralph Young and his Rock-a-Bops, and Frddie Mitchell's orchestra as the entertainment.

The eastside's Barberry Room, which originally introduced and then banned The Twist, has made the dance legal again on its premises. Its rapid spread into the upper echelons of society apparently was responsible for the policy change.

EDDIE ELKORT HEADS ARA FOR 7TH YEAR

Eddie Elkort has been reelected president of the Artists' Represen-tatives Assn. for the seventh con-secutive year. Jack Green, Gil Eddie Elkort has been research president of the Artists' Representatives Assn. for the seventh consecutive year. Jack Green, Gil Nelson, Dinty Moore (representing San Francisco' and William O'Hailoran (of Detroit' are vicepresidents. Ben Kutchuk is secretary while Joe Singer was reelected treasurer. Sandra Gray remains assistant secretary.

Board members elected at a meeting held Monday (13) at the ARA's NY offices are Elkort, Hattie Althoff, Kutchuk, Dick Henry, Miles Ingalis, Bert Bloch, Leonard Romm, Paul Sherman, Joe Williams and James Grady. By custom, the board of governors is elected by the members and they, in turn, elect the officers. Abraham Males remains ARA counsel.

Bruce's Frisco Encore

San Francisco, Nov. 14.

Hal Zeiger has scheduled Bruce for a one-shot "concert" next Sunday (19), two days after Bruce's trial for using "obscene" language in public is supposed to start.

The place? Curran Theatre, right next to the Clift Hotel, which invited Bruce to leave after his arrest last time he was in Frisco.

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The place? Curran Theatre, right next to the Clift Hotel, which invited Bruce to leave after his arrest last time he was in Frisco.

I'd work Palumbo's for nuttin' if da union would let me.

Thank you

Jimmy Durante

As always, you're the greatest attraction our club has ever played. Our customers love you and so do I,

Sincerely

Trank Talumbo

strices in two canonina one-ingui-ers done for promoter Leonard Grant.

At the Berkeley Community House he grossed \$8,459 on Oct. 28. He did \$9,310 at the Santa Monica Civic Auditorium, Nov. 4, Both houses were scaled to a \$3.75

Chubby Checker Takes New Twist to Cash in On Merchandising Angles

Merchandising Angles
Philadelphia, Nov. 14.
Chubby Checker has a new twist.
Attorneys for the 20-year-old pop
singer petitioned Orphans Court
here asking that he be permitted
to sign a contract with Television
Personalities Inc., merchandising
outfit which has handled similar
campaigns for Elvis Presley, Three
Stooges, et al.
A covering letter stated that the
promotion firm's campaigns 'has
pulled \$100.000.000 out of the
pockets of consumers in the last
five years' and urged that 'a fad
like this one must move like lightning to keep the bootleggers and
infringers out as long as possible."
As the petition was handed in
by David B. Zoob, attorney for
Checker's guardian Merton J. Matz,
Judge Harold D. Saylor remarked:
"I see he's in high society now in
New York."
Checker is a top exponent of the
new terp craze via his "The Twist"
hit on the Parkway label.

Chi Nitery Op Expands His 'Chain'; Plans More

His 'Chain'; Plans More
Names, 'Courtesy' Bus
Chicago, Nov. 14.

Art Sheridan, owner of the Birdhouse, near northside modern jazz spot, has purchased the lease on the Sutherland Lounge, longtime southside jazz spa. He also owns Basin Street, a dixieland joint.
The Sutherland, which had been shuttered for nearly a month, opened last week with Joe Williams and the Harry "Sweets" Edison orch. It also has tentative dates set for Jimmy Smith, Horace Silver and Dizzy Gillespie.
Sheridan, a jazz buft with financial interests in several real estate and construction firms, is planning several innovations for the clubs. He's going to "broaden" the type of entertainment in the Birdhouse.
Up to now the Birdhouse has featured mostly avant garde jazzists, but Sheridan says he is negotiating with Sarah Vaughan, Dinah Washington, Carmen McRae and Lambert, Hendricks & Ross. He said that he would also book nonmusical acts into the club to make a pitch for the regular nightclub goers.

goers.

Another gimmick that Sheridan will institute is a courtesy bus between his clubs. Customer will pay only one cover or admission, and shows will be skedded so that he can catch all of the acts by hopping on the bus.

Bikel's \$17,769 Take Singer Theodore Bikel scored Kroffts, Nat Hart Prep 5 Road Cos. Of Puppet Show on \$500,000 Budget

Hollywood, Nov. 14.
An innovation in theatrical road companies is being prepped by Sid & Marly Krofit and Nat Hart, who have five different units of their "Les Poupees de Paris" puppet show underway on a \$500,000 budget.

Pegged after the currently-run-ning presentation at Hart's Gilded ning presentation at Hart's Gilded Rafters restaurant in the San Fernando Valley, first of the new shows is skedded for New Year's opening at Las Vegas' Riviera, with negotiations on for others following offers from the Fairmont Hotel in San Francisco, Seattle and New York World's Fairs and Waldorf-Astoria in New York.

Waldorf-Astoria in New York.
Budget for each new show, according to Marty Krofft, is \$100,-000, which includes manufacture of 100 puppets per show, costumes, sets and special staging. Each show would be presented in special rooms, with Riviera room now being engineered by Albert Hellman who built the Stardust stage. Design is for 400-seat top capacity to retain intimacy. retain intimacy

sign is for observed top capacity to retain intimacy.

Stages would be scaled for puppets and overall presentation of road companies is to be expanded from current offering at the Gilded Rafters. Current show has 70 different dolls and runs 40-minutes in seven acts and a prologue. There are 13 performances a week playing to 1.040 people at \$2.50 per ticket. Hart reports nightly capacity since opening three weeks ago and says there are turnaways for every show. More than 50% of the patrons are also dinner customers, he reports.

Krofits also revealed plans to

50% of the patrons are also diner customers, he reports.

Krofits also revealed plans to build a separate truck show for Vegas dates to incorporate a children's performance and travel to each of the major hotels. "Poupees" is an adults only attraction, admitting no one under 21.

Plan Permanent Theatre
Success of local presentation has stimulated plans for a permanent Krofft theatre here similar to the former Turnabout. Road companies will set two in the East and two in the West, with a fifth for Europe. They expect a year's run in Las Vegas, with possibility of changing show periodically for permanent run. Possibility also looms of incorporating current events and social satire in show. Hart continues as producer and trio control operation, with three additional silent partners in on financing Krofft Bros. would split to get

financing

Krofit Bros. would split to get

LIMELITERS HIT LOFTY \$7,472 IN CINCY GIG

Cincinnati, Nov. 14. The Limeliters grossed \$7,472 in

The Limeliters grossed \$7,472 in a concert appearance Friday (10) at Music Hall, an early season high for one-nighters locally. Admissions totaled 2,861 in the 3,510-seater, scaled from \$2.50 to \$4. It was the first lone Cincy date for the male pop folksy trio, who bowed at Music Hall a year ago in support of Mort Sahl. The group, bannered by Ken Kragen Productions Inc., was on hand two days before the engagement and received generous press and radio-tv attention, notably showcasting on the Ruth Lyons "50-50 Club" WLW-T show.

the Ruth Lyons "50-50 Club" WLW-T show.
Grosses for recent one nighters at Music Hall were reported as Ella Fitzgerald, \$6,700; Victor Borge, \$7,200. and Liberace, \$6,080.

BERYL REID'S S.A. TOUR

BERYL REID'S S.A. 1CUR
Glasgow, Nov. 14.
Beryl Reid, revue and vaude
artiste, planed last week to South
Africa to open at the Hofmeyr
Theatre, Cape Town, Dec. 6. She
will also appear in Johannesburg
Jan. 10 for a possible seven weeks,
with dates also probable later in
Durban and Natal.
Distaffer recently recorded her
first Shakespearean role for BBC
radio, playing Maria in "Twelfth
Night," with Jimmy Edwards, English comedian, as Sir Toby Belch.

ning new puppeters to main aim them. Marty Krofft noted there are about 200 puppeters to draw on now and said they would need six for each show or a total of 30.

six for each show or a total of 30.

Kroffts will retain principal production staff they are using now, with dolls created by Tony Urbano who also handles strings with them. Larry Marko and Bill Cassidy on current show. Each doll costs \$850-\$1,000 to manufacture. Musical background on this show is recorded, using voices of Tony Martin, Liberace. Edgar Bergen, Annie Farge and Diane DuBois, all donated.

Nicky Nadeau continues as de-signer, with Bill Campbel doing costumes executed by Fay Buck-ley) and Bea Kienitz the wigs.

y) and bea Kiemiz the wiss.

Krofits also retain 25% interest
Paramount telepilot "Irving,"
hich they hope "Les Poupees" which they hope "L success will stimulate.



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November 9, 1961

Mr. Bill Harrah Harrah's Lake Tahoe Stateline, Nevada

Dear Mr. Harrah:

During the years that I've been in show business I've read many thank-you letters from night-club owners to their stars; I've received a few myself.

I'd like to pull a switch, as they say in show business, on that routine. I'm writing you a "thank-you" note / for the absolutely wonderful time I had in Lake Tahoe and the marvelous way I was treated by your entire staff-and this, of course, goes for the fellows in in the Paul Smith Trio.

Thanks again for a most wonderful stay.

Sincerely,

Ella Fitzgerald

P.S.: By the way, if you ever want to sell that dressingroom I used, I'd be glad to buy it and take it on all of my engagements.

Krimsky Revives Gaslite Era In Veddy British Theatre Club

Socialite-showman John Krimsky has executed an about-face from the avant gards entertainfrom the avant garde entertainment penchants proliferant on the New York gargle circuit. Utilizing the old eastside. 54th St.) El Morocco dies, he has recreated the theatre-cabaret of gaslight Britain, yelept the Strollers Theatre Club, with a house song-and-sketch show in Victorian leitmotif called "Time, Gentlemen Piease!" (That being, of course, the traditional British bar-closing cry.

There's a St 80 ticket tariff per

bar-closing cry

There's a \$460 ticket tariff per, the potables and eats being optional and added, with one show wee mights and two on weekends. Boniface Krimsky has a class location and a proficient kitchen and—on the face of it—a charming idea. It's charmingly projected, too, but whether the concept makes the longrange mark is going to depend a lot on operational finesse and gimmickry.

Doubtless the spot is due for a

Doubtless the spot is due for a splurge of one-shot auditing, carriage trade and others out for the novelty. Whether this begets much repeater trade looks to hinge less

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"SENSATIONAL"

on the entertainment, which is a chancy anachronism for the obvi-

Polished But Monotonous

Pollshed, But Monotonous
The tab-style show, with a 10member cast from the London
Players Theatre operating here
under AGVA jurisdiction, is a
pollshed affair in every way. But
its specialized content and museum piece nature make it subject
to numerous luils. Its very faithfulness to prototype makes for inbred monotony, despite a spirited
and effective cast.

On the Rocks?

On the Rocks?

Phil Bloom, who is pressagenting the new Strollers
Threatre Club which opened in New York last week, canvassed the first night critics on their drinking preferences because the management wanted to place a bottle on each critic's table.

Bloom's survey showed that two critics were on the wagon, one asked for tea, one asked for a single daiquiri, two asked for white wine, one said, "Nothing, but my wife drinks Scotch."

"Time's" highspots are two ensemble numbers. One is titled "At the Seaside." the other "The Shooting of Dan McGrew" (with interpolations. They whet the appetite for more.

Cast is generally excellent, with standout contribs from Archie Harradine to Stanley Holloway sort, but distinctive), and Sheila Bernette, a diminutive delight of a comedienne with potent natural gifts. Fred Stone, who directed for this showcasing, serves as "chairman" (conferencier) with aplomb and style. Others are Joan Sterndale Bennett, Margaret Burton, Jean Rayner, Kyra Vayne, Geoffrey Webb, Jerry Terheyden and Tony Bateman, who also choreo-

BELLEVUE

CASINO

graphed this edition. Peter Greenwell's plano support is an ace job.
There are two intermissions, plenty of time for whistle-wetting and the multon-and-beef menu, which is quality cuisine. No doubt the service logistics will iron out, although last Wednesday's (8) premiere still ran reasonably oke with allowances for the usual break-in turmoil.

Incidentally, the spot's old habitues would hardly know it—not a zebra stripe in view. Walls are evocatively muraled and there's plenty of red and gold paint evident. A red velvet curtain shutters the 20-foot proscenium stage Krimsky installed just off the room's entry. graphed this edition. Peter Green-

Chi Agencies In Quandary Over AGVA 10% Rule

Chicago, Nov. 14.

Chicago, Nov. 14.
Confusion is the order of the day among Chi talent agencies in regard to the new American Guild of Variety Artists ruling forbidding a variety act to pay more than 10% for a booking. Unresolved here is whether an agent or agency can give a house booker part of the 10% legal under the ruling.

one asked for tea, one asked for a single daiquiri, two asked for white wine, one said. "Nothing, but my wife drinks Scotch."

The run-of-pub-crawler is apt to find too precious the period ditties—"Little Yellow Bird," "Jolly Good Luck to the Girl Who Loves a Soldier," "Who Were You With Last Night?" being indicative titles. The amusement is sporadic. The more convincing ones predicate on visual hokum, but there isn't enough to spread around.

Midst all the quainfness, there are two operatic solos which seem seriously intended. On that basis they're way out of place (ableit this could have been per the original musichall formular, nor do they register particularly as subtle comedy. Embarrassing is more like it.

Two Highspots

"Time's" highspots are two ensemble numbers. One is titled "At the Seaside." the other "The Shooting of Dan McGrew" (with interpolations. They whet the appetite for more.

Cast is generally excellent, with standout contribs from Archie Harradine 'a Stanley Hollowy' the control of the lof's legal under the ruling. The three major agencies here run the full spectrum on the issue. The fourth, Music Corp. of America, has not permitted its acts to to sold of one national agency says to the try attention of one national agency says that they have been told by their attention of the promitted its acts to office of one national agency says that they have been told by their attention of the promitted its acts to the life fourth. Music Corp. of America, has not permitted its acts to the spectrum on the issue. The three major agencies here run the full spectrum on the isludies corp and the full spectrum on the isludies corp. In the fourth Music Corp. of America, has not permitted its acts to office of one national agency says that they have been told by their attention for each office of one national agency says that they have been told by their lowers. The head of a second major said. "What we do with the 10%

small towns."

Large agency or freelance agent, the question most frequently asked is; "Is the ruling designed to limit the commissions an act pays to 10% or are the big agencies represented in the Artists' Representatives Assn. determined to put the house bookers out of business?"

Merriel Abbott To Fight AGVA Rule

Chicago, Nov. 14.

Merriel Abbott, talent booker for the Hilton hotel chain and storm centre of the recent Artists' Representatives Assn. resolution regarding the banning of payment of commissions over 10% by acts, says that the new AGVA ruling is directed at her—or misdirected.

"I've never asked an agent to ask an act to pay me an additional commission." Miss Abbott said.
"I've split commissions with agents and agencies and will continue to do so. I categorically deny that I've ever been influenced in the acts I suggest to the rooms by the amount of commissions involved.

"I have to work with these rooms the year around and it would be foolish for me to advise a hotel manager that an act would be good for his room if I didn't think that it would do good business." However, she said that she was going to fight the ruling because it is "discriminatory."

Chi agents say that the ARA resolution, which urges AGVA to enforce its 10% rule, came about due to a falling out between Miss Abbott and the Wm. Morris agency over the canceled booking of Jose Greco and his troupe into the Palmer House about three months ago. Representatives of Wm. Morris were the most vociferous proponents of the ruling at the ARA meeting in New York two weeks ago.

Fla. Beverage Dept. Agents Nab 11 In Vice Raids on Four M.B. Strip Joints

one-man vice "squad," a covey of Florida State Beverage Dept. agents swooped down last week on this resort's four top strip spots to bag their usual complement of bartenders, B-girls and femme performers along with managerial staffers. The 11 persons tagged will be brought to trial tomorrow (15) on asserted charges including soliciting for prostitution and drinks.

drinks.

The raids—a periodic occurrence here—were staged in the usual pattern: by a group of out-of-town agents with the arrests made by Beach Sgt. Mickey Brannon on their signed complaints. Biggest two of the clubs, the Place Pigalle and the Cabaret Club, have recently been granted renewal of their annual license by a three-to-two vote in City Council. Both are located in the heart of the indie nightclub and restaurant sector near the Roney Plaza.

sector near the Roney Plaza.

5 Seized at Cabaret
Five persons were nabbed at
Club Cabaret on charges of soliciting for drinks and for prostitution. They included two barmaids and two femme dancers. The
maitre d' was taken in for allegedly permitting such goings-on. At

Direct From Copa

Continued from page 59

mark for the top names. The former soon graduate into the \$3,000-\$5,000 range as their impact becomes evident in reservations and the 10G-and-up stars, of course, must continue business-pullers, or

Podell is committed only to two Podell is committed only to two axioms—shows that will attract the "family trade" and "giving them more than their money's worth." The family business means that the marrieds are encouraged to come in groups, often bringing teenagers for the dinner trade; and on the "money's worth" idea and on the "money's worth" idea Podell breaks down (a) into the type of entertainment and (b) the "good groceries." He is hipped on good food and his kitchen attests to that. First a restaurant man, he inclines to the cuisine.

Ton Weeks, \$65.000

Top Weeks, \$65,000

The Copa's grosses range up to \$65,000 a week (a 50G week is not unusual), and in the summer drops to a \$30,000 weekly take or a little

There is no "peak season" for the Copa because the headliner de-termines the peak gross. The house knows it, the walters' pourboire evidences it.

Podell, like any nitery op, is attended to whatever is new, hot and upcoming but he also knows that he hasn't gone wrong for 21 years by spotting Joe E. Lewis to "officially reopen the fall season" comes the first week post-Labor Day. Thus the same solid staples—Sinatra, Sammy Davis Jr., Durante, Nat King Cole, Louis Prima & Keely Smith (before their split) Lewis, Caesar, Dean Martin, Tony Martin, Johnnie Ray, et al.—are booked and rebooked, as commitments permit.

Others, of course, have gone on

ments permit.

Others, of course, have gone on to broader horizons and, with those, found new nitery pastures on the Gotham scene which is SOP in light of the supply-and-demand principle. Among those who were formerly Copa staples and have diversified and diverted elsewhere are Harry Belafonte, Lena Horne, Sophie Tucker, the Ritz Bros., Peggy Lee, Peter Lind Hayes & Mary Healy, Lisa Kirk, Eartha Kitt, Ella Fitzgerald.

Withal, at 21, the Copa is a definite part of the Gotham scene. "Direct from the Copa" is its global endorsement.

Miami Beach, Nov. 14.
Accompanied by Miami Beach's ie-man vice "aquad," a covey of orida State Beverage Dept. licitation of drinks filed against

Two other spots in the area, the Club 23 and the Club Picadilly, had the manager and bartender, respectively, charged with soliciting drinks.

ing drinks.

According to Beach City Attorney Joseph Wanick, the Dade County Circuit Court had—following littigation instituted by the clubs last year—granted a permanent injunction against city's attempts to close them by not granting licenses. Thus, the new harassment raids via use of state beverage department agents.

The state agency must also grant

beverage department agents. The state agency must also grant a license to dispense beverages, in addition to the city permit. Loss of the state okay after departmental hearings would automatically prevent any liquor sales on the premises. It was by this means that the city of Miami rid itself of its most notorious strip and clip joints.

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NEW ORLEANS

Just Concluded

BLINSTRUB'S

BOSTON

House Reviews

Music Hall, N.Y.

"Music Hall, N.Y.

"Moonlight and Rhythm," a Russell Markert production; sets James Stewart Morcom; lighting, Eugene Braun; special lyrics. Albert Stillman; Irone Apinee & Jury Gotshalks, Music Hall Corps de Ballet, Miller & Archer, Loray White, the Eight Notes, Richard Vance; Music Hall Symphony Orch (60), directed by Raymond Paige; "Flower Drum Song" (U), reviewed in Variety—Nov. 1.

The new Music Hall stageshow The new Music Hall stageshow is geared for pop appeal, and also to fit the length of the current pic, "Flower Drum Song," which runs for more than two hours tit's that turnover proposition, obviously. But there is enough in the layout to appease the fall visitor to the Hall. It's heavy on terping, which is all to the good in this huge the

Bill tees off with "Royal Court Scenes" from "Aida" by the highly competent symphony orch batoned by Raymond Paige. This segues into a moonlight scene, a tremendant by James Morcom which

by Raymond Paige. This segues into a moonlight scene, a tremendous set by James Morcom which backgrounds the Hall ballet dancing to 'Moonlight Sonata.' Irene Apinee and Jury Gotshalks, featured in ballet and adagio numbers, draw heavy mitting. Ballet, for show caught at least, has four male dancers added.

Song portion of the lineup is provided by Loray White, statuesque Negro balladist, and the Eight Notes, mixed combo of young warblers. Miss White comes from the nightclubs but does well enough in these surroundings with two standards, "Summertime" and "Gabriel." The Eight Notes sport nice voices, but their costumes seem a bit too summery.

Miller & Archer, billed as "The Music Men," were rushed in after the opening show when Larry Griswold, trampoline specialist, injured his ankle and was forced out of the show. Not bad as vocalists, the Miller & Archer duo click heavily with their imitations of band instruments.

Of course, as usual, the show's

heavily with their imitations of band instruments.

Of course, as usual the show's climax is the precision stepping of the incomparable line of 36 Rock-

the incomparable line of 36 Rock-ettes. Richard Vance, billed as trumpet soloist, comes on twice near the end of the performance for topflight stint.

Entire show is a Russell Markert production, and it's to his credit that it comes off so smoothly. The Markert touch also is noticeable in the Rockette dances. Wear.

Royal Command Gala

By HAROLD MYERS

Vaudeville, the poor relation of the live theatre—there is not one variety showcase in London for example—came into its own last week with a star-crammed bill for the annual Royal Command Gala and significantly raised more more. and significantly raised more money for variety charities than money for variety charities than any time previously. Helping, of course, to achieve this new record of \$85.000 was the "substantial sum" paid by Associated TeleVision, which telerecorded the entire three-hour program, which was a tv spectacular last Sunday (12), in place of the regular "Sunday Night at the Palladium."

It was significant, too, that three top stars came especially from the United States at their own expense for the privilege of appearing in the royal bill. Sammy Davis Ir, who had completed a London season at the Prince of Wales only a month ago, came in from Las Vegas, having got 48 hours leave

son at the Prince of Wales only a month ago, came in from Las Vegas, having got 48 hours leave of absence. Apart from footing his sown bill, he also paid all expenses for his partner in the act, Lionel Blair, to fly to Las Vegas so the two could rehearse their 10-minute stint in good time. Other two U.S. visitors, Jack Benny and George Burns, made the 6.000-mile trip from L. A. to London. All three visitors, together with several other performers, were subsequently presented to the Queen Mother and the Duke and Duchess of Kent.

Last week's gala, the first to be Last week's gala, the first to be well.

presented by Bernard Delfont and the first-ever at the Prince of Wales, was the longest show of all time. It was 15 minutes after midnight before the curtain came down after a show lasting three ligious belief that he should not

and three-quarter hours. There were not too many complaints, about the length, other than from some members of the audience who found there was no public transport running at that late hour. As always, the Aaude gala, though relying on stage veterans, also gave an encouraging break to rising talent. Among the first-timers in the show were Nina & Frederik, currently on a click UK tour, Spanish juggler Ugo Garrido, now featured in a nitery show, Scots comedian Andy Stewart, French puppeteer Andre Tahon and three combos—Acker Bilk & his Paramount Jazz Band, the Temperance Seven, and Kenny Ball & his Jazz Men.

The McGuire Sisters, who had just completed a nitery engagement at the Talk of the Town, were also making their royal debut, But among the veterans were such seasoned performers as Frankie Vaughan, Max Bygraves and Shirley Bassey.

soned performers as Frankie Vaughan, Max Bygraves and Shir-

Vaughan, Max Bygraves and Shirley Bassey.

Bruce Forsyth who became a national favorite a couple of year;
back when he was picked from an
obscure seaside show to emcee.

"Sunday Night at the Palladium,"
made a standout job as linkman
for the show and his takenff of
Sammy Davis Jr. was an undoubted highlight. The "Crazy Gang,"
making their farewell appearance
in a royal show, were as incorrigible as ever; in exotic female
garb they sang a number about
sporty women at Asoct and though
some of the lines bordered on the
indigo, it was all taken in the right
spirit

spirit
Maurice Chevalier, the real veteran among the entertainers of royalty—he recalled that he first performed for Edward VII—had the honor of closing the show and after a long dissertation on the art of growing old gracefully, he personalised his performance by addressing the Queen Mother and singing to her personally. "You addressing the Queen Mother and singing to her personally, "You Must Have Been a Beautiful Baby. Because Majesty Look At You Now." There was a marked overdose of sentiment in his performance, but his personal gesture was acknowledged from the Royal Box. Finally Forsyth closed the proceedings by reciting a special verse composed for the occasion by Sir 'Alan Herbert." Alan Herbert.

'Conscientious' Pic

Continued from page 1 pre-release screenings were for-

Local Columbia spokesman said

bidden by police.

Local Columbia spokesman said decision, news of which he'd read in the papers, surprised him, but that he believed that pic would eventually be released here. Under Italo censor ruling, decision can be appealed. Zebra production topper Morris Ergas was not in Rome, hence unavailable for comment.

Furor surrounding the Columbia release, both in public and press, has reached a fever pitch in recent weeks, especially as a new censorship law is currently under consideration by Italian House after being passed by the Senate.

A group of Italian Congressmen had meanwhile entered a formal interrogation with the Ministry of Entertainment, asking "how the Kinistry) intends to justify its decision" to ban "Thou Shalt Not Kill," "decision felt to constitute an evident and inadmissible example of ideological and political censorship." ideological and political censorship.

Film was reviewed by VARIETY from Venice Film Festival Aug. 30, Page 16).

VARIETY' Review

VARIETY'S Hawk discerned a "powerful message against wat and in favor of conscientious objection" in the Yugoslav pic, "though its grimness and handling of religious angles are two elements which, together with others, must be weighed in balance before success is assured. There is no doubt that the film in its present form will have censorship difficulties in certain areas"—inferentially, outside of Italy as well.

serve as a potential instrument of war. Other man is a priest who, during the war, executed a partisan on orders from a superfor officer and has since undergone intense moral suffering. After long deliberations, court acquits the priest and condemns the objector.

priest and condemns the objector.
Unfortunately for the film's unity, Hawk found, "the issues are at times confused." Also, as in most message pix, the authors "have loaded the dice to prove their point." But, despite a contrived air, "the total effect is undeniable."

Acting was praised, especially stint of Laurent Terzieff as the objector. Reviewer gave an especial nod to a tune sung in three describing it reprises during pic, describing it as not only effectively pacifist, but given a delivery and lilt which spell a hit.

Weird Mass. Law

Continued from page 2

ton's licensing division Richard J. Sinnott said that he had saved the Boston entertainment scene from hardship by conferring with the public safety commissioner and the attorney general, who agreed to leave enforcement to local licensing authorities

Sinnot said he informed legit theatres and night clubs that they would have to take out special licenses. "Anyone known to be reputable could do like on any other day." Sinnott said. About 100 special permits to hotels, nightclubs, legit theatres and reputable organizations for public dancing were issued by Sinnott.

were issued by Sinnott.

Dancing was banned in most of
the Mass. cities and towns, but
Boston nightclubs, hotels and private social organizations operated
with "business as usual" policies
due to Sinnott's special permits. A
special permit went to "Fiorello"
at the Shubert so the dancing banned by the Blue Laws would not be
excised from the show.

However the scene in Boston

excised from the snow.

However, the scene in Boston was confusion. All dancing stopped at 12 midnight in one hotel, but at another hotel, a double jointed deb party, the relebrators danced all night into the Blue Law holiday

Dean C. Cushing, manager of ne Boston Retail Board, said the loss in revenue is actual out of all to Mass. merchants because Mass. merchants because Mass. shoppers, lured by fine weather, went over state lines on shopping sprees. Springfield's loss for the day was set at \$2,000,000; Pittsfield, \$600,000; Holyoke, \$500,000; Lowell, Lawrence, Haverhill, \$2,500,000 among them.

New Act

PATRICIA SCOTT

Songs 18 Mins

s Club, Detroit

Distinctive styling the presence of an experienced actress and attractiveness in face, figure and dress blend smoothly to make Patricia Scott's break-in an auspicious one at the Caucus Club's indimate Back Room.

timate Back Room.

While personalized, Miss Scott's styling is in the modern idiom—that is, she relies on dissonance and unusual down-home phrasing for her shading and meaning. This is effective and not overdone. She is no command all the way with her experience as an off-Broadway actress aiding in the poise and selling departments.

She opens with a sweet and low-

actress accepting departments.

She opens with a sweet and low-keyed "When My Sugar Walks Down the Street," followed by "No Moon At All," which has an inter-time folksong quality about it. Moon At All," which has an interesting folksong quality about it. Next, she belts "I'm In Love," uncovering a powerful set of pipes which need no amplification. In a quick and fascinating change of mood, she switches to shy, feminine softness singing "You Fascinate Me So." Then, she becomes a knowing girl-of-the-streets with "M'Lord," featuring an effective translation of the French lyrics by Rod Warren. Miss Scott wisely eschews an Edith Piaf treatment to put her own personal stamp on this

escnews an Earth Piar treatment to put her own personal stamp on this bowoff number. The versatile Miss Scott captures and holds the attention of her audi-ence. She's equipped, adaptable and ready for most any spot. Tew.

CURRENT BILLS

NEW YORK CITY

MUSIC HALL — Loray White, Larry Griswold, Richard Vance, Corps de Bal-let, Rockettes, Raymond Paige Orc.

AUSTRALIA

AUSTRALIA

MELBOURNE (Tivoli) — Frank Berry,
Pat Gregory, Jodie Gray, Howard Hardin,
Joe Chisolom, Ell Christopher, Harvey
Weber, De Jong & Dee, Trapinos, Maria
Blanche, Ken Mackey, Adrienne Erdos,
Lewis Dunn.
Sy DN EY (Tivoli) — Don Tannen,
Lucio & Rosita, Four Kovara, McKay
Bros, & Romeyne, Daniele Dorice, Hal
Trio, Leo Arnol, Robin Hardiman.

BRITAIN

BRITAIN

BRISTOL Hispodrome)—Nina & Frederik, Malcolm Bitchell Trio, M. & B. Witters, Yie eerry, Salide Pappets, Bryan London (Paladiom)—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wisegue, Audrey Jeans, Michel & Carol, Grazina Framerosa, Michel & Carol, Grazina Framerosa, Rominicorbett, Josée Franciois, George Carden Dancers, Bill Shepherd Singers, Carden Dancers, Bill Shepherd Singers.

MANCHESTER (Palace)—Edmund Hockridge, Kaye Sisters, Tommy Cooper, Jimmy Citheroe, Clar Brothers, Michael Charles, Manchester, Manchester, Manchester, Michael (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Caharet Bills

NEW YORK CITY

BASIN ST. EAST—Pergy Lee, Quincey Jones. Jimmy Lyon Tilo. BRDLAND—Dizzy Gillespie, Olatunil. BRULANGEL.—Pat Harrington Jr. Bobby Sont. Oile Cennent Village, U.S.A." Mae Barnes, Jimmie Daniels, Three Flames.

BON SUIN-Mage Barnes, Jimmie Lean-Flames. CAMELOT—George Young Orc. CHARDAS—Laureanne LeMay, Tibor Ra-Kossy, Dick Marta, Lia Della, Elemar

kossy, Dick Marta, Ma Demo-Horvath.
CHATEAU MADRID — Los Chavales
Espana, Pupi Campo Orc.
COPACABANA — Gorme & Lawrence,
Bobby Ramsen, Paul Shelley Orc., Frank

Septial Carry Name Course & Lawrence, Bobby Ramen, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Jonah Jones.

HOTEL ASTOR — Morgana King, Lou Wills Jr., Dick Harding Orc.

HOTEL LEXINGTON—Virging Wing.

HOTEL LEXINGTON—Virging Wing.

HOTEL NEW YORKER—Milt Saunders Orc., Verna Lee, Joe Furst

HOTEL NEW YORKER—Milt Saunders Orc., Verna Lee, Joe Furst

HOTEL PIERRE—'Steppin' in Society Patricia Bright, Jack Haskell, Patricia Milton Bright, Patricia Milton Hask Tolkon Corc. Mark Monte Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL WALDORF—ATORIA—Tonia—Sonhie Hotel, Waldorf—ATORIA—Sonhie Hotel, Waldorf—ATORIA—Sonhie Hotel, Waldorf—ATORIA—Sonhie Hotel, Wilke Durso Orc., Aviles Orc.

HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc., Arturo Arturo Orc., Arturo Arturo Orc., Arturo Mike Durso Orc., Aviles Orc.

HOTEL Patricia Milton Gibson. Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombard Orc., Irving Fields Orc.

LEFT BANK—Cal Bostic, Paul Dooley. LIVING ROOM—Lillian Briggs, Alberto

ROCH, Arti Arenz.
NO. 1 FIFTH AVENUE—Susan Bernard.
Betty June Cooper, Hankinson & Silver.
ROUNDTABLE — Belle Barth. Cootie
Williams.

Williams:
SAMBRA — Four Avalons, Rachel &
Zilla, Martin Roman, Sara Avani, Kovesh
& Mitrachie, Leo Fuld.
TOWN & COUNTRY — Buddy HackettJennie Smith, Inea & Rolf, Ned Harvey
Orc., Frank Martiner Ort.
TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

sky.

UPSTAIRS & DOWNSTAIRS — Phil
Bruns, Ceil Cabot. Rex Robbins. Steve
Rolunu, Donna Sanders Mary Louise
Wilson Lovelady Powell. Freddie Webber.
Jim Sheridan, Bill McCutchen, Milrad & Jim Sheridan, Bill McCutcuen, Colston.
VERSAILLES — Blossom Dearle, Andy

VERSAILLES — Blossom bearre, Andy
& Bey Sisters. ANTERN — Monica Boyar,
Lisa Desti. Ernst Schoen.
Litade Barn — Dory Sinclair
Ralph Pote, Susan Brady. Joe Shay,
Tommy Zeng, Lon Harold Orc.
VILLAGE GATE — Aretha Franklin, VANGUARD - Thelonius

CHICAGO

CHICAGO

BIRDHOUSE—Chico Hamilton Quintet.
BLUE ANGEL — "Limbo Pan Americana," Pabla Candela. Jessica & Irma,
Lord Banjo. Lord Mike, Raphael Hernan. Sir Slim Henry. Tito Ferez Orc.
CLOISTER — Phil Trucker. Joann Henderson Sir Slim Henry. Tito Ferez Orc.
CLOISTER — Phil Trucker. Joann Henderson Henry. Tito Ferez Orc.
CLOISTER — Phil Trucker. Joann Henderson Henry. Tito Ferez Orc.
CONRAD HILTON—"Ooh La La," Dornan Bros. Margie Lee. Dru & Landell.
Lothar Weidemann, Brigitte Voit, Inez & Gordon, Boulevar-Donas (B). Gav Claridge Orc.
Dearw (B). Gav Claridge Orc.
Portage Orc. Joney Medium)
Daniele Clary. Cy Tonff Trio.
DRAKE — Bob Melvin. Jimmy Blade
Orc. Liane.
EDGEWATER BEACH—Martin Denny.
Manu. Don Davis Orc.
Le BISTRO—Duke Mitchell. Dick Green.
Living Room — Tony Bennett. Joe
Parnello Tric. Phil Terry.
Living Room — Tony Bennett. Joe
Parnello Tric. Phil Terry. Vovak Trio.
Living Room — Tony Bennett. Joe
Parnello Tric. Phil Terry. Vovak Trio.
MISTER KELLY'S — Parbara McNair.
Nave Astor. Marx-Frigo Trio, Marty Rubenstein Trio.
PALMER HUSS—Tor.

enstein Trio.

PALMER HOUSE—Genevieve with Luc oret & Gus Viseur, Reberte Trio, Ben

PALMER HOUSE—Genevieve with Luc
Porte & Gus Viseur, Reberte Trio, Ben
Arden Orc.
PLAYBOY CLUB — Max Cooper, Don
Beller, Wayne Roland, Penie Pryor, Enid
Mosier & Alfunso, Jackie Gale, Larry
Mosier & Alfunso, Jackie Gale, Larry
Marold Barris Trio, Kirk Stuart Trio,
Davis-Jacco Trio, Larry Cummings,
SHERATON, BLACKSTONE — Monique
Van Vooren, Fran Peniler Orc.
LOS ANGELES
BEN BLUE'S — Ben Blue Revue (20),
Ivan Lane Orc.
COCOANUT GROVE—Sammy Davis Jr.,
COCCAMUT GROVE—Sammy Davis

(Will Mastin Trio), Brascia & Tybee, Dick Stabile Orc.
CRESCENDO — Dick Gricery, Nancy Wilson, Cannonall Addictib
DINO'S — Jessica James, Jack Effon, Steve La Fever.
LE CRAZY HORSE—Le Crazy Berse Revue, 3d Edition, Diane D'Orsa, Georgian Sichweppes, Damille Divisia. Cetode Stood, Lobattor Darrens. Prima, Sam Butera, Witnesses—Louis Prima, Sam Butera, Witnesses—Louis Prima, Sam SLATE BROS. — Leony Kent, Fetty Reilly, Herbie Dell Trio.
STATLER HOTEL—"Playmates in Rio," Skinnay Ennis Orc.
YE LITTLE CLUB — Ruth Olay, Joe Felix Group 44.

LAS VEGAS

DESERT INN—Danny Kaye. Dunbille,
Donn Arden Dancers. Cariton Haves Ore,
Lounges Michael Kent. Dave Ayolica. Milk
Herth. Henri Rose. Blobby Stevenson
DUNES—"Philippine Festivel." Erbby
Gonzales. Katy De La Ciu. Pilita Corrales. Shirley Gotospe. Elizabeth Remety,
Bill Reddie Orc. Lounges Carelines. Bill
Andre, Fabilious Tonts, Dennis & Rigers,
Jel. CORTEZ—Instrumentalists, Concleys,
Bel-Aires.

EL CORTEZ—Instrumentalists, Conclevs, Bel-Aires.
FLAMINGO — Jee E Ltwis. Bella Reese. Lounge: Harr James. Sarch Vaughen. Norman Brooks. Pery Bretrist, FREMONT—Joe King Zamacs, Newton Bros. Make Beleves.
GOLDEN NUGGET—Judy I vnn. Jimmy Wakely. Wenda Ja Kvon. Sneed Family, Ph. MacElbon. Framily, Olenn, Keynotes. Cathy fivan. Giovershore 3.

MACIENDA — Four Junes, Connay Osena, Sesnotes. Cully Rvan, Goverson of '61."

MEVADA—"Les Girls De Paris." Jose Duarte, Moon Puppets. Ray Brown, Vido Marten Jose Montage Montage Moon Puppets. Ray Brown, Vido Marten Jose Martin Garante Marten Jose Marten Jose Martin Garante Martin Garante Marten Jose Martin Garante Marten Jose Martin Garante Martin Jose Martin Garante Martin Garante Martin Jose Martin Jose Martin Garante Martin Jose Martin J

SHOWBOAT. Tex Williams, W.de Ray, Twin Tune.

SILVER SLIPPER—Hank Henry, Sparky Raye, Red Marshall, Danny Jacobs, Terris State of Marshall, Terris State of Marshall, Terris State of Marshall, Terris State of Marshall, Danny Marshall, Dann

SAN FRANCISCO

BLACKHAWK--Horace Silver 5. BLACKSHEEP-Earl Hines Orc., Fred ashington Trio.
EARTHQUAKE McGOON'S-Turk Mur-

EARTHQUARE MEGOCIA

phy Orc.
FAIRMONT HOTEL — Ella Fitzgerild,
Ernie Heckscher Orc
GAY 90'S—Ray K Goman, Bee & Ray

GAY 1975—Ray K Comian, Bee & Ray Goman. HUNGRY i—Charle Mann. Stan Wib-on, Leenin Castro, Olga Shragia. Shragia. MOULIN ROUGE — Georgia Holden, Natasa, Dona Kaye. Robin (arroll, dan Sellera, Ken Card, Johnw (cpoia ore. NEW FACKS—Letv. Lester, Jak Arce. NEW FACKS—Letv. Lester, Jak Arce.

NEW FACK'S—MITY Lester, Jark Jeres, Vernon Allev Trio.
ON THE LEVEE—Byten Berry, Virce Catolica.
PURPLE ONION — T. C. Jenes. Ketty Lester. Gold Coast Singers, So CLUB — Jimmy Troy. Les Mar-thys, Barry Ashton Dancers, Roy Pelicer

RENO-TAHOE

GOLDEN-Barry Ashton's Les Gisla, Novelites, John Carleton Ore. HAROLD'S-Don Cornell, Goofers, Don

MAROLD'S—Don Cornell, Goulers, Don Conn Orc.

MARRAM'S (Reno)—Lancers, Jorky & Jesters, John Buzon Trio. Tony Themas & Tartans, Windsor Trio. Red Coty.

MARRAM'S (Tabley)—In South Shrie MARRAM'S (Tabley)—In South Shrie Gentlemen, Dorben Singers et Din et al. (English Markam's Marka

Legation Notes of Rogers. Tune Timers, Two Timers, Two Times of The Control of Timers, Two Times of Timers, Two Times of Timers, Two Times of Timers, Two Timers,

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Re-ue, Phil Richards, Shrilev Linde, Shaw Reed, Johnn Flanagan, Michael Mee-an, Lolo & Lita, Mai Malkin Orc. Ice

han. Lolo & Lita. Mai Mainm Mr. A. Models.

CARILLON—"Cheichez Les Feinmen,"
Berry Van Dike, Sue Carron, Taria &
Bugi, Jack & Sally Jenkins, Jacques DonCASTAWAY—Prescher Rullo 5, Juny
Geraldi & Lesley, Ralph Font Onc., Ca.dl
Corter, Jimmy Roma, Bill Bernardi
DIPLOMAT—Mandy Campo Onc. Van
enith Trin.

Shows Out of Town

Ellen Fare

If this new Roger L. Stevens-Frederick Brisson production hits paydirt, and there appears to be better than an even chance that it will, a generous measure of credit must be accorded the unusual must be accorded the unusual scenic design that provides oppor-tunity for the fluid staging. Not that "First Love" relies on gim-micks to display its wares to best advantage, but its method of vis-ual progression is eye-appealing and a distinct impetus to the momentum of the story.

mentum of the slowy.

The production as a whole is imaginatively conceived and presented and it carries a label of being decidedly "different." It offers the type of theatre-going experience that grows on a playgoer. That is to say, a fair portion of its appreciation comes in retrospect, after the final curtain is down.

This is a Samuel Teviar adopted.

spect, after the final curtain is down.

This is a Samuel Taylor adaptation of a memoir, "Promise At Dawn," by Romain Cary. With mo attempt to split the writing credits, it is enough to note that this is a warm, affectionately chronicled story of a determined mother who sees great things in her son, and devotes her life to an attempt to turn her visions into realities even though, the process is at times unwelcome to the son. The writing catches a faithful impression of such mother-son relationships, unfolding in an unorthodox flashback manner as three different players portraying three successive age-periods in the life of a central character engage in lively conversation.

sation.

In the lead roles of mother and son, Elizabeth Bergner and Hugh O'Brian do exceptionally well. For Miss Bergner the part is a natural as she encounters the emotions of hope, frustration, accomplishment and despair, neatly intermingled with lighter moments of real comic substance. substance

substance
Although O'Brian has appeared in some 27 legitimate productions, and his major reputation has been acquired in other fields, this will be the first time he has originated a leading role on the stage. On the basis of a thoroughly competent performance in "First Love," the actor impresses as belonging on Procedure. Broadway.

Handling the age-period parts in fine support are Claude Gersene as the boy and Rex Thompson as

Dick Hyman and

Robert Downing

reprise some time-honored show biz superstitons in an amusing treatise entitled

> Jinxes & Jonahs Of The Theatre

other interesting Feature in the upcoming 56th Anniversary Number

VARIETY

other statistical and data-filled charts and articles.

the adolescent. Other roles in the large, cast are mainly bits; but considerable attention has been given to their thoroughness.

iven to
Donald
ine an Donald Oenslager's settings combine an ascending platform, against a huge patchwork back-ground, with a number of sectional settings ground, with a number of sectional trops that provide colorful and elastic playing areas. His lighting carries a substantial assignment effectively. Theoni Aldredge's costumes add a noteworthy assist.

Alfred Lunt's staging has managed to corral the many off-beat facets of this production into a novel, interesting whole. Bone.

The Captains and the Lings

Sam Francisco, Oct. 31,
Theatre Guild Productions Inc. & Joel Schenker, by arrangement with Joseph Gerstad, presentation of Paul Gregory production of the Gerstad, presents of Paul Gregory production of the Gerstad, presents, contumes and Institute. As a second of Paul Gregory production of the Gerstad, presents, contumes and Institute. As a second production of the Gerstad, control of t Carl Romano J Jordan Ollins Ross Sradley Adm. Howard Bradley Sen. Norris Wrightson Adm. Cooks Adm. Swanson Arm. Gregg Adm. Benton Adm. Betton Adm. Betton Huss Bussen

After a succession of lavish musicals, fluffy comedies and the Kooky avant-garde plays, "The Captains and the Kings" seems almost like a throwback to the immediate post-World War II era when straight dramas of the "Mister Roberts" lik were the vogue. As such, this is welcome relief, though it is not nearly so funny or tidy a play as "Roberts."

It is topical, dramatizing Hyman Rickover's fight to produce an atomic submarine. Leo Liberman has written the chief-character, a loner Navy Captain, in the Rickover mold and shows the torment he goes through to convince the highest - ranking Admirals that atomic-powered ships are necessary for the fleet.

The torment consists of being passed over for Admiral a couple of times, then batting a U. S. Senator who joins with the Admirals in trying to get rid of the Captain

or times, then battling a U. S. Seirator who joins with the Admirals in trying to get rid of the Captain by an accusation of guilt by association. In the end a junior officer under the Captain's command takes the sub on a cruise, without orders, and proves it is a fine utilitoria chin orders, and proves it is a fine utilitarian ship. Lieberman's basic fictionaliza-

Lieberman's basic fictionaliza-tion in his main character is that the Captain is not Jewish. The stubborn, brilliant, blunt, loyal and highly idealistic hero comes through smashingly in Dana An-

through smashingly in Dana Andrews performance.

Conrad Nagel handles the role of the Captain's chief persecutor with authority. This Admiral is also the father of the Captain's subordinate who takes the sub on subordinate who takes the sub on her maiden cruise, a role nicely done by Peter Graves. As the Captain's secretary, the cast's only woman, Lee Grant is winsome and touching, winding up with the Captain in her arms.

Howard Wierum was flown from New York the day before the opening to handle the role of the Senator because of Charlie Ruggles' illness. Working from a script, he manages to convey the Senator's sly immortality with only a few slips.

Gavin MacLead contributes a memorable vignette as the Sena-

Senator's sly immortality with only a few slips.
Gavin MacLead contributes a memorable vignette as the Senator's "mouthpiece." Warren Wade is a crusty retired Admiral, and Joseph Campanella, Joseph Sullivan, William Swetland, Stephen Chase. Alexander Clark and Wayne Wilson click in lesser roles.
Lieberman's dialogue tends to be pedestrian at times, but he and director Joseph Anthony, who has paced the play beautifully, have worked in a number of humorous bits to relieve the drama's tension, and the author has cut loose for one fine monologue in which Andrews defines his dedication to his job. James Trittipo has concocted a slick single set and lit it well.
Whether this Paul Gregory production can be a big winner on Broadway is something of a question. The characters are strong, if a bit pat, and the play is fairly laut. The question seems to be

whether the public is buying this whether the public is buying this kind of service drama today. Whether it is or not, there is sure-ly a solid film here, with the Navy cooperating to bring a nuclear sub to the wide screen. Stetf.

Mary Swart

Washington, Nov. 3.

American National Theatre & Academy, Michael Dewell & Frances Ann Herzey, of two-act drama by Friedrich Schiller, adaptation by Jean Stock Golfstone and John Reich, edaptation of Jean Lings, Lings, Jean L

Queen Elizabeth in all her glory was probably never as regal of as vibrant as Eva Le Gallienne can make her seem in Friedrich Schiller's "Mary Stuart." It is a fabulous role, and Miss Le Gallienne is the match for it.

The National Repertory Thea The National Repertory Thea-tre, under American National Theatre & Academy aegis, is tour-ing the Schiller drama, adapted by Jean Stock Goldstome and John Reich. It is alternating with "Elizabeth the Queen," by Max-well Anderson Because Washingwell Anderson. Because Washington saw the same production of "Mary Stuart," starring Miss Le Gallienne and Signe Hasso last season, it was limited to a single Thursday matinee performance during the current two weeks, with the Anderson play skedded for the remainder of the dates.

Fave Therson is now in the

remainder of the dates.
Faye Emerson is now in the role of the doomed Queen of the Scots, and she is adequate. In cities such as this one, where Miss Hasso can be recalled as a Mary of more strength and emotion, particularly as she goes to her death, Miss Emerson is at a disadvantage.

tage.

Scott Forbes, the dashing sort of knight by looks and manner, does well in making a tragic hero of Mortimer. Frederic Worlock is a puissant Lord Burleigh. Paul Ballantyne. Sydney Welker and Dee Victor contribute important support.

Dee Victor contribute important support.

Jack Sydow has done a fine job of staging the drama for its most forceful dramatic electricity. Jac Venza has designed somber sets to fit the mood. Costumes by Alvin Colt, for Miss Le Gallienne in particular, would be the envy of any royal court.

"Mary Stuart" is a dramatic triumph for Miss Le Gallienne and generally an excellent production, although its appeal may be somewhat special.

Carp.

The Caucasian Chalk

Washington, Oct. 31,
Zelda Fichandler presentation of drama
in five acts, by Bertolt Brecht, translated
by John Holmstrom, Staged by Alan
Schneider; settings, Peter Wingate; costumes, Marianna Elliott; lighting, Leo
Gastenstein, inseks, Budd Light, incidental
the Arena Stage, Washington; 23,25 top.
Cast: David Hurst, Harry Bergman,
Zames Boetain, Bernard McLenrency Jr.,
Alam Oppenheimer, Kendall Clark, Jean
LeBouvier, Robert Guarry, Raymond F.
Schill, Baile Karner, Brond Marian,
LeBouvier, Robert Guarry, Raymond F.
Schill, Baile Karner, Brond Marian,
Den Dignan, Chaile Jackson, Fran Hogan,
Miriam Phillips, Jay Gerber, Craig Jackson, Pat Christian, Med Diamond, Norman
Engelman, Fred Hoskins, Don Wasserman.
Binstians: Teifi 1to, Jose Rec.

In selecting Bertolt Brecht's "The Caucasian Chalk Circle" as the opener for her handsome, functional \$850,000 theatre. Arena Stage's Zelda Fichandler evidently wanted to show off the wide diver-sity of choice she has in picking

plays.
Whether she chose wisely is de-Whether she chose wisely is de-batable, and is being debated here. There is tremendous local pride in young (30-ish) Mrs. Fichandler's artistic achievements, not to men-tion her business savvy. The latter made possible her beautiful new rectangular showplace on the Po-tomac, with every convenience and tomac, with every convenience and 752 of the most comfortable chairs

752 of the most comfortable chairs in the city.

Lots of her boosters were ready to rejoice for her at the opening. But quite a few of them were heading for the nearest exit at the first intermission

The Brecht play, in a new translation by John Holmstrom, is a bold, way-out piece of limited ap-(Continued on page 66)

Asid**es and Ad** Libs

History did a repeat when Bette Davis appeared at the Auditorium, Rochester, recently as costar in a tryout engagement of the new Tennessee Williams play, "The Night of the Igunan." The film-legit actrees missed the Saturday matince and night performances because of a wrenched knee. Her understudy, Patricia Roe, substituted.

Miss Davis revealed that about 30 years ago she made her stage debut in Rochester, going on as understudy in a production of "Broadway" when the regular actrees, a local resident named Rose Lerner, was forced out of the rast because of an injured foot. Miss Davis said that the former Miss Lerner, now a Long Island matron, makes occasional professional appearances as Julie Hart

Producer David Metrick has to have a copy made of the scroll given him by the N.Y. Drama Critics Circle last year citing "The Taste of Honey" as the best foreign play of the Broadway season. The scroll, with the citation for his presentation of the Shelagh Delaney drama, was in a frame on the wall of the producer's mffice, with a number of pictures and window cards of his shows. Steam from a broken pipe over a recent weekend ruined them all. There was no difficulty about replacing the photos and window cards, but Metrick has had trouble getting a copy of the "Honey" award scroll.

Max Gordon, whose personally recalled list of Broadway hits appeared in a recent issue, forgot one of his biggest successes, "Dodsworth." The drama, adapted by Sidney Howard from the Sinclair Lewis novel, starring Weiter Huston, had an initial run of 147 performances during the 1938-34 season and effer a summer engagement at Central City, Col., returned to Broadway for 168 additional performances during the 1938-34 season and, effer a summer engagement at Central City, Col., returned to Broadway for 168 additional performances during the 1938-35 season.

One of the interesting things about Al Mirschfield's new book of cartoons, "The American Theatre as Seen by Hirschfield," is its evidence of how the artist's style and skill have developed

Show on Broadway

Fred Coe & Arthur Cantor presentation of comedy-drama by Pandty Chayer's St. Staged by Tyrone Gulbrie; settings St. Staged by Tyrone Gulbrie; settings St. Staged by Tyrone Gulbrie; settings St. Staged St. Stag

aruruay nights.	i i
oash	
lelek	Martin Garner
Wimelech	. Victor Kilian
ether	Robert Weiss
ideon Do	uglas Campbell
ingel	Fredric March
hillem	Eric Berry
ahleel	David Hooks
lezekiah	Alan Manson
falchiel	Mark Lenard
urah	George Segal
ebah	Alan Beremann
almunna	Paul Marin
hethulah Edv	vard K Holmes
zni	David Hooks
rpah	Lorunina Formt
Vomen of Manasseh and	Succeth Egypt
Florence Anglin	Anna Barger

Plorence Anglin, Anna Berger, Sathsheba Garnett, Gubi Mann, lene Tema Jernard Chessier, Tom Klunis, Amnon Meskin, Melr Ovadia

People can no longer claim that Paddy Chayefsky writes only about little people. In "Gideon," which opened last week at the Plymouth Theatre, one of the two principal characters is God, and they just don't come any bigger than that Flippancy aside, "Gideon" is a fairly entertaining show, staged with theatrical flourish by Tyrone Guthrie and vigorously played by corie and vigorously played by co-stars Fredric March and Douglas Campbell.

Having gotten a girl for the shy butcher boy in the film, "Marty," a new wife for the family-saddled a new wife for the family-saddled widower in his first stage play. "The Middle of the Night," and exorcized a dybbuk in "The Tenth Man," the author is dealing with an Old Testament farmer-turned warrior in "Gideon," showing how revelation and divine inspiration and help bring him triumph and then human vanty leads to his downfall. downfall.

downfall.

Chayefsky's real point in this latest work is apparently not the Scriptural story itself, but a two-act-long badminton game of religious and personal debate between Gideon and the Lord. It's the sort of intellectual horseplay that George Bernard Shaw made so fascinating, but while Chayefsky's philosophical badinage is occasionally amusing, it's not especially penetrating, stimulating or even challenging.

ally amusing, it's not especially penetrating, stimulating or even challenging.

It's the author's thesis not only that Gideon was inevitably a fallible human, but that God himself has his mortal limitations, including obstinancy, escentricity and abundant vanity. The philosophical confab involves speculation about the significance of 'ife and faith, of man's need for identity and of whether God and man are mutually dependent,

For the diversion-minded, there's a vivid bit of sexiness in a wriggling cooch dancer who becomes a vivid bit of sexiness in a wriggling cooch dancer who becomes a vivid bit of sexiness in a wriggling cooch dancer who becomes a vivid bit of sexiness in a wriggling cooch dancer who becomes a vivid bit of Religious spectacle sea-aloned with eroticism is hardly an innovation, of course, having been a theatrical staple long before even in the standard or the service of the lord of the lord of the lord. Religious spectacle sea-aloned with eroticism is hardly an innovation, of course, having been a theatrical staple long before even in the string to represent several cocales of arid Near East topography. Its steep slant gives an effect of greater immediacy, but tends to make the actors creep to make the actors creep to make the actors creep of mountain goats. Except for the black tog and wilderness of hair worm by Miss Egypt, the costumes could be out of the rag bag.

"Gideon's disobedience of the loy blidding.

David Hays has designed a variable setting to represent several cocales of arid Near East topography. Its steep slant gives an effect of greater immediacy, but tends to make the actors creep to of make the actors creep to make the actors cree

Cecil B. DeMille, and Chayefsky, with expert assists from Guthrie and costars March and Campbell, has added touches of earthy comedy to make "Gideon" a pretty edy to make ' good night out.

good night out.

With its theatricality and vigor, the play should do fairly well on Broadway, aided by theatre party hookings, March's name and a built-in appeal for special audiences. Drawhacks will probably include the religious theme, which a sizable public often tends to shun, plus the grubbiness of the scene and characters, and the talkiness of the script. There may be a picture in the play, although the story would presumably have to be expanded to give more dimension to Gideon's life and to minimize the philosopheal palaver.

The action opens as the lowly

the philosophcal palaver.

The action opens as the lowly Israelites are covering and whimpering at the prospect of again being overrum by conquering neighbors, and picks up animation as the simple-minded Gideon receives the Lord's revelation and inspiration, and leads his people to triumph. The play then settles down to the long seesaw argument between God and the dissatisfied Israelite. The conclusion can perhaps be summed up in the Biblical "Vanity of vanities; all is vanity."

Guthrie has staged this Scriptu-

Guthrie has staged this Scriptural rewrite with maximum move-ment and color, plus shrewd in-jections of comic emphasis. March, costumed and made up as though he were House of David elder at-tending graduation, gives an au-thoritative, resilient and humor-shaded performance of Chayetsky's small-stature version of the Su-nerme Being. preme Being. Campbell, scraggle-bearded

preme Being.
C a m p be 1 l, scraggle-bearded
frowzy-haired and tatter-garbed,
gives a powerful, admirably varied
and sustained portrayal of the
humble Israelite who finds divine
help convenient but uncomfortable
and finally unbearable. There are
also convincing performances by a
number of featured players, almost
all individually unrecognizable in
the bushy beards, flowing wigs and
nondescript costumes. They include Eric Berry, Alan Manson,
Mark Lenard, Mitchell Jason, Victor Kilian and David Hooks. A
readily identifiable exception is the
lissome dancer, Lorraine Egypt, as
the amorous charmer who precipitates Gideon's disobedience of
Holy bldding.

'Blacks' in the Black After 6 Mos.; Off-B'way Show Cost \$31,000 to Do

The off-Broadway production of Jean Genet's all-Negro drama com-Jean Genet's all-Negro drama com-pleted recovery of its \$31,000 in-vestment last week, six months after its May 4 opening at the St. Marks Playhouse, N.Y. That's re-vealed by Sidney Bernstein, co-producer of the play with George Edgar and Andre Grgeory. For an off-Broadway production to recover such a comparatively

For an off-Broadway production to recover such a comparatively large investment is tunusual in itself. It is more unusual for an avant garde work with an all-Negro cast. According to Bernstein, the exceptionally large budget for off-Broadway stemmed mostly from hefty expenses in connection with arquiring the rights to the property, previously held by Geraldine Lust.

Miss Lust, whose acquisition of the rights involved two trips to Europe, had the play under option

the rights involved two trips to Europe, had the play under option for about seven or eight months prior to turning it over to Bernstein and his partners. She gets program credit on the off-Broadway presentation, plus a silce of the producers profits.

Bernstein claims the production cost \$23,500 to open and clears about \$1,200 weekly on generally smash business. The potential weekly gross capacity at the 163-seater is about \$4,800. A cast of 14 is employed, with the performers usually getting \$75 weekly on the basis of a graduated wage relating to gross receipts. That's the

ers usually getting \$75 weekly on the basis of a graduated wage relating to gross receipts. That's the salary they get when the show plays to 90% of capacity and over. The wage has occasionally slipped to 865 weekly.

The deal with the author is equivalent to a basic Dramatists Guild contract, according to Bernstein. However, since the potential capacity gross at the St. Marks is only \$4.800, the author's royalty comes to 5%. The basic DG contract gives the author 5% of the first \$5.000, 72% of the next \$2.000 and 10% of the balance.

An unusual aspect for off-Broadway in the deal with the author is that the production shares in 40% of all subsidiary rights, a standard procedure on Broadway. Sernstein asserts that he and his partners are contemplating putling together a touring company (Continued on page 68)

'Eog' Budget \$120,000; Half for Chicago Tryout, Save Balance for B'way

Chicago, Nov. 14.

Producers Zev Bufman, Alexander Inve and Pierre Cosette have capitalized "The Egg," which will star comedian Dick Shawn, at \$120,000. Half of the amount is allocated for the Chicago tryout and the other half is to be untouched pending a decision on whether to take the show to Broadway. According to Bufman.

whether to take the show to Broadway. According to Busman, the latter decision will be made during the show's open-end engagement, starting Nov. 27, at the Civic Theatre.

Ince optioned the comedy from French author Felician Marceau, and Robert Schilit has done the translation. The play will be staged by Lamont Johnson.

"The Egg" reportedly ram more than two years in Paris and has also been presented in Holland, Germany, Israel and Belgium. It will mark Shawn's legit debut, outside of some appearances in stock.

Heinz Ruehmann Signed For All American Tuner

For All American Tuner
Frankfurt, Nov. 14.
German comic Heinz Ruehmann
Is scheduled to make his Broadway
debut this season in "All American," which will star Ray Bolger.
The musical version of Robert
Lewis Taylor's novel. "Professor,
Fodorsky." with book by Mel
Brooks, music by Charles Strouse
and lyries by Lee Adams, is being
produced by Edward Padula, in
association with L. Slade Brown,
Eileen Herlie, Ron Hussman and
Anita Gillete are also set for key
roles in the tuner, which is scheduled to open in New York, late
February or early March, Joshua
Logan will direct.
Ruehmann, currently appearance.

Ain't It the Truth!

London, Nov. 14.

Henry Chapman has been awarded the new Charles Henry Foyle play prize for "On the Wall." The \$280 prize was presented by Sybil Thorndike at a recent West End luncheon.

End luncheon.

It's been a rough road for 50-year-old Chapman. For 30 years he wrote novels and short stories, without getting anything published but working at odd jobs to support him-

Fig. 1. Then he switched to plays.

"You Won't Always Be on Top" was staged in 1937 at the Theatre Workshop, Stratford, East London. Then he wrote "On the Wall," which was given a Sunday night show at the Royal Court.

Ghapman says, "The prize will be very useful."

W进 Do First 3 Wilder Dramalets Off-B'way in Dec.

The first three plays in a planned cycle of 14 on-acters by Thornton Wilder are scheduled to be unveiled in December ās a triplebill at the Circle in the Square, N.Y. The author, winner of three Pulitzer Prizes for a novel and two plays, is writing the cycle specifically for presentation at the off-Broadway theatre. The producing rights to the works have been assigned to Circle in the Square operators Jose Quintero and Theodore Mann.

been assigned to Circle in the Square operators Jose Quintern and Theodore Mann.

The cycle, representing Wilder's first new work for the American theatre in nearly 20 years, is divided into two separate seven-play series, one called "The Seven Deadly Sins" and the other, "The Seven Ages of Man." The one-acters are to be presented under the collective title of "Plays for Bleecker Street," which marks the present Greenwich Village location of the Circle in the Square:

The three plays completed thus far and scheduled for December presentation are "Someone from Assisi" from the "Sins" cycle and "Infancy" and "Childhood" from the "Ages" cycle. Wilder's last new play for the American theatre was "Skin of Our Teeth," which debuted on Broadway in 1942. He was last represented on the Main Stem in 1955 by "The Matchmaker," a revamped version of his earlier comedy, "The Merchant of Yonkers."

Wilder's interest in the Circle in the Square is believed to have Wilder's interest in the Circle

Wilder's interest in the Circle in the Square is helieved to have stemmed from that organization's successful revival of his play, "Our Town," which had an 11-month run at the theatre during 1959 and 1960. The 63-year-old author-play-wright neceived: Pullizer awards for "Town" in 1938 and "Skin" in 1934 His first Pullizer citation was in 1928 for his novel, "The Bridge of San Luts Rey."

The novelist-playwright who lives and works in Hamden, Conn, completes other plays of the cycle they will be added to a Circle in the Square repertory. It's anticipated that the 14 plays will be presented over a period of six years.

sented over a period of six years.
Wilder has said that after he completes the plays, "I'm retiring from life."

Rod Serling Plans Play About the McCarthy Era

Yellow Springs, O. Nov. 14.
Television scripter Rod Serling, author of the "Twilight Zone" series, is planning a legit play about the McCarthy era. He says the country is still suffering from McCarthyism, the demoralizing fears of which are beginning to resturn.

Eileen Herlie. Ron Hussman and fears of which are beginning to Anita Gillete are also set for key roles in the tuner, which is scheduled to open in New York late February or early. Warch. Joshua Logan will direct.

Ruehmann, currently appearing here in "The Purse Stealer," is due in New York in December.

Joni James Will Get 8G For 'Can-Can' Week, Cleve.

Cleveland, Nov. 14.

Jon! James will reportedly be paid \$8,000 by Dennis Zack for six performances in his local stock production of "Can-Can" at the Hanna Theatre, opening Nov. 28. It will be the musical comedy debut for the singer. but for the singer.

but for the singer.

Zack, who produced a series of semi-pro tuneshows with guest-stars, had June Valli originally lifted up for the stellar role, but she cancelled. Miss James had been looking for a stage vehicle, as a test for a possible strawhat tour next summer.

Longhair Longfab Sesh in Gotham

Thompson Subcommittee at Nev

Bigwigs of the longhair world will sound off before the House Thompson Subcommittee at New York hearings beginning tomorrow (Wednesday). The Foley Square sessions, slated to last through Friday (17), are designed to arouse the public to the frail financial condition of American cultural outfilts and performers thereof.

Here is the tentative witness list for the hearings:

Wed. (18)—Leopold Stokowski; Sol Hurok Met barione George London; Herman Kenin; John Brownlee, prey, American, Guild of Musical Artists; Hy Frins. National Executive Secretary. American, Guild of Musical Artists; Hy Frins. National Executive Secretary. American Symphony Orchestra League; Roger G. Hall. Philadelphia Orchestra: Thomas D. Perry, Boston Symphony; Frederic R. Manni, prez. of Robin Hood Conductor, Seymour Berman; John Gledens of the Met Conductor Seymour Seymour

WEIGH DINNER TUNERS AT PALACE HOTEL, S.F.

San Francisco, Nov. 14.
Russell Lewis and Howard
Young, Sacramento musical tent
producers, have approached the
management of Frisco's venerable Palace Hotel, of the Sheraton chain, with a proposition for put-ting on musicals-in-the-round in the hotel's big garden court dining

me notes we served before the show, as at the Meadowbrook Dinner Theatre, Cedar Grove, N.J. Harley Watson, the Sheraton-Palace's manager, says, "We have been discussing it and are still negotiating." He was far from optimistic about prospect, however.

Vet Theatre Historian

Ernest Hughes

rehed the background of Yester-Melodrama in tradition that was

Ten-Twenty-Thirty * * *

one of the many Editorial Features in the upcoming

56th Anniversary Number



Plus other statistical and data-filled charts and articles.

UPA Booking 6 Shows This Season On Its Subscription Tour Circuit

Rising Above It

Washington, Nov. 14.
Republicans here rate the
LaGuardia memory as worthy
of a celebration. A suburban
GOP women's club has taken
the Dec. 8 local performance
of "Fiorello" for a theatre
party and a buffet supper.
The Italian ambassador and
his wife have accepted the
invitation of the Spaulding Republican Women's Club to be

invitation of the Spaulding Republican Women's Club to be honor guests for the oecasion. Before becoming mayor of New York on a Fusion ticket, LaGuardia was a Republican member of Congress. As mayor, he leaned strongly toward the Democrats, at least on a national basis, during the Franklin Roosevelt administration, but the G.O.P. the Franklin Roosevelt administration, but the G.O.P. ladies in the Capital may be magnamimously overlooking

Sunday Show O.K. In Connecticut; If In a Church

Hartford, Nov. 1 Hartford, Nov. 14.

A Sunday performance of a play in a church does not violate state statutes, a Circuit Court prosecutor has ruled. A Sabbath presentation of Arthur Miller's "All My Sons" in the Church of Christ. Milford, brought a complaint to police that laws barring Sunday performances were violated. The beef was brought by the Citizens Anti-Communist Committee about the performance of

tee about the performance of "Sons" given Oct. 22. In addition, the committee argued that Miller had appeared before the House Un-American Activities Committee and that the plantage chiefeten.

In-American Activities Committee and that the play was objectionable in content. David Cohen, chief prosecutor for the Circuit Court, said an investigation revealed that in his opinion no criminal action is warranted for the performance at the church.

The Anti-Communist Committee had also sought the arrest of the players, organizers and sellers of tickets to the performance as well as the spectators. Said the prosecutor, "The complaint is directed against the author of the play rather than those who attended the performance and this is not a proper subject of criminal complaint."

plaint."

Cohen added that the play was performed by members of an established church group on church premises, with no compensation to any members and no charge for admission except for a contribution fee that was used for church purposes.

(The U.S. Supreme Court reversed a lower court contempt of Congress charge against Miller.

versea a lower court contenpt of Congress charge against Miller. "All My Sons," the N.Y. Drama Critics Circle Award winner for the 1946-47 season, involved the moral guilt of a manufacturer who failed to halt the sale of defective aircraft to the Government during World War II—Ed.)

Canadian Players Tour Lear' in Eskimo Dress

United Performing Arts United Performing Arts Inc. is booking six shows on its closed-membership subscription circuit this season. Only two are specific UPA entries. They're the upcom-ing "Critic's Choice" and a second road corapany of "Best Min." Besides "Choice" and "Man," Towns on the UPA subscription ros-found.

Besides "Choice" and "Man," towns on the UPA subscription roster will also get the touring "Thurber Carnival" and the bus-and-truck edition of "Music Man." Bookings in some UPA locations have also been arranged for the touring "Mirarle Worker" and the National Repertory Theatre's one-company presentation of "Elizabeth the Queen" and "Mary Stuart." "Thurber." "Music Man." "Miracle" and the repertory presentation are also playing regular road dates.

entation are also playing regular road dates.

The UPA subscription network is made up of cities originally organized as part of the Broadway.

Theatre Alliance subsidiary of Columbia Artists Managemer Inc.

UPA, headed by Harlowe F. Dean, purchased the BTL chain from CAMI, taking over as of the start of the present season. The transfer involved 82 cities, of which about 58 now comprise the subscription network, converted by UPA from subscription, plus box-office, to an exclusive closed-membership plan providing for the booking of shows on a guaranteed basis.

basis.
The touring presentation of "Crit-

basis,

The touring presentation of "Critic's Choice," which Otto Preminger presented on Broadway last season with Henry Fonda as star, is being produced by Hugh Fordin and Robert Herrman. The road wehicle, scheduled to begin its hike Dec. 1 in Lafayette. La., will costar Jeffrey Lynn and Wanda Rendrix. Fordin sent out a package of the Ira Levin comedy on the strawhat circuit last summer with Craig Stevens and his wife. Alexis Smith, costarred. Fred Baker, who directed the stock offering is dittoring on the touring presentation. Herrman is operator of the Garden Centre Theatre, Vineland, Ont. The second touring company of "Best Man," which Broadway general manager Morton Gottlieb is coproducing with Henry Guettel, is scheduled to begin its hike Jan. 8 in Worcester. Mass. The initial touring version of the Gore Vidal comedy, which ran on Broadway the last two seasons under the production banner of the defunct Playwrgiths Co. is being presented by Roger L. Stevens, who had been a member of the Playwrights Co. The Stevens production, currently in Chicago, costars Frank Lovejoy, James Westerfield and Kent Smith, Douglas, who underwent emer-gency surgery for an ulcer attack in Chicago.

Find Theatre Mementos In Old Chi Aud Vault; May Help Restoration

The Chicago, Nov. 14.

The Chicago group dedicated to raising \$3.000.000 for the restoration of the Auditorium Theatre tapped an unexpected source of potential funds last week when an engineering crew discovered an underground vault containing theatrical memorabilia and documents of historical value.

Reportedly the vault contained more than two tons of papers, including records, letters, theatre programs, etc., dating back at least

cluding records, letters, theatre programs, etc., dating back at least to the 1868 Republican convention which nominated Grover Cleveland for the Presidency. The papers are still to be sorted, but it's understood that some are the personal correspondences of opera divas and other celebrated personages of the period from the turn of the century to around 1941, when the theatre shuttered. Toronto, Nov. 14.

Shakespeare's "King Lear" in Eskimo sets and costumes is the latest stunt being used by the Canadians in their new season tour. The treek will comprise 30 Canadian and 38 U.S. dates.

The troupe will also present Christopher Fry's "The Lady's Not for Burning." in the Library of Congress in Washington.

Both productions have been directed by David Gardner, with decor by Herbert Whittaker, drama critic of The Toronto Globe & Mail. William Hutt splits the leading male roles of "King Lear" and "The Lady's Not for Burning." with Tobi Weinberg taking the femme lead in the latter. She also plays Goneril in "King Lear."

The troupe will also present Christopher Fry's "The Lady's Not for Burning." with Tobi Weinberg taking the femme lead in the latter. She also plays Goneril in "King Lear."

Toronto, Nov. 14.

To the 1868 Republican convention which nominated Grover Cleveland to the 1868 Republican convention which nominated Grover Cleveland which nominated Grover Cleveland to the 1868 Republican convention which nominated Grover Cleveland to the 1868 Republican convention which nominated Grover Cleveland to the 1868 Republican convention which nominated Grover Cleveland to the 1868 Republican convention which nominated Grover Cleveland to the 1868 Republican convention which nominated Grover Cleveland to the 1868 Republicancy of the personate of the source of the source of open divas and other celebrated personages of the personages of the control 1941, when the theatre shuttered. It's figured the Auditorium Toeatre council will anction off the church that and the control 1941, when the theatre shuttered. It's figured the Auditorium Toeatre council will anction off the council will ancti

Shows Abroad

The Long Sunset
London, Nov. 8.

Mermaid Theatre Trust presentation of
drama in two acts two scened by R.C.
Sterrith State has be Features Joseph
O'Come, Elsen't Underdawn, Opened
No. 7, *0.1, at the Mermaid Theatre,
London, \$2 in top
London, \$2

I. 120	Roy Wilson
Marcus	Edward Underdown
Second	Josephine Wilson
Prola	Bridget Wood
Julean	Joseph O'Conor
0.71	Dison Lovell
Perus	Jerry Verno
I : 140	Kenneth Edwards
A. has	Peter Prowse
Garrier	David Pinner
Sam	Roger Jones

R C Sherriff's drama about the Rom in occupation of Britain was first divie as a radio play some six years 220 and had subsequently been seen in Birmingham. This is its first London presentation, and it is not too hard to discern why it is not too hard to discern why it has taken such a long time to reach the metropolis, even though it has absorbing moments. It may hold out for its limited run at the Mermid, but hardly rates a transfer in the vicinity of Shaftesbury Aronna despite the such as the state of t

The time of "The Long Sunset" The time of "The Long Sunset" is the year 410, as the Roman Empire is crumbling and the last Roman troops are being withdrawn from Brittin. The action takes picce in a house of the South Downs, where three Roman farmers meet to organize their defense.

ers meet to organize their detense. They hire a paid neicenary, who trains the local men into a fighting force. All's well so long as he is there to lead his Romans, but when he returns to his base at Winchester, the Roman defenses on the South Downs also begin to c:umble

This should have been tough drama, but the outbor has developed his interesting theme in a casual and aimost cozy manner. Indeed, there is a surprising cliche feeling about the whole subject, and particularly in regard to the stability is the metallizations. principal characterizations.

The acting is quite good, with oseph O'Conor and Peter Prowse Joseph O'Conor and Peter Prowse having the best opportunities. Bernard Miles' staging lacks his usual vizor, but Tony Carruthers has made excellent use of the Mermaid's apron stage in designing a simple but apt Roman setting.

Teresa of Avila

There's nothing wrong with plays about relizious themes. Many click however solemn they are. But this one, in at this theatre for six weeks and then intended for transfer to a new house, is too flat uninspired and lacking in fervor or imaginative. It is say the there were and lacking in fervor or imaginative. It is say the there are sole who were solely because of skilled acting. I trigely by Swit Thorndike.

Miss Thorndike plays a 16th-centure nun who became a saint, it will, it would seem be a saint, in the contract of the transfer to the tenacity. The contract of t

ticularly by Synt Thorndike.

Miss Thorndike plays a 16th-century nun who became a saint, remly, it would seem, because of het tenacity in defying authority and opening up new austere nunneries because she disapproved of the more ritzy Carmelite convents that offered wordly temptation.

Despite Norman Marshall's plati-tishmous, documentary staging Miss Thorndike brings a strong measure or interest to her role. Lewis Cas-son as a church superior. Ernest Millor: as the effete Philip of Spain. Tray Reed as a bitchy your nun. Richard Pasco as a fail any and Rachel Kempson as a young man, fail guy and Rachel Kempson as warm-hearted fan of Saint Teresa, "Fficiently good acting to

Warm-hearted tan of Saint Teresa, produce sufficiently good acting to keep the evening alive.

But this is a case where the cast hear't saved the author and the director. Hutchinson Scott has come up with excellent, austere convent settings. But there is insufficient dramatic excitement or color.

Rich.

Les Cehohenes

Les Cehohenes

(The Jerks)

Paris, Oct. 30.

Bernard Jenny & Andre Certes presentation of musical comedy in two acts (15 scenes), with book and lyrics by Jean Cosmos and Jean-Beller Darras and Music by Henri Bettl. Slaged by Darras and Jean Bollery: choreography. Barbara Pearce, sets and costumes, Bernard Payde. Opener Paris 31 top.

1 Vince Control of the Cost of

Dancers Catherine Roby. Lisette LaraClaude Laroche. Raymonde Bronstein.

With the French musical stage
still mired in old fashioned operetta, any attempt at something new
in this sphere is treated with seriousness by critics and theatrebuffs. But this satirical song and
dance effort doesn't seem likely to
cliange things. It has good ideas,
but too much deadwood and without the zing, brightness and unlversality for export chances. It
appears limited locally, too.

The idea is a romp through time
from the creation of the world to
today, via lampoons of supposedly
great figures. The title is a phonetic spelling of a somewhat
earthy local name for the breed.

All is interspersed with four
fluffy girls doing intentionally
stilted, old fashioned dance interludes. Anachronisms abound, and
the players work liard, most showing wit, zest and acting aplomb
But the material seems better
suited for cabarets than theatres,
as intimacy with the public might
dispel the weakness of much of
the material
The simple sets are a help, as
are inventive costumes. The mu-

the material
The simple sets are a help, as
are inventive costumes,
sic is serviceable.

The muMosk.

Heartbreak House

Viscount Furness & Donald Aberry Presentation of the Oxford Taphouse revival of Donald Shaw Staged by Frank Hauser, decor. Pauline White-house, costunes, Philip Prows. Features Roger Livery, Dunce Gray, Michael Denison, Jud. Campbell, Petitia Nellson, Barry Sinclair, Joan Young, Donald Cecles, Ken Wyunc, Goorge Berson, Opened Nov. 1, 91, at Wyndham Theatre, London, 33 top.

Perlita Nellson Wurte Gumness Joan Young Capt, Shotover Bogger Young Capt, Shotover Bogger Pages Capt, Shotover Bogger Program Capt, Shotov

p. Perlita Neilson
Joan Young
Roser Livesey
Dulcie Gray
Judy Campbell
Donald Eccles
Nichael Denison
George Benson
Barry Sinclair
Kenn Wynne se Guinness et, Shotover ly Utterword i, Hushabye izini Dunn tor Hushaby Hector Hushabs Boss Mangan Randall Utterword Burglar

There should always be room for a good Shaw revival in the West End and it would be dif-ficult to find a production to better

Swallows" is a talky comedy about of Capt. Shotover is little short of outstanding and through this principal character Shaw expresses all is misgivings and forebodings on the future of society. Judy Campbell gives a captivating study as his daughter Hesione, and though Dulcie Gray is possibly a little too restrained as the other daughter. They contribute performances of contrasting values which help to underline the playwright's message.

Michael Denison as Hector Hushabye. George Benson as Boss Mangan, Perlita Neilson as Ellie Dunn, Donald Eccles as her father and Barry Sinclair as Randall Utter.

The actors can't overcome the

Michael Denison as Hector russi-abye. George Benson as Boss Man-gan. Perlita Neilson as Ellie Dunn. Donald Eccles as her father and Barry Sinclair as Randall Utter-word are others in the distin-guished cast who add to the qual-ity of the finished production. The two lesser roles are also handlesser roles are also hand-ly filled by Joan Young and

Edwin Lester

details the whyfore of U.S. Leader-ship in Musical Plays in

Beauty And Brains

one of the many Editorial Features
in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

ances. The present production, with its striking sets by Pauline Whitehouse and costumes by Philip Prowse, merits a run of at least equal length.

Trees Die Standing

London, Oct. 31.

Dolish State Jewish Theatre, Tester on of a comedy-drama in three acts, Alexander Cassoon. Staged by Ida Kamiska. Stars Miys Kaminska. Opened Oct., '61. at the Princes Theatre, London: \$3.

Amalia	Zofia Skzeszewska
Ellen	Rywa Szyler-Buzgan
Pastor	Chewel Buzgan
Juggler	Marian Rudenski
Martha	Ruth Kaminska
Fernando Balboa	Miriam Melman
Beggar,	. Mojzesz Lancman
Hunter	Seweryn Dalecki
Director	Karol Latowicz
Genoveva	Ruth Kowalska
Grandmother	
Felisa Miriam Las	neman, Helena Kaut
Stranger .	Michal Rajski

The Polish State Jewish arre, probably the most distinguished Yiddish-speaking dramatic company in Europe, is back in London for a four-week engagement with a repertoire of five plays. Though the lineup includes two works by Sholem Aleichem,

plays. Though the lineup includes two works by Sholem Aleichem, and another by Spinoza, the group chose an unknown and trivial piece as the opener. It was an unfortunate selection.

In "Trees Die Standing," Alexander Cassona tells a contrived story about deception in which the action of the first act is strangely divorced from the rest of the play, and appears to have little bearing on the plot. The main theme, developed as comedy-drama, is overon the plot. The main theme, de-veloped as comedy-drama, is over-ly ingenuous, with uneasy melo-dramatic overtones, and at best can be rated as a vehicle to show off the exceptional talents of Ida Kaminska, the star of the com-

pany.
The actress' performance as the old grandmother who has been kept in ignorance about the miskept in ignorance about the mis-deeds of her erring grandson, is warm, delicate and touching, and it is evident why she commands such respect in her own country. Her reputation as a director, however, is hardly enhanced by this production, though that's mainly due to the inadequacies of the subject.

Myro.

Naives Hirondelles
(Naive Swallows)
Paris, Nov. 3.
Arlette Reinerg & Mel Howard presentation of three-act comedy by Roland Dubillard. Staged by Arlette Reinerg. Set. Jacques Noel. Features Arlette Reinerg. Tania Balachova. Bernard Fresson, Opened Oct. 28, 21, at the 22-75 top. Germaine Arlette Bernard Polymer St. 75 top. Germaine Severim Polymer St. 75 top. Germaine Severim Polymer St. 75 top. Germaine Polymer St

"Naives Hirondelles" ("Naive Swallows") is a talky comedy about goofy shopkeepers. It has funny breakaway props and madcap lines at the beginning, but peters out, and is probably due for a short run in Paris, with little export potential

The actors can't overcome the material. The tatty set is appropriate. The title is from a ditty sung by one of the characters. Mosk.

somely filled by Joan Young and Kenn Wynne.

According to a program note. "Heartbreak House" was last revived in the West End in 1943 way plays and conferring with with Edith Evans and Robert Donat when it ran for 236 perform Italian play representative.

Inside Stuff—Legit

The completion Nov. 6 of the Theatre Guild-American Repertory Company tour of Europe, the Near East and Latin America drew a congratulatory message from President John F. Kennedy to Lawrence Langner, coadministrator of the Guild. The tour, which covered 25 cities in 15 countries in Europe and the Near East and 15 cities in 11 countries in Latin and South America, ended in Monterrey, Mexico.

The overseas segment of the tour began last March. 7 in Madrid and the south-of-the-border trek followed a summer layoff. A total of 152. performances were given of the three-play repertory, which comprised "The Miracle Worker," "The Glass Menagerie" and "The Skin of Our Teeth."

The repertory program was produced for the State Dept. by Langner, Armina Marshall, his wife and conditions the state Dept. by Langner, Armina Marshall, his wife and conditions.

Teeth."

The repertory program was produced for the State Dept. by Langner, Armina Marshall, his wife and co-administrator of the Guild, and Warren Caro, another Guild executive. The tour, in which Helen Hayes, Leif Erickson, June Havoc and Nancy Coleman were costarred, was administered by the American National Theatre & Academy. Helen Menken also costarred prior to withdrawing from the company after the overseas trip.

Lincoln Center Rep Theatre

the Center next Jan. 1.

The opening of the Repertory Theatre is to be preceded by a seven-month period of training, preparation and rehearsal for a resident company of 35 actors. According to Kazın, he and Whitehead hope to sign the performers for a period of about two-and-one-half years. They re also seeking stars to work for salaries far below the Broadway level.

The Center has designated \$500

the Broadway level.

The Center has designated \$500,000 of its Fund for Education & Artistic Advancement to establish the company and to meet its preopening expenses. Once established, the company, like the Center's other constituents units, the N.Y. Philharmonic Symphony Society, the Metropolitan Orera Assn., and the Juilliard School of Music, will be autonomous and responsible for its own operation.

The theatre building, which will

sponsible for its own operation.

The theatre building, which will contain two auditoriums, is budgeted to cost \$8.200,000. It'll be set within a larger structure which will also house the Library-Museum of the Performing Arts, to-be eperated by the N.Y. Public Library. The theatre will contain a 1,100-seat main playhouse and a 299-seater, called the Forum. Excavation for the theatre began late last month. The N.Y. Planning Commission has approved an

299-seater, called the Forum. Excavation for the theatre began late last month. The N.Y. Planning Commission has approved an amendment to the 1961 capital budget to provide \$7.587,000 toward the Library-Museum part of the building.

The theatre will be the home of the Lincoln Repertory Co., formerly called the Repertory Theatre Assn. The company is to present a repertory of four plays during its first season, oyer a 33-week period from October through May. Two of the first four productions, as yet unselected, are to be directed by Kazan. The repertory will include originals and revivals.

A subscription setup, which would guarantee each repertory offering a run of at least 26 performances, is contemplated. Under the plan, 755° of the tickets for the first 36 performances of each presentation would be allotted to subscribers. With the remaining 255° open to the public. A weak show would be dropped after the 36-performance run. Successful productions would eventually be toured, according to Kazan, who envisions a time when the repertory company would be large enough to provide for one unit in New York and another on the road. The director also hopes eventually to send the company on a European The director also hopes eventually to send the company on a European

During the repertory company's regular 33-week season in the main theatre, the Forum, originally main theatre, the Forum, originally planned as a rehearsal room, will house a succession of non-repertory productions involving different actors, directors and playwrights, with each play to be presented for a limited run. Experimental avant garde productions are to be done in the smallseater.

From May through October when the Repertory Theatre is not occupied by the resident company, leading dramatic groups from this country and abroad will be sought to play the house. During the

to play the house. During the same period, outstanding works of the avant grade theatre groups of world will be brought to the Forum. Ticket prices at the Repertory Theatre will range from \$2-\$5. The scale at the Forum hasn't

been set.

The 1.100 seats in the Repertory
Theatre is the count for proscenlum stage offerings. However, the
theatre can also be converted to

worked with Mielziner for almost, three years on the design for the theatre, died last Sept. 1. Dr. Schuman assumes presidency of the Center next Jan. 1.

The opening of the Repertory Theatre is to be preceded by a seven-month period of training, preparation and rehearsal for a resident company of 35 actors. According to Kazan, he and Whitehead hope to sign the performers for a period of about two-and-one-half years. They're also seeking stars to work for salaries far below the Broadway level.

Shows Out of Town

Continued from page 64

Caucasian Chalk Circle peal. With most of the cast wearing masks and other dramatic devices, "The Caucasian Chalk Circle" tends to be an enigma for the theatrically unsophisticated Washington public. This production is said to be the first American performance of the Bertolt Brecht play.

For the experimental sort of For the experimental sort of theatre, "The Caucasian Chalk Circle," is academically interesting, but it offers little entertainment for the average theatregoer. Neither are there roles for actors wanting to portray people and emotions. The play is, in fact, beyond an actor.

Breaft, one of the showninger of

Brecht, one of the showpieces of Soviet Marxism, wrote about caricatures, rather than characters. His exaggerated people become a strain rather than a challenge for the performer. "Caucasian" requires a big cast, and only the leading male role, played well by David Hurst, is one an actor can get his teeth into The impression is that Brecht wrote for the director rather than for actors.

Alan Schneider has provided flamboyant staging, with pagentry, color and imagination. He keeps the show moving, not allowing the drama to settle down to anything approaching familiar theater. Pre-Brecht, one of the showpieces of

approaching familiar theatre. Pre-sumably that was what Brecht had in mind.

in mind.

The play is choked with broad strokes of symbolism and bizarre attacks on various forces of society. Although it has, in translation, been stripped of anything approaching the Commie line, Breat seems as displeased with the poor see the rich as the rich.

as the rich.

There is a plot, apparently Brecht wasn't concerned about it, for it stops and starts, with many interruptions. It finally develops that the author has been building that the autor has been bining to the surprising Pollyanaish, message that the good deserve the good. With all the strange goingson previously, that seems bromidio.

Basically, the story concerns the overthrow of an unspecified gov-

overthrow or an unspecified government in an unspecified country. The governor and his wife have to flee in a hurry. She becomes so preoccupied in gathering her best gowns for the flight that she goes off and leaves her only haby.

she goes off and leaves her only baby.

A peasant girl winds up with the child and, at some sacrifice, raises him, to a fine looking 6-year-old. The mother returns and demands the boy back. A chalk circle is drawn, and the boy is deposited in the middle. Each woman is instructed to take an arm, and the one pulling the boy out of the circle is to ge! him

The situation is easily comprehended, but it takes an attentive ear and an active mind to keep up with the first two-and-a-half hours of this odd drama. The incidental music is a waste of time and effort.

Carp.

Road Okay; 'Seasons' \$24,254 And 'Subways' SRO \$78,339 in 9, Philly; Bergner-O'Brian \$20,177 in 4, N.H.

last week, with both strong and weak grosses. There were three new Broadway-bound entries last week, two in Philadelphia and one in New Haven.

The Philly newcomers were "Subways Are for Sleeping." a sellout, and "Man for All Seasons," which played to so-so business. "First Love," the New Haven offering, registered a sturdy four-performance take.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphevated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows in-clude 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of laxes. Engagements are for single week unless otherwise noted.

BALTIMORE
National Repertory Theatre,
Ford's (Rep-RS) (\$5.43; 1.819, \$52,231) 'Eva Le Gallienne, Faye
Emerson.' Previous week, \$30,324
with Theatre Guild-American Thewith Theatre Guild-American Theatre Society subscription, National Washington, for eight performances of "Elizabeth the Queen," plus one matinee of "Mary Stuart."

Last week, \$9,609 for five performances of "Elizabeth" and here performances of "Elizabeth" and here performances of "Mary." three performances of "Mary."

Fiorello, Shubert (MC-RS) (1st wk) (\$6.50-\$7.50: 1.717; \$65.000). Previous week, \$39,780, eight-performance split.

Last week \$56.568 after opening here Nov. 6 to four endorsements (Busch, Herald; Durgin, Globe: Guidry, Monitor; Norton, Record American) and one qualified approval (Dewar, Traveler). Had Show of the Month Club patronage.

Lenz Horne Show, Colonial (R-T) (2d wk) (\$6.50-\$7.50; 1.685; \$62,-000). Previous week, \$26,650. Last week, \$24,457.

Last week, \$24,457.

Thurber Carniyal, Wilbur (R-RS) (1st wk) (\$4.95-\$5.50; 1,241; \$36.-310) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, underquoted, was \$11,440, of which \$1,413 was grossed in one performance Oct. 30 in Brockville, Ont., and \$10.027 in seven performances Oct. 31-Nov. 4 at Her Majesty's Theatre, Montreal.

Last week, \$26,392 after opening here Nov. 6 to four favorable notices (Hughes, Herald: Maddocks, Monitor; Maloney, Traveler, Norton, Record American) and one yes-no (Kelly Globe). Had Show of the Month Club patronage.

CHICAGO

Best Man, Blackstone (D-RS) (7th wk) (\$5.50-\$5.95; 1.447; \$45,-000) (Frank Lovejoy, James Westers) terfield, Kent Smith). Previous week, \$28,319. Last week, \$26,488.

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (10th wk) (\$6-\$7; 1.380; \$50;500). Previous week,

My Fair Lady, Shubert (MC-RS) (8th wk) (\$5.50-\$6.60; 2,100; \$71.500) (Ronald Drake, Caroline Dixon). Previous week, \$55,735.
Last week, \$65,058.

CLEVELAND

Music Man, Hanna (MC-RS) (2d wk) (86.50; 1,515; \$58,000). Previous week, \$33,572.

Last week, \$43,403.

DETROIT

La Plume de Ma Tante, Fisher (R-RS) (3d wk) \$5.95; 2.081; \$72,-000). Previous week, \$62,000 with Fisher Playgoer subscription.
Last week, \$67,180 with TG-ATS extensive the second secon

subscription.

Night of the Iguana. Night of the Iguana, Shubert (D-T) (1st wk) (\$4.95, 2,000) (\$2.000) (Bette Davis, Margaret Leighton, Alan Webb). Previous week, about \$20,000 for three performances, Auditorium, Rochester.
Last week, about \$16,200 for six performances after opening here Nov. 7 to one favorable review (Cook, Free Press) and one yes-no (Finlayson, News).

LOS ANGELES
Gypsy (N. Y. Co.), Biltmore iMCRS) (6th wk) (\$6.75; 1.636; \$66,800)
(Ethel Merman). Previous week,
\$63,328.

Last week, \$62.869.

Rhinoceros, Hartford (CD-RS) (3d wk) (\$4.95-\$6; 1.032; \$36.800) (Zero Mostel, Alfred Ryder). Previous week, \$22.285 with TG-ATS subscription. Last week. \$30.002.

MONTREAL

Bye Bye Birdie N. Y. Co.), Her
Majesty's (MC-RS) (\$6: 1.704; \$60,000). Previous week, \$60,011, Shubert, Boston.
Last week, \$35,777.

NEW HAVEN
First Love, Shubert (C-T) (\$4.80;
1.650; \$22,300) (Elizabeth Bergner,
Hugh O'Brian).

Last week, \$20,177 for four performances after opening here last. Thursday night (9) to two raves for Miss Bergner, but unfavorable for the play (Johnson, Journal-Courier; Leeney, Register).

NEW ORLEANS
World of Suzie Wong, Civic (DRS). Previous week, \$14.332, sixperformance split. Last week, \$14,055.

PHILADELPHIA

Daughter of Silence, Erlanger (D-T) 12d wk) (\$4.80-\$5.40; 1.864; \$52,000) (Emlyn Williams, Rip Torn), Previous week, \$7,092. orn). Previous week, Last week, \$11,497.

Man for All Seasons, Walnut -T) (1st wk) (\$4.80-\$5.40; 1.349; 36,000) (Paul Scofield, Leo Mc-\$36,000) Kern, George Rose).

Last week, \$24,254 with TG-ATS subscription after opening here Nov. 6 to three endorsements (Murdock, Inquirer; O'Brien, News; Schier, Bulletin).

Subways Are For Sleeping, Shubert (MC-T) (1st wk) (\$6-\$7.50; 1,-878; \$72,364).

Last week, \$78,339 for eight performances and one preview with TG-ATS subscription after opening here Nov. 6 to one favorable review (Wilson, Inquirer), one yesno (Gaghan, News) and one unfavorable (De Schauensee, Bulletin)

Toys In the Attic, Forrest (D-RS) (3d wk) (\$4.50-\$5.40; 1,760; \$50,726). Previous week, \$30,064 with TG-ATS subscription.

Last week, \$28.553 although the show's management claimed \$29,042

PITTSBURGH
Advise and Consent, Nixon (D-RS) (\$5.50: 1,760: \$50.000) (Farley Granger, Chester Morris). Previous week, \$22,61,04. Ford's. Baltimore.
Last week, \$22,887 after opening here Nov. 6 to one rave (Monahan, Press) and one rap (Fanning, Post Gazette).

Gazette).

Judith Andersum ...

San Francisco, Nov. 14.
In a stand last week of scenes ("Medea," "Macbeth" and "Tower Beyond Tragedy." Judith Anderson grossed \$8,000 at the 1,550-seat Geary.
The house was scaled to \$4.30-\$4.85 top.

Captains and the Kings, Curran (D-T) (2d wk) (\$5,40-\$5,95; 1,758; \$55,000) (Dana Andrews). Previous week, \$19,594 with TG-ATS sub-scription. Last week, \$20,976 with TG-ATS subscription.

ST. LOUIS

Sound of Music, American (MC-RS) (3d wk) (\$4.50-\$6.50; 1.863; \$65,300) (Florence Henderson), Previous week, \$64,368 with TG-ATS subscription.

Last week and the second secon

week, \$65,500.

TORONTO

Gay Life, O'Keefe (MC-T) (3d wk) (\$6.50; 3,200; \$124,152) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, \$75,605 with O'Keefe-TG-ATS subscription.

Last week, \$59,255 although the

show's management claimed \$63,

Tenth Man, Royal Alexandra (D-RS) (1st wk) (\$5,50: 1,525; \$38,-103). Previous week, \$32,208 with TG-ATS subscription, Wilbur, Bos-

ton.
Last week \$24.331 with O'Keefe-TG-ATS subscription after open-ing here Nov. 6 to two favorable notices (Evans, Telegram; Whit-

Sam Stark harks back to circa 1910 for a nostalgic brockure

> How To Go On The Stage

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

taker, Globe and Mail) and one unfavorable (Cohen, Star).

WASHINGTON

WASHINGTON
Sunday in New York. National
(C-T) (1st wk) (\$4.95.\$5.95; 1,683;
\$41,335). Previous week, \$15,505
with TG-ATS subscription for five
performances, Playhouse, Wil-

performances, Playnouse, Wil-mington.

Last week, \$38.454 with TG-ATS: subscription after opening here Nov. 6 to three endorsements (Car-mody, Star; Coe, Post; Donnelly, News).

WILMINGTON

Gypsy (2d Co.), Playhouse (MC-RS) (\$6.50; 1.251) (Mary McCarty). Previous week, \$28,600, Shubert, New Haven. Last week, \$23,858.

SPLIT WEEKS

Miracle Worker D-RS). Pre-vious week, \$26,755, Pabst, Mil-

waukee.
Last week, \$35,590 for eight performances: Univ. of Wisconsin, Madison, Sunday (5), two, \$7,889; High School, Topeka, Tuesday (7), one, \$5,385; Wichita (Kan.) Univ., Wednesday - Thursday (8-9), two, \$16,071; Music Hall, Omaha, Friday, Saturday (10-11), three, \$6,245.

Music Man (bus-and-truck) (MC-RS). Previous week, \$42,827, seven-performance split.

Last week, \$44,111 for seven per-

Last week, \$44.111 for seven per-formances: Loew's Victory, Evans-ville, Ind., Monday (6), one, \$6,750; Indiana Univ., Bloomington, Tues-day (7), one, \$9,766; Purdue Univ., Lafayette, Ind., Wednesday-Thurs-day (8-9), two, \$13.500; Morris, South Bend. Friday-Saturday (10-11), three, \$14,075.

Taste of Honey (D-RS) (Hermione Baddeley, Frances Cuka). Previous week, \$26.565 with TG-ATS subscription, Royal Alexandra,

seven performances: Hartford, Mondan Last week, about \$15,300 for Hartford, Monday-Tuesday (6-7), two, around \$2,300; Mineola (L. I.) Wednesday-Saturday

Figures denote over cetes)

All in Leve, Martinique (II-10-51).

All in Leve, Martinique (II-10-51).

American Savoyard (II-10-51).

Salcane (Rep.), Circle in S' vare (3-3-60).

Balcake, St. Marks (5-4-6).

Clandestine, Actors (10-30-51).

Otherwart, Mermald (10-17-51).

Many Levris, Sullivan S. (-3-50).

Missiliance, Speridan Sc. (-2-50).

Missiliance, Speridan Sc. (-2-50).

Missiliance, Opera, de Lyr (-2-0-55).

2 by Saroyan, East End (10-2-61).

SCHEDULED DEPIMMES (Figures denote one-

CLOSED

Go Shew Me Dragen, Midway (10-27-61);
closed Oct 26 after three perform-

closed Oct 38 arter 1810.

O Marry Me, Gate (10-27-51): closed last, and 1910.

Jast Sunday (12) after 21 performances, and 1910.

Jast Sunday (12) after 69 performances, Staron's Grave, Malian: 011-651; closed last Sunday (12) after six performances.

B'way Better; 'Gideon' \$30,095 in 6. 'Kean' \$64,605, 'Complaisant' \$35,028, **'Sound' \$64,905, 'Unsinkable' \$54,790**

after the beating of the previous session, A number of healthy increases were registered, but some creases were registered, but some entries continued on the decline. The sellouts included "Carnival," "An Evening with Yves Montand," "How to Succeed in Business Without Really Trying," "Mary, Mary," "Milk and Honey," "Sail Away," "Shot in the Dark" and the new-comer, "Gideon."

"A Cook for Mr. General," which folded last Saturday night (11), was the week's only casualty. Grosses below have been reduced by commissions where theatre par-ties are mentioned. Some of the ties are mentioned. figures may be subject to slight changes resulting from adjustments in connection with the repealed 5% City tax on admissions.

Estimates for Last Week

Keys: C (Comedy), D (Drama) Reys: Contedy Drama), R (Revue), CD (Comedy Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operata), Repertory), DR (Promontic Pagiling)

and indiscate coneagi, and indiscate pramal, O (Operation), DP (Operation), OP (Operation), OP (Operation), Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

**Asterisk denotes show had cutrate tickets in circulation.

**Bleed. Sweat and Stanley

*Blood, Sweat and Stanley Poole, Morosco (C) 6th wk; 44 p) (\$6.30-\$7.50; 99); \$41,960 'Darren McGavin). Previous week, \$13,487. Last week, \$13,690.

Camelet, Majestic (MC) (49th wk: 393 p) (\$9.40: 1.626; \$84,000) (Julie Andrews, William Squirel. Previous week, \$71.667 with Pelena Scott subbing for Miss Ancrews, who returned last Thursday night (9) from a two-week vacation.

Last week, \$72.357.

Caretaker, Lyceum (CD) (6th wk; 45 p) \$6.90 \$7.50; 955; \$30,114) (Donald Pleasance, Robert Shaw, Alex Dayion). Previous week, \$23,902.

Last week, \$21,123.

Carnival, Imperial (MC) (31st wk; 244 p) (\$3.60; 1,428; \$68,299) (Anna Maria Alberghetti). Previ-ous week, \$68,428. Last week, \$68.428.

Come Blow Your Hern, Atkinson (C) (38th wk; 301 p) (\$6.90-\$7.50; 1.090; \$43,522). Previous week, \$24,432.

Last week, \$27,552.

Complaisant Lover, Barrymore (C) (2d wk; 13 p) (\$6.90-\$7.50; 1,067; \$42,000) (Michael Bedgrave, Googie Withers Richard Johnson) Previous Previous week, \$24,013 with parties for five performances and \$24,013 one preview.

Last week, \$35.028 with parties.

Do Re Mi, St. James (MC) (42d wk; 336 p) (\$8.60-\$9.50; 1,615; \$69,-500) (Phil Silvers). Previous week, \$46,221.

Last week, \$51,200

Evening With Yves Montand, Golden (Solo) (3 wk: 20 p) (\$6.90-\$7.50; 773; \$27.500). Previous week, \$28,600 for seven per-

Last week, \$26,383 with parties

*Far Country, Music Box (D) (32d wk; 255 p) \\$6.90-\$7.50; 1.101; \$40,107) \text{ (Kin British Previous week } 16,007. Exits Nov. 25 to tour.

Last week, \$17.404. Michael Tolan takes over the role originated by Hill next Monday (20). The part is being played this week by Paul Richards.

From the Second City, Royale (R) (7th wk; 55 p) (\$6.90-\$7.50; 999; \$41,158). Previous week, \$12,035. Last week, \$13.732.

Broadway Improved last week News: Coleman, Mirror: McClain, fter the beating of the previous assion, A number of healthy interaces were registered, but some the seating of the dealine with the seating of the previous seating of the seating

Last week, \$30.095 with parties for four performances and two previews

How to Succeed in Business Without Really Trying, 46th St. MC) 4th wk; 33 p) \$9.60; 1.342; Without Really Trying, 46th St. (MC) (4th wk; 33 p) \$9.60; 1.342; \$66.615). Previous week, \$65.178 with parties.

Last week, \$65.268 with parties.

*Irma La Douce. Alvin MC) (59th wk; 468 p) (\$8.50; 1.100; \$55, 942) (Elizabeth Seal, Denis Quil-ley). Previous week, \$28,537. Last week, \$35.408.

Kean, Broadway (MC) 2d wkj 2 p) (\$8.05-\$9.40; 1,900; \$79.300) Last week, \$64.605 with parties for four performances and one preview.

Last week, \$64.605 with parties.

Last week, \$64.605 with parties.

Kwamina, 54th St. MD) (3d wk; 24 p) (\$8.60; 1.434; 260.000). Previous week, \$22 300 with parties, Last week, \$20 889 with parties.

Let It Ride, O'Neill MC 5th wk; 36 p) (\$9.60; 1.050; \$54.508) (George Gobel, Sam Levene). Pre-vious week, \$37.120 with parties. Last week, \$35.354 with parties.

Mary Mary, Hayes (C) 36th wk; 284 p) \$6.90-\$7.50: 1.139: \$43.380) (Barbara Bel Goddes, Barry Nel-son, Michael Wilding). Previous

eek, \$43,428. Last week, \$43.368.

Milk and Heney, Beck 5th wk; 39 p) (\$8.60-\$9.60: 1.280; \$62.805) (Robert Weede, Mimi Benzell, Mol-ly Picon) Previous week, \$60.622

with narties

Last week, \$61.154 with parties. *My Fair Lady, Hellinger ·MC) (295th wk; 2.350 p) ·\$8.05; 1.551; \$69,500) 'Michael Allinson, Margot Moser). Previous week, \$40.358. Last week, \$45.537.

Purlie Victorious, Cort (C) (7th wk; 52 p) (\$6.90-\$7.50: 1,155; \$41,-000). Previous week, \$18.545. Moves next Monday (20) to the

Last week, \$19.715.

Sall Away, Broadhurst MC: 6th wk; 47 p) (\$8.60-\$9.40; 1.214; \$58,-136). Previous week, \$57.950 with parties.

Last week, about \$57,700 with parties.

Shot in the Dark, Booth (C) 4th wk; 29 p) (\$6.90-\$7.50; 807; \$33.000) (Julie Harris). Previous week, Previous week,

Sag. Parties. Previous week, \$33,000 with parties.

Last week. about \$32,000 with parties.

Sound of Music, Lunt-Fontanne (MD) (98th wk: 780 pr \$9.60; 1,407; \$75,900) Martha Wright). Previous week, \$61,549.

Last week, \$64 905. Ussiskable Molly Brown, Winter Garden (MC) 54th wk; 428 p) (\$8.60-\$9.40; 1,404; \$68.000) Tanny Grimes). Previous week, my G: \$52,907.

Last week, \$54.790.

Write Me a Murder, Belasco (D) (3d wk; 20 p) (\$6.90-\$7.50; 967; \$38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatch-Previous week. er. Ethel Griffies).

\$33,920 with parties.
Last week \$35.384 with parties.

Closed Last Week

Cook for Mr. General, Playhouse (C) (4th wk: 28 pt (56.90-\$7.50; 944; \$77,000) (Bill Travers). Previous week, \$8.441. Closed last Satur-day (11) at an estimated \$150.000 loss on its \$120.000 investment, Last week, \$10.661.

Opening This Week

Gay Life, Shubert (MC) \$8.60-\$9.40; 1,461; \$61.000) Walter Chiari, Barbara Cook, Jules Barbara Cook, Munchin

Kermit Bloomgarden presentation of musical suggested Arthur Schnitzler's "Anatol" book by Fay and Michael Kanin and lyries and music by Howard Dietz and Arthur Schwartz Cap-italized at \$480.000 (including 20'5) Gideon, Plymouth (D) (1st wk; Halized at \$480.000 (including 20° 5 overcall), opens next Saturday might (18) at a cost of approxito six endorsements (Chapman, even at around \$48.000.

Literati

Paul Molloy's Book

Paul Molloy's Book
Chicago Sun-Times, tv editor
Paul Molloy has devoted an occastonal column to the amusing
trials of a video critic who is also
the father of eight. Some of these
columns have been incorporated
into his first book, "And Then.
There Were Eight" (Doubleday;
\$3.95, which is chiefly a history
of his professional career and of
the development of his family.
When Molloy is anecdoting
about the children and about the
logistics of the household, it's
a quite entertaining work. But un-

about the children and about the legistics of the household, it's a quite entertaining work. But unfortunately he has been unable to resist using it as a platform for his life, and the reside which the reader had they come through implicitly rather than didactically. It is his dominishes an otherwise readable house.

able book
That the original premise of "Fight"—life as a tweditor with a large family of small ones—has possibilities for a film or a tweditor with the been recognized by Danny Thanks who has optioned Molecular book book for his Martero Productions.

War Dept. P. R. Reunion
War Dept. public relations personnel from World War II are
loiding an informal Dutch Treat
cocktail party Dec. 7 at the Overseas Press Club in Manhattan. Beleved first attempt to muster the
hands which predate 1945.
Committee includes Col. Ed
Kriby, now of USO; William
Arthur, managing ed of Look;
Siewart Beach of This Week; Jack
Woods of Bust Poster Ads; Don E.
Thompson of N. W. Ayer.

Busmen's Honeymoon
The Andrew Ettingers the's Hawthorn Books' p.r.) are spending their two-week honeymoon as guests of the city of Cartagena, during its Independence Festival. The bride will be on the beauty contest jury to pick the Miss Colombia-for-Miss-Universe beaut.

Mrs. Ettinger, a former Miss Ver mont and a two-time beauty con-test winnah, is also a professional photographer as well as a model.

She and her husband are covering the Colombian scene for two national mags. One story is a permoon, a sort of-do-it-yourself as-signment. sonal account of their own honey-moon, a sort of-do-it-yourself as-

Pitt's Merged Operation
The Pittsburgh Post-Gazette,
Pitt's only morning newspaper,
started publishing yesterday from
the offices of the Pittsburgh Press.
Circulation, advertising, accounting and mechanical functions as
well as income collections and
payment of bills are now being
done at the Press building while
the Post-Gazette editorial staff
will remain in its present quarters
at Gazette Square until space for
them is made in the Press building.
The Post-Gazette Sunday paper

The Post-Gazette Sunday paper is kaput and the Press will be the is kaput and the Press will be the only sheet in the Sunday market. Only editorial personnel who were with the Post-Gazette when it bought the Sun-Telegraph some time ago will be retained. On the show biz side, Harold V. Cohen will remain the drama editor and will return to his desk Dec. 1 when he returns from a long sick leave. Win Fanning, radio and ty editor, has been taking care of both jobs during Cohen's absence. Lee McInerney continues as the allaround assistant in the department.

CHATTER
Mrs. Paul (Birdye Pullman)
Sann, wife of the executive editor
of the N.Y. Post, died in New
York on Sunday (12) after being
ill since last June.

Publishing Stocks

(As of Nov. 14, 1961, closing)

Touring Shows

(Figures cover Nov. 12-26) Advise and Consent-Fisher, Det. (13-25).
Best Man—Blackstone. Chi (13-18).
American, St. L. (20-25).
Bye Bye Birdie (N.Y. Co.)—O'Keefe.
Toronto (13-25).
Bye Bye Birdie (2d Co.)—Erlanger, Chi (13-25).

(13-25).
Capiains and Kings (tryout)—Curran.
S.F. (13-18): U. of Utah, Salt Lake City
(20-22): Coronado, Rockford, Ill. (24):
Variety, Milwaukee (25): Bay, Greenbay,
Willwaukee (25): Bay, Greenbay,

18. (20). Daughter of Silence (tryout)—Erlanger, tilly (13-25). hilly (13-25). Florello—Shubert, Boston (13-25). First Love (tryout)—Colonial, Boston

3-25).
Gypsy (N.Y. Co.)—Biltmore, L.A. (13-25).
Gypsy (2d Co.)—Forrest, Philiy (13-25).
La Plume de Ma Tante—Hanna, Cleve

Clay St. Lens Horne Show (tryout)—Shubert. New Haven (13-18); Nixon, Pitt. (20-25). Man for All Seasons (tryout)—Walnut. Philly (13-18); moves to N. C. P. (13-25). Music Man—Nixon, Pitt. (13-18); Ford's. Balto (20-25). Music Man—Nixon, Pitt. (13-18); Ford's. Balto (20-25). Music Man—Nixon, Pitt. (13-18); Ford's. Balto (20-25). Music Man (bus-and-truck)—RKO Orpheum. Davenport (11-14), Paramount. Waterloo (15); Jr. High School, Peoria School, Appleton, Wis (18); Birth School, Poleton, Wausau, Wis. (19); Dinfeld, Duluth (21-22); Auditorium, St. Paul (23-26). My Fair Lady (2d Co.)—Pabst, Miwaute (13-25). Repertory Theatre (Mary Stuart-Elizabeth the Queen)—Tower, Atlanta (13-15): Coffee. Cherokee, Ala. (15); Temple, Birmingfam (17); Civic, Knox-Wille (18); Ovens, Charlotte (20); American, Roanoke (21); Flayhouse, Wimington (23-25).

can, Roanoke (21); Fiashous, (23-23).
Night of the Iguana (tryont)—Shubert, Det. (13-18); Blackstone, Chi (21-25).
Sound of Music (2d Co.)—Shubert, Chi

Sound of Music (2d Co.)—Shubert, Cn. (13.25).
Subways Are for Sleeping (tryout)—Shubert, Philly (13.25).
Sunday in New York (tryout)—National, Wash. (13.18): Walnut, Philly (20.25).
Taste of Honey—Her Majesty's, Montreal (13.18): Wilbur, Boston (20.25).
Tenfin Man—Royal Alexandra, Toronto (13.25).

-25). National, Wash. (20-25). Cys in the Attic-Rivoli, Toledo (13-14); rtman. Col. (15-18); Shubert, Cincy.

(20-25).
World of Suzie Wong—Civic. New Orleans (12-14); Municipal, Oklahoma City (16-18); Utah, Salt Lake City (21); Civic. Idaho Falls (22): High School, Boise (23-24); Jr. High School, Pendleton. Ore. (25).

Scheduled B'way Preems

SCRECHIEG B WAY FITCHIS

Say Life, Shubert (11.184).

Man for All Seasons, ANTA. (11.22.81)

Sunday in N.Y., Cort (11.29.61).

Daughter Silence, Music Box (11.30.61)

Take Her, Biltmore (12.21.61).

Night of Iguans, Royale (12.23.61).

Mort Sahl, Golden (1-6.1.22.62).

Family Affair, Rose (Wk. 12.262).

Family Affair, Rose (Wk. 12.262).

No Strings, Hellinger (22.62).

Funny Thing Happened, Alvin (5.3-62)

Off-Broadway Reviews

father well.

Allen Joseph has detailed and querulous senility as the grandfather. Lois Markle as daughter and sister, and Mark Saegers as the sleek young man from nether regions are less comfortable. The amiable busker who serves as narrator-commentator is warmly played by Bruce Kinnes. Together with pert Peggy Lang, as his busking daughter, he provides the atmosphere that frames the inner play.

Geor.

Bei Mir Bist Du Schoen

Jacob Jacobs presentation of two act Yiddish American musical comedy with Tiddish American musical comedy with Secunda; Ivries, Jacobs, Staged by Loro Fuchs, Stars, Fuchs, Jacobs, Nijiam Kressyn, Leon Libgold, Seymor Revsite, Opened, Oct. 21, '61, at the Anderson Theatre, NY, S 39 d v. Y., S 39 d v.

Yiddish-American Theatre is a diehard institution On what once was a flourishing Second Avenue sort of Jewish Broadway, there now is only one operating Yiddish Theatre, the Anderson, where stalwart Jacob Jacobs is presenting "Bei Mir Bist Du Schoen. Jacobs, who wrote the lyrics for the musical. is also costarring.

That its audience is constantly diminishing was demonstrated at

That its audience is constantly diminishing was demonstrated at a recent performance of the tuner at which, despite the SRO attendance there was practically no one in the house under the age of 40. The theatre seats 1.740. It was a

The theatre seats 1.740. It was a noisy audience, often busy mumbling amongst itself, making it difficult to follow the proceedings. And there was the unfortunate appearance between the acts of an insistant trio of gentlemen collecting for an old folks home. But for whatever its merits and demerits, and there is a fair sampling of both, "Bel Mir" appears to please its audience—and that, after all, tells the tale. Show, proves modestly diverting. Text is heavily spiced with Yiddish (almost completely Yiddish in the first half and about 70% in the second). The jokes are shopworn, rather like old vaude bits, and

tive stage.

Grayson Hall, as the impassioned mother, has emotional depth, Wallace Engelhardt is hulkingly strong as the father, father surrogate. God or whatever, while Edward Chiaro is capable as ayoung man who remembers the father well.

Allen Joseph has detailed and querulous senility as the grand-urange of the strong with the strong with the show. Although "Bei Mir" is along the show although the show although the show although or other particular audience. For them with laughs the show although the show a

Buffalo Group Imports Dualler From Off-B'way

Buffalo, Nov. 14.

For the first time in its 35-year history, the Studio Theatre has imported an outside production, the original off-Broadway company of the twin bill "Krapp's Last Tape" and "The Zoo Story."

The engagement, which opened Nov. 7, was for eight performances, with twi-night matinees Saturday and Sunday.

and Sunday.

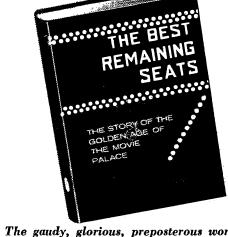
'Blacks' in Black

Continued from page 65 i

of "The Blacks," which was trans-lated by Bernard Frechtman, offi-cial translator for Genet in all media.

Indicative of the rising costs of Indicative of the rising costs of off-Broadway production is Bernstein's disclosure that his first off-Broadway production during the 1950-51 season cost \$2.000 to produce. That was Paul Peters' 'Nat Turner,' which was directed by Gene Frankel, who also staged "The Blacks." Bernstein says that "Turner" earned back its investment and was able to pay its way for a run of about six months.

Bernstein was also involved in



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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tuez.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon.

This information is published without charge.

charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (B) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Crime of Giovanni Venturi" (MC). Producer, Philip Rose (157 W. 57th St., N.Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking, must sing well. Mail photos and resumes c/o. Barbara Kennedy, aoove address. "Hanny Hanny Hanny" (MC).

(MC) "Happy Happy" (MC). Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N. Y.; LO 3-4370). Available parts: man, 30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40; Madison Ave. ad exec; man, fat, small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb wells to play carni entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme, 20's, bosomy, must sing and dance; various others including evangelists, executives, carni types, and male and femme characters. Mail photos and resumes, through agents only, c/o above address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Understudy part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Grav. "Happy Happy Happy" (MC).
Producers, Arthur Cantor & Robert

earnest, sensitive, must be experi-enced actor. Call Nicholas Gray above number, for interview ap-

pointment.
"Jennie" (MD). Producer, New burge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886) Available parts: femme, 20. small, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model: character man voluptuous modes; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and res-umes, through agents only, above

ldress. "Little Me" (MC). Producers, Cy Puer & Ernest Martin 1205 W Feuer & Ernest Martin (205 W.
46th St., N.Y.; JU 6-5555). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, Monroe Green and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, baritone male team, 50's, Weber & Company of the compa man, 33, Knett Butter type, Darrione; male team, 50's, Weber & Fields type, must sing, adult sister act, 25-35, can either sing, dance or specialty, do not actually have to be sisters; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Week-



"TO SKID OR NOT TO SKID"

"TO SKID OR NOT TO SKID"

the death of the selection of the selec

ly auditions will be held by cast-ing director, Larry Kasha, through

agents only "Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent.

boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

"Place Without Twiligh" 1D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality; nafural beauty, fair; girl, 21, Iragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Put It In Writing" (R). Producers, Richard Rodgers & Oscar Hammerstein 2d 488 Madison Ave., N.Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained volces. Characters. Mail photos and resumes to above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-d720). Parts and resumes to above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-d720). Parts and resumes to above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St. N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

"We Take the Town" (ID). Producer, the Stuart Company (881 Seventh Ave., N.Y.; CI 7-0725). Available parts: man, 32, fair enthusiastic, swaggering, must sing

Available parts: man, 32, fair en-thusiastic, swaggering, must sing and move well; femme, 25, dancerand move well; femme, 25, danceractress-chest singer, dark, luscious,
volatile; femme, 20, auburn hair,
delicate, eager, soprano; man, 60,
little, bird-like features, softspoken, non-singing, can be bearded; man, 28, non-singing, aristocratic, weak-looking, ineffectual;
tenor, 30-40, skinny, poetic; man,
38, singer-dancer, squat, swarthy,
cruel; man, 35, non-singing, tall,
straight, reserved; boy, 10, act,
sing and play bugle; boy, 12,
angelic choir voice; femme, 14,
singer; femme, 7; m le singers; an
old peasant man and an old aristocratic man, four young men, all cratic man, four young men, all must act, femme sincers: two mamust act, femme sincers: two ma-ture women who must act, four young girls; six young femme dancers; men dancers of all sizes, shapes and descriptions. Mail pho-tos and resumes c/o above address.

OFF-BROADWAY

OFF-BROADWAY

"Banker's Daughter" (MC). Producers, Claire Nichtern & Paul Libin (61 W. 9th St. N. Y.; AL 4-3536). Available parts: man, 40's, charming rascal; femme, 21; attractive, willful; man, 25-35, cleer, comic; leading man, handsome bartione, artistocratic; hyric soprano, attractive, aristocratic; femme, 50's, genteel; boy, rotund, naive; character man, ruddy sea captain. Legit voices only. Mail photos and resumes c/o above address. Don't phone.

dress. Don't phone.
"Black Menday" (D). Producer "Black Menday" (D). Producer, William Hunt (c/o deJois, 350 W. 12th St., N. Y.). Available parts: several makes, white and Negro. 20-50, all types; white ind Negro. 20-50, all types; white boy, 9-10; one white and one Negro femme, 30-35; several non-Equity children. All must have good Southern accents. Mail photos and resumes c/o above address.

"Fly Blackbird" (MD). Producer, Helen Jacobson (1 W. 35th St., N.Y.; BR 9-1358). Available parts: leading Negro man, 25, singeractor; Negro, 50, singer-actor; white man, 50, singer-actor; Negro

femme, 21, singer-actress; oriental man, 21, singer-dancer; white man, 45-50, singer-actor; male and femme singers and actors with acting ability, Negro, white and Puerto Rican. Mail photos and resumes c/o above address. Don't phone.

phone. "Happy Reviewers" (R). Producers, George Gersener & Ken Gaston in asso. with Richard Roffman (c/o Gaston, 1514 Metropolitan Ave., Bronx 62, N Y.; TA 2-5105). Parts available for male and femme experienced musical comedy performers. Mall photos and resumes c/o above address; no phone calls.

"South of Heaven" (MD). Producer, Lance Barklie 153 E. 65th St., N.Y.). Available parts: lead femme, 45, strong legit voice; lead man, 20's; femme comedy lead, 30's, scrawny; ingenue; man, 40's,

man, 20's; remme comedy lead, 30's, scrawny; ingenue; man, 40's, likeable villain; boy, 12, wild, precoclous. All parts are Negro. Mail photos and resumes c. o Glasser, above address.

'Two By Saroyan' (D). Produc-10. Productors, Seloyan (D. Productors, Shelly & Barry Gordon (20 E. 53d St., N.Y.; PL 2-1360). Available parts for future possible replacements: character man, 20-55; two Puerto Rican-looking young placements: character man, 20-55; two Puerto Rican-looking young men who play the guitar and sing; two Negro young men, strong, muscular; boy, 8; male midget; three femmes, 18-25, pretty. Mail photos and resumes c/o James Hay (East End Theatre. 35 E. 4th St. N.Y.). "Whom the Gods Love" (D). Producer, D'Arcy Productions (66 W. 46th St., N.Y.; JU 2-4860, Ext. 63). Part available for young, Latin type femme for lead. Apply through agents only, c/o Scotti D'Arcy, above number.

"From Paris With Love" (R).
Producer, Herb Régers 'Mayflower
Hotel, 61st St. & C.P.W., N.Y.; CO
5-0060). Audition Friday (17) for
male and femme singers and dancers, at Variety Aris Studio (225 W.
46th St., N.Y.).

Television

"Boso's Circus" (children's show cally on WGN TV). Producer, locally on WGN IV). Producer,
—Philip Mayer at station (2501 W,
Bradley Pl., Chicago, LA 3-2311).
Casting director Don Sandburg
accepting photos and resumes
of all types of circus acts c/o above Include availability date

Untitled Syndicated Vidtape Series. Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5-7451). Parts available for femmes. with experience as cosmetic dem-onstrators, charm school tecahers, et al. Mail photos and resumes or film clips, c/o above address.

Films

"Te Kill a Meckingbird" (D). Producers, Alan Pakula & Robert Mulligan, in association with An-thony Productions (Universal Picthony Productions (Universal Pic-tures, 445 Park Ave., N. Y.; PL 9-8000). Available parts: girl, 6-8, tomboy; boy, 6-8 and boy, 9-11. They must be typically American looking and should, be able to speak with a Southern accent. Ap-plicants will be seen by appoint-ment only through agents, c/o Alice Lee Boatwright, above ad-dress

Foreign Artists

Continued from page 1

current tour under the auspices of the Columbia Artists Management Inc.
"We sincerely hope

"We sincerely hope that the study will lead to a solution being found to permit choristers from outside the United States to perform here, but at the same time making certain that they do not undersell the hard-won standards achieved by AGMA for its members and thus deprive American bearformer of their persibility of a that the performers of their possibility of a livelihood."

Itvelihood."

In his letter to President Kennedy, Faine stressed that there was no objection to foreign artists performing in this country. However, if employers are permitted to pay the foreign performers less than union scale, it is no longer cultural exchange or fair competition, but a "clear and simple squeeze and a deprivation of the livelihood recsibilities of the American artists." the livelihood possibilities of the American artists."

Public Easy, Critics Harder Conquest For Soviet Prima Donna Vishnevskaya

By ROBERT J. LANDRY

Galina Vishnevskaya, a stylish figure of a well-trained soprano and the latest cultural export from Soviet Russia undoubtedly faced the most difficult conditions of the most difficult conditions of any of her compatriots to appear in Manhitan for Sol Hurok. She had to fit herself into an existing American production of "Aida" with its own stage business notably different from what she is accustomed to in Moscow. She also had to work through an interpreter since Italian is only a theatrical memory feat with her and she knows no English and apparently little French.

Not the least of her surprises

at a guess, was the discrepancy between the genuine ovation given her at the premiere performance in the Metropolitan Opera House and the poor notices in the morn-ing papers, though she fared no-tably better in the afternoon dailies. Not the least of her surprises,

and the poor notices in the morning papers, though she fared notably better in the afternoon dailies. There is evidence, however, that she will be a ticket-selling attraction for the other "Aida" performances she gives and the "Butterfly" she will add. As a singing actress Miss Vishnevskaya impressed this reviewer as theatrically firstrate, if perhaps more conservative in stage presence than has been typical of the role in late years at the Met. It comes, of course, as something of a "novelty" to have the Ethiopian slave sung by a white woman instead of Leontyne Price, Gloria Davy, et al. At least one of her own Russian touches, looking away, back to audience during "O Patria Mia," was a nice dramatic change from U.S. convention. Whatever "nerves" may have been involved at the opening, her stage deportment was consistently professional. She was perhaps at her best, vocally, in the third act but an audience-pleaser all the way and a strikingly romantic figure opposite Jon Vickers.

A tenor of enlarging status and deserved ovation as Radames, Vickers needs to check his grow-

A tenor of enlarging status and deserved ovation as Radames, Vickers needs to check his growing tendency to break into out-of-character grins, which strongly suggest Liberace at his most boying appealing moments. That's okay for Liberace playing the piano in rhinestone tuxedo under matching candelabra but the spectator is dumbfounded when an opera singer in mid-performance breaks himself up, literally forgetting where he is and who he is supposed to be. The Met is not amateur night in Saskatchewan.

There was another almost sti There was another almost stupe-fying lapse from professionalism in the first "Aida," as staged by Patrick Tavernia after the plan of Margaret Webster: namely, the ap-pearance of a dozen Negro chil-dren from a local dancing school, who had no idea what they were doing and reduced the audience to semi-goodhumored but essen-tially derisive laughter. Some por-tion of the audience felt real shame that such a comball stunt shame that such a cornball stunt should have been perpetrated in the sight of a visiting foreign diva. Cultural exchange, indeed! The debut in the Amneris role of Mignon Dunn was, on the whole, very impressive, whatever the

or Mignon Dunn was, on the whole, very impressive, whatever the views of the slinky costume she wore. There were passages of great emotional beauty in her performance. Anselmo Colzini's Ethiopian king was well sung but his makesuggested he had arrived too

up suggested he had arrived too late at his dressingroom.

Is something wrong with back-stage discipline this season? The question must arise when tenors destroy all illusion and baritones won't take the trouble to prepare their persons and the kindergarlen is raided for dance talent.

London Shows

(Figures denote opening dates)

Cupboard, Arts (1-15-61).
Big Seff Neille, Royal E. (11-21-61).
The Keep, Royal Court (11-22-61).
Critic's Choice, Vaudeville (12-6-61).
CLOSED

Duck and Levers, Arts (10-18-61); closed last Saturday (12) after 26 perform-



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Broadway

Frank Milburn Jr. new press rep or N.Y. Philharmonic.

for N.Y. Philharmonic.

Milt Machilin, mgr ed of Argosy, back from Paris where he reports "Le Twist" very popular, too.

The Harold Mirisches' son, Robert Alan, engaged to Wendy Jill Howard of Bevifills; marriage in

Pat Jordan, ex-MBS deejay, now in the personal management business with disker Jimmy Jones under his aegis.

Bev Hills industrialist - showman Harry B. Jameson and wife, Doro-thy, back to the Coast this weekend after a three-week o.o. of the new

The Lotos Club hosted Hedda Hopper yesterday (Tues.). Holly-wood comment east a week after Louella Parsons did her annual fall jaunt to Gotham.

Thea Dispeker, who promoted Gloria Davy's career, has another Gloria Davy's career, has another Negro talent. Louise Parker, a contralto, making a N.Y. debut Nov. 20 at Judson Hall.

The Actors' Fund of America is utilizing theatre historian Samuel Stark's piece in Variety on "What Burial By the Actors' Fund Means" for its fundraising.

Paul Henry Lang, iongnair critic of N. Y. Herald Tribune, gave a lecture on Etienne-Nicholas Mehul for subscribers of Little Orchestra for substribers of little Orenestra last Saturday morning at Carnegie. Jack Forrester, Paul Getty's top alde, and a former musicomedy juvenile, in from his Paris base for a fortnight's business-vacation, and also to huddle with his Boston profices.

Rosen named director of

Jack Rosen named director of community relations for Webb & Knapp. He was a security director for the Waldorf-Astoria for more than 20 years, and famed for his caricatures of top personalities. Arthur Murray's "Twist for the Press" stunt vesterday tafternoon was an hour's cuffo lesson at his studio demonstrating the new dance. He guaranteed that between the 5-6 p.m. time limit his invitees would learn the fundamentals.

Wires signed by Bob Hope have

would learn the fundamentals.
Wires signed by Bob Hope have gone out to certain invitees to be as his "personal guest" for the opening tomorrow (Thurs.) at the Capitol of his "Bachelor In Paradise." Wire mentions that the star

dise." Wire mentions that the star is flying in from London for the occasion.

Former British comedienne Myra de Groot is being sought for a re-yue fitted "Blitz." being readied by whe titled "Bitt." being reached by West End producer Lionel Bart. She was last seen in London in "Pieces of 8." subsequently maried an American and is now believed living in New York.

Ed Sullivan and George Sidney, prez of the Screen Producers

prez of the Screen Producers Guild, are cochairmen of the ad-visory Council for the 28th annual "Night of Stars" Monday (20) at Madison Square Garden for benefit of United Jewish Appeal. Sul-livan will also co-emcee with Mike Wallace

r. Ramon Reachis' daughter, The Ramon Reachts daughter, Reni Maria, to marry George Per-kins Burnett Jr. in Hollywood, Father, formerly o' Ramon & Rosi-Ramon & Dolores and other top ta, Kamon & Dolores and other top ballroom acts, has been in indus-trial manufacturing, in Santa Mon-ica, for some years since his pro-fessional retirement. Confined to her Greenwich Vil-

lage home with a virus, Met so-prano Leontyne Price is not only losing several performances locally ("Girl of Golden West" and "Butterfly") but also cannot make her L.A. "Aida" with San Francisco

terfly") but also cannot make her L.A. "Aida" with San Francisco Opera. Elinor Ross steps into that assignment instead.

The gang down at Gramercy Park are gagging that The Players may have overdone the Pipe Night bit on Sunday 112 when Brooks Atkinson was Pipemaster and Hal "Mark Twair". Holbrook was featured. Acrid smoke chased some notables out on the street until firemen doused a small electrical fire in a duct.

a duct.

Actors Repertory Theatre Workshop Productions Inc., an off-Broadway project located on Third Ave. N.Y., filed bankruptcy proceedings last Monday (13). Copartnered in the operation were Charles Archer. Joseph Lewis Clark, Henry Gold, Murray Greene, Benjamin Ingster and Robert Von Benjamin Ingster and Robert Van

Benjamin Incster and Robert Van Voorhees.
Who's who of show business in Price.
Rome Theatre Club winter premiere tonight Wed. of Hal season will feature shows by Wallis-Paramonn's "Summer and Roland Petit, Vitorio Gassmann, Smoke" at New York's Debille Jack Gelbert, Oska Theatre Pup-Theatre, 1983, a benefit for the pets: National Greek Theatre, Americ n. To the Wing, Helen Israel Ballet and African Voodoo Menken, p. esident of the Wing,

dropped a long list of names of those who have accepted invite-

those who have accepted invita-tions, running from Helen Hayes to Elsa Maxwell.

Broadway Association will pre-sent its annual Gold Medal Award for "The Greatest Achievement of Broadway" to Richard Rodgers for "The Greatest Achievement of Broadway" to Richard Rodgers. Composer will be guest of honor and receive the presentation at the Association's Golden Anniversary luncheon at the Horel Astor Dec. 6. Brooks Atkinson will be principal

w Brooks Atkinson will be principal speaker.
Geraldine Page, producer Ted Mann, director Jose Quintero and others of the original Circle-in-the-square. Summer and Sinoke" company had a reunion Monday (13) in the Stonewall Inn. Greenwich Village. This was the after-show-time gathering place when the Tennessee Williams play was running back in 1952.
Former champ Mickey Walker, former champ Mickey Walker for mow selling Old Grand-Dad bourbon and Cinzano vermouth to incless and restaurants. has picked Sardi's East as the site of his memoirs. "Mickey Walker, the Toy Bulldog," and His Times," to give it the full title.
Cable snafu omitted the McGuire Sisters from the stellar roster at the Command Variety Show last Monday Jack Benny, George Burns, Sammy Davis Jr., Maurice Chevalier, the "Crazy Gang" et al. which realized some \$85,000.

last Monday 'Jack Benny, George Burns, Sammy Davis Jr., Maurice Chevalier, the "Crazy Gang" et al. which realized some \$85,000, a peak take for the Variety Artists Federation of London. The Mc Guires and their manager, Murray Kane, stayed on, after their clos-ing at the Talk of the Town nitery, especially for the "command" show.

Loew's Theatres is lending Loew's Theatres is lending a helping hand to members of the Academy of Motion Picture Arts & Sciences who are in the New York area and haven't seen important films on initial release. If such product is in any Loew's house the Acad member dets in free the Acad member gets in free. Ernest Emerling. Lo-w's adpub v.p., this week placed the policy into effect with an invitation, in the form of a letter, to Acad-ites to see Columbia's "Guns of Navarone."

Tokyo

By Dave Jampel (Press Club-211-3161)

Bimbo Danao topping again at Latin Quarter

Neil Sedaka, due for tour, opens at Hanabasha. for return

Giancarlo Barigozzi and Italian

Ensemble opened at Copa. Juliette Greco and combo slated arrive Nov. 25 for concerts.

Sam Taylor Trio in for three eeks of club and military circuit

ates. Harry Niemeyer in from Holly-ood to huddle with Universal

Toho bought Rengo Eiga Stu-dios and will operate it as a sub-sidiary filmery.

Yujiro Ishihara Leaded 13-mem-

ber Nikkatsu unit to Egyptian lo-cations for "Duel on Nile River." Tokyo-based Yank singer Jack Wilson will enjoy second summer when he plays return Aussie en-gagement in a few weeks.

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906)

In town: Merle Oberon, Don iamond. Elaine Stewart and Diamond. Elaine Stewart and husband Bill Carter. Raf Vallone back to Paris after

Raf Valione back to Paris accer dubbing Italo version of Sidney Lumet's "A View From Bridge." Rod Taylor returned to Rome from south Italian locations for "King of Seven Seas." (Adelphia

"King of Seven Seas." (Adelphia for Metro:
Laszlo Benedek back from Sardinia where he selected locations for his upcoming "Fra Diavolo." Pic rolls in March with Yank thesp in lead.

"Pigeon That Took Rome" (Par) unit feted windup of its Rome lo-cation stint with an "Easter Din-ner" party hosted by Mel Shavelson at nearby Grottaferrata.

son at nearby Grottaferrata.

Ottavio Poggi heads for U.S.
soon to set up next pic and seek
a Yank thesp. He just wound
"Gordon the Black Pirate," with
Ricardo Montalban and Vincent

London

(HYde Park 4581/2/3)

Julie Wilson opened a cabaret season at the Talk of the Town last Monday (13).

Mo Rothman and Jones Rosen Mo Rothman and Jones Rosen-feld Jr. in last week for meetings with Columbia execs. Robert Block in town doing ad-

vance publicity on behalf of Gerard Oestreicher for 'Milk and Honey.' Brigid Bazlen and Ron Randell among the first arrivals for the Coliseum preem of "King of Kings."

Shelley Berman, accompanied by

Shelley Berman, accompanied by his personal manager, Harry C. Bell, came in at the weekend for his BBC-TV show.
Stella Stevens due in Nov. 19 for next week's preem of "Too Late Blues," in which she costars with Bobby Darin.
Top brass of the film and tv industries met the Duke of Edinburgh at a private dinner last week at the Royal College of Art.
Irving Allen and Albert R. (Cubby) Broccoli planed out last week for N.Y. Allen goes on to the Coast while Broccoli will be visiting Jamaica to scout locations.

Coast while Broccoli will be visiting Jamaica to scout locations.

Dora Bryan a special guest at a Carlton Tower reception for Anita Loos and Carol Channing, Miss Bryan will be starring in next spring's presentation of "Gentlemen Prefer Blondes."

Italian director Ermanno Olmi won the Sutherland Award at the London Film Fest for his first film, "II Posto" I'The Job). The presentation was made by Arthur Watkins, president of the International Federation of Film Producers. Federation of Film Producers.

Chicago

(DELaware 7-4984)

Dick La Palm signed thrush Beverly Wright. Singer Nichelle Nichols con-

Singer Nichelle Nichols con-valescing in Henrotin Hospital af-ter emergency appendectomy. Restaurateurs Flo and Sam Levine opened a. show room, Kit Kat Club, atop their existing Loop dingery.

Sherman House keyboardess

Sherman House Reynoardess Jackie O'Shea left the hostelry's Celtic Room after eight years and is now at Barclay Club. George Raft and Jayne Mansfield

George Raft and Jayne Mansfield due in for world preem of "George Raft Story" (AA) on Nov. 22 at United Artists Theatre.
Dick Schory's "Music in Motion." experiments in accoustics and ficating music, opens a week's run Nov. 22 at Arie Crown Theatre. American Ballet Theatre, in under the Allied Artists banner, did three performances at Arie Crown Theatre last weekend (11-12).

did three Crown Theatre last (11-12).
Blanche Thomas resumes vocal chores at Jazz Ltd., replacing banjoist Clancy Hayes who goes on South American tour with Turk

South American tour with Turk Murphy.

Nancy Kwan in for series of radio-ly and press rounds, ahead of "Flower Drum Song" (U), slated for Christmas week at Chicago Theatre.

George Jessel returns for another midwestern club date and concert swing starting Nov. 23 in Springfield. Ill., under the aegis of Al Dvorin.

Dinah Shore, Tony Bennett, Dick Shawn, Genevieve, Stan Kenton

of Al Dvorin.

Dirah Shore, Tony Bennett, Dick Shawn, Genevieve, Stan Kenton and Ann Margaret top the 17th Annual Harvest Moon Festival this Saturday at Chicago Stadium. Ruth Brown, Vibrations, Jimmy Jones, Joe Turner, Clovers, Little Anthony, Dave Ruffin and Arthur Prysock topline "Varieties of '62." current r&r bash at Regal Theatre. Doug Helgeson, late of Pabst Theatre, Milwaukee, and former manager of Palace Theatre here, tapped as company manager for "The Egs." legit tryout skedded for Nov. 27 opening at Civic Theatre.

Paris

By Gene Moskowitz (66 Are: Breteuil; SUF 5920)

Moulin Rouge nitery closing until April as its cancan show goes

on tour.

Now Raoul Levy announces that his "Marco Polo" begins next

January.

Ray Charles drew 34,000 people and a \$62,000 gross at his six concerts here.

concerts here.

Recent transportation and electricity strikes only cut legit and film attendance slightly.

Gian Carlo Menotit's new opera.

"The Superman" due for world preem at National Opera here in March.

Ulrych-Mirel looking for a director to do a screen version of Franz Kafka's "The Chateau" for her. Old U.S. legiter, "The Front Page," bows at the Reniassance next week as "Derniere Edition." Jacques Deval has adapted. It stars Pierre Mondy.

Pierre Sabbagh has quit as head of the one channel pationalized.

Pierre Sabbagh has quit as head of the one channel nationalized video news section because op-posed to changed news methods. He took a leave of absence but probably will not be back in this position

position.

Yank film director Burt Topper in to huddle with Leo Lax, (he's releasing Topper's "War Hero" in Europe) on a pacifistic pic he wants to produce. It's called "The Seven Faces of War" and would be done in seven countries.

Philadelphia

By Jerry Gaghan (319 N. 18th St., Locust 4-4848)

Maria Doulis, local soprano, will sing two preems with the Greek National Opera in Athens.

National Opera in Athens.

Al Fisher and Lou Marks off to Windsor, Ont., to follow Milton Berle at Elmwood Casino.

Frank Capra dae in town Nov. 17 to plug his Christmas film at the Fox, "Pocketful of Miracles."

Harry Zaratzian, local vilolist, planed to Italy to join the Quintetto Chignano, as a replacement for a musician who broke his arm.

Variety Clubs international officers met here last weekend for their annual mid-year conference.

their annual mid-year conference They make final plans for the 35th annual confab to be held in Dub-

Davis Wows 2.**00**0

Continued from page 2 that the convicts could use a little entertainment.

Davis lost part of his audience periodically during his perform-ance when an inmate would step to another mike and announce that one of the men had a Sunday visitor in the warden's office.

Davis kept the remainder of his 2,000-member audience of felons under his spell with his usual exuberant show:
"Man, I don't work this hard at the Cocoanut Grove," he chuckled as he removed his coat during a tap dance number.

He told of his Nov. 6 appearance for the second consecutive year at

for the second consecutive year at the Royal Command Performance

in London's Palladium.

"After the show there, the Queen came backstage. I didn't know what to say. You know, I know Frank Sinatra but he ain't

no queen. Man, talk about scared."
Davis took over the drums in the trio he brought with him from Los Angeles for a jam session with inmates sitting in on trumpet and alto.

alto.

Little was said to the inmates about his business schedule. But Davis was going beyond the call of duty when he made this performance. As an example, presently besides his six-nights a week Coconut Grove show, he is starring in "Frontier Circus" for Revue Studios; recording for his new hour syndicated show, "That's Entertainment, Starring Sammy

hour syndicated show, "That's Entertainment, Starring Sammy Davis, Jr.", and is finishing a Broadway showtune album for Reprise. That is in addition to doing scenes for the film.

After "Reprieve" he goes to work on a starring role in "Dick Powell's Anthology Theatre," followed by a tour of night clubs including the Copa in New York City and later to a starring role in "Ministrel Man," the film story of James A. Bland, the Negro-American folk music composer.

"Reprieve." which started Davis

James A. Biand, the Negro-American folk music composer.

"Reprieve." which started Davis on his latest campaign, is the first production of a new independent company formed by producer Ronald Lubin and writer-director Millard Kaufman. Lubin formerly was a veepee of MCA and just coproduced "Billy Budd" in Europe with Peter Ustinov. Script is the true story of John Resko who killed a storekeeper in a holdup in New York during the depression. He narrowly escaped death in Sing Sing via a reprieve from Gov. F. D. Roosevelt. Transferred to Dannemora, the "Siberia" of prisons, he turned to painting. His work now hangs in a number of famous galleries, including the N.Y. Museum of Modern Art. The icity strikes only cut legit and large strikes only cut large strikes only cut legit and large strikes on large s

Hollywood

Vittorio De Sica in from Rome. Jaime del Valle ended two-year pact with Metro.

Ted Hirsch returned from two months in Gotham.

Rupert Goodspeed named man-ager of Skelton Studios.

Paramount purchased outright ack Warner Jr.'s indie, "Brush-Sherrill Corwin

luncheon for Sol Schwartz at Hill

Mel Shavelson in from Rome filming of "The Pigeon That Took-Rome." evin arrived from confabs with Walt Steve Pre Vienna for Disney. Previn

John del Valle checked out of 20th-Fox publicity dept. after five-year hitch.

Morton Haack designing costumes for three elephants in "Billy Rose Jumbo."

Rose Jumbo."

Stanley Warner breaks ground
Dec. 1 for its new La Mirada Theatre, to seat 1.150.

Audubon Films acquired U.S.
distribution of French film, "I
Spit on Your Grave."

Bette Rosenthal joined Dick
Gabbe-Seymour Heller management firm as exec assistant.

Clete Roberts commended by

Clete Roberts commended by L.A. City Council for his sustained ty coverage of Bel Air fire over KTLA.

KTLA.
Hollywood Motion Picture &
Television Museum acquired first
3-D camera invented by Milton

3-D camera invented by Milton Gunsberg. Audie Murphy will receive U.S. Army's Outstanding Civilian Serv-ice Award for his work in "The Broken Bridge."

Parade Releasing Corp. bought U.S. distrib rights to "And Then There Were 3," produced directed in Italy by Alex Nicol.

Palm Springs By A. P. Scully (Tel. FA 4-1828)

Della Reese did well at Chi Chi's. Sandre Giles opened a new bank. Mervyn LeRoy adding new pool

Danny Thomas selling his Tama

risk place.

Don Cossack Chorus pencilled in

for early this month.

Elvis Presley working on latest pic at Idylwild, 50 mile, in the high hills, came down for some warmer sun.

MARRIAGES

Carol March to Joe Vito, Chicago, Oct. 29. Both are with WBBM radio there; she's a vocalist, he's

Jan Desmond to Hans Gaver-strom. Blackpool, Eng., Nov. 3. Bride is one of the tv Tiller Girls

dancing troupe.

Mrs. Beverly Baker to Morris Mrs. Beverly Baker to Morris Chalfen, Nov. 3, in New York. Bride is a Minneapolis model; he also hails from Minneapolis and is owner of the "Holiday On Ice" shows. Chalfen lost his wife and three children two years ago in a midwest air tragedy that took many lives. Bride and the late Mrs. Chalfen were close friends, both cative in Minneapolis Variety Club ladies' auxiliary chafities.

BIRTHS

Mr. and Mrs. Al Kurman, daughter, Chicago, Nov. 6. Father is operations manager for WBBM Radio there.

Radio there.
Mr. and Mrs. Charles Patterson, son, San Francisco, Oct. 29. Mother is an ex-KGO-TV. performer, daughter of KGO-TV general manager Divid M. Sacks.
Mr. and Mrs. Brian Tesler, son, London, Nov. 1. Father is ABC-TV program controller.
Mr. and Mrs. Johnnie Beattie.

Mr. and Mrs. Johnnie Beattie, son, Glasgow, Oct. 30. Tather is a vaude and radio comedian. Mr. and Mrs. Jac Holzman, daughter, New York, Nov. 10. Father is president of Elektra Rec-

o.ds. Mr. and Mrs. Robert A. Gold-ston, son, New York, Nov. 3. Father is v.p. of business affairs and secretary for National Tele-film Associates. Mr. and Mrs. Rik Nervik, son, Hollywood, Nov. 7. Father's an ac-for

Mr. and Mrs. Marty Wilde, son, London, Nov. 6. Father is the pop-singer and actor now in "Bye Bye Birdie."

OBITUARIES

BLIQU FERNANDEZ

Bijou Fernandez, 84, legit actress, whose career spanned more than 70 years, died Nov. 7 in New York, after a brief illness.

She began her career as a child tress, appearing with James She began her career as a child actress, appearing with James O'Neill in "The Two Orphans," in Augustin Daly's company of "A Midsummer Night's Dream." She later appeared in "The Girl I Left Behind Me," "May Blossom," "The Climbers," "Arms and the Man" and "Man and Superman."

After the deaths of her mother the behind of the string Serveral

After the deaths of her mother and husband, she joined Samuel Goldwyn in Hollywood as a talent scout and later worked in similar capacities for Metro and Warner Bros. Her last legit performance before retiring five years ago was in the "Prescott Proposals" with Katherine Cornell.

OLIVE OLIVER

of 15 with a medicine show, doing a juggling and paper-tearing act. His oldest brother, John, persuaded all the Sun boys to form a wagorshow. In 1883, Pete bought out his brothers, the late Gus, George and John) later expanding the business into a one-ring circus that traveled over the country.

When he disposed of his circus in 1918 he refused to sell the name "Sun." He returned to Toledo and hecame one of the owners of the Rivoli Theatre, but sold his interests in 1922 and retired.

Surviving are his wife, three sons and a daughter.

Surviving are his one and a daughter.

FRANK READY
Frank Ready, 77, veepee of the otel Waldorf-Astoria Corp., hich runs the Waldorf-Astoria which runs the which runs the Waldorf-Astoria Hotel, N.Y., as a subsidiary of the Hilton Hotels Corp., died Nov. 6 in his sleep, apparently of a heart attack, in his New York apart-

OLIVER Jattack, in his New York apartOliver, 90. who retired ment.

from the stage after appearing He began his hotel career in
with Ethel Barrymore in "The 1903 and joined the Waldorf in
Kingdom of God," died in her 1931 as resident manager of its
home in San Francisco Nov. 7.
She played leading roles with
Richard Mansfield in his entire duPont Properties, which operated
repertory. Other appearances in the hotel, and later became pres-

Marie Saxon

cluded the role of Madge Larrabce in "Sherlock Holmes" with William Gillette; with Julia Marlowe in "Queen Fiametta" and "The Cavalier"; with William H. Crane in "The Head of the Family"; with James K. Hackett in "John Glayde's Honce", with William Faracham. The Head of the raminy; with James K. Hackett in "John Glavdes Honor"; with William Faversham; in "Letty" and "The World and his Wife"; with John Drew in "His House in Order"; w." Robert Edeson in "Call of the North"; as "Calypso" in Stephen Phillips" ("Lysses" with Tyrone Power, father of the late cinema star. She also appeared in the New Theatre Company at the Century Theatre, N.Y., in "Strife" and "The Piper," and opposite Fritz Leiber in Shakespearean reportory. There are no survivors.

MICHIO ITO

Michio Ito, 67, dancer and dance director, died Monday 6 in Troy" and "Bluebeard."

The was also appeared to "John Ravers as to have presented the Waldorf Cup at the National the Waldorf Cup at

Michio Ito. 67. dancer and dance director. died Mondav 61 in Troy" and "Bluebeard."

Tokyo. He spent around 30 years of his career in the U.S., which he had visited on several occalisons with his dance productions. his career under the sponsrship He was especially known in New of author Ferene Molnar, with a

ident and chief exec director. The Waldorf became part of the Hilton chain in 1949 and Ready had been v.p. of the Waldorf-Astoria Corp. since then.

He was also known as a toast

master and was to have presented the Waldorf Cup at the National Horse Show at Madison Square Garden last night Tues. He is survived by his widow, two sons and eight grandchildren.

Jack Harrison

November 19, 1960

York during the 1920s as an associate of John Murray Anderson in 1920. the productions of the "Greenwich Village Follies."

EMIL GERSTENBERGER

He first came to the U.S. dur-ing World War I when Florenz Ziegfeld brought him here for the "Ziegfeld Follies." He did not join Ziegreid rönies, hie din fol Join the company, however, and worked independently as a dancer for many years. He was a member of an early Theatre Guild company in "Bushido," a Japanese play.

In 1930 he was managing director and company and agreement manager.

tor, adaptor and general manager of his "Players From Japan," which played the Booth Theatre, N.Y., in a repertoire of popular plays. In 1948, he staged the first post-World War II Tokyo production of "The Mikado". His career covered a variety of other projects and two years ago he was in Las Vegas with a legit production there.

He is survived by seven brothers, one the actor-producer Sonda Ito, and two American-born sons, both

Emil Gerstenberger, 79, com-poser and orchestrator, died Nov. 1 in Los Angeles. He began his eain Los Angeles. He began his ea-reer on Broadway as an associate of Sigmund Romberg, doing or-chestrations. He later worked with the Shubert Theatre Corp. He wrote the music for the Broadway musical, "Kiss, Kiss, Kiss" and also was associated with Florenz Ziegfeld, 1920-29.

Ziegreid, 1920-29.

He later went to Hollywood under contract to Warner Bros. He was associated with Al Jolson and Lew Silvers in the film production of "The Jazz Singer" and "The Singing Fool." He also did musical arrangements for Eddie Cantor on radio.

His son and daughter survive.

FREDERICK A. FLECK

one the actor-producer Sonda Ito, and two American-born sons, both of whom are in the theare.

PETE SUN

Pete Sun, 89, showman, former of "Hell's Angels," died Nov. 9, in North Hollywood. He was a recircus owner and former manager of the Rivoli Theatre, Toledo, O, both of the Rivoli Theatre, Toledo, O, time he performed in circuses and time he performed in circuses and took the name of Sun when he best states amount Pictures in N. Y. As assistant to He began his career at the age ant to Hughes, he worked on the actor-production of two American-born sons, both oduction manager for Desilu Production of the Rivolt Timponi, 76, one time manager of the Erlanger Theatre in North Hollywood. He was a recircus owner and former manager of the Erlanger Theatre in Chicago, died Oct. 31 in Sherman Oaks, Cal. He had also managed the old Colonial and Illinois Theatres in Chi.

Brother and singer Louise Caryle, died Nov. 1 while visiting Miss Carlyle and singer Louise Caryle, affect of the Rivolt Timponi, 76, one time manager of the Erlanger Theatre in Schumer ager of the Erlanger Theatre in Chicago, died Oct. 31 in Sherman Oaks, Cal. He had also managed the old Colonial and Illinois Theatres in Chi.

Brother and singer Louise Caryle, died Nov. 1 while visiting Miss Carlyle at her home in New Jersey.

Mother of Henry Hank) Schumer (Schumer Theatreal Transfer) died in New York Nov. 4, 1961.

"Cimarron," "Bill of Divorcement" and several musical films. His wife and four sisters survive

BURR WHYLAND

BURK WHYLAND
Burr Whyland, 62, Chicago radio
pioneer, died Nov. 5 in that city
after being in a coma for almost
a month. He was hospitalized Oct.
7 after suffering a coronary.

7 after suffering a coronary.

A broadcasting engineer for WLS since the radio station's inception in 1924, he was credited with building many of the early receiving sets used there when Chi commercial radio was just beginning. During his 37 years at WLS he ran the station's technical operations

His wife, son and daughter sur-

HARRIET BOSSE

HARRIET BOSSE
Harriet Bosse, 83, retired actress
and ex-wife of Swedish playwright
August Strindberg, died, recently
in Oslo. She was the third wife
of the famed writer who died
in 1912. In the early 1900's she was
one of Sweden's foremost actresses.
In 1916 she was awarded the Litteris' et Artibus decoration by
King Gustav V of Sweden for her
artistic achievements. artistic achievements.

Aside from her marriage to Strindberg she also wed two actors, both of whom she divorced. She is survived by a daughter.

WITTIAM I HERMAN

WILLIAM J. HERMAN
William J. Herman. 37, associate
editor of the "United States Steel
Hour." tv production of the Theatre Guild, died Nov. 7 in New Y. k.
He studied acting at the Theodore
Joining the Guild in 1954, Herman
was a Jegit-tv actor. He was named
head of the play research department of the Theatre Guild in 1956.
His sister survives. His sister survives.

RILL DEANE

BILL DUANE
Bill Duane, 48, director of news operations at WLS. Chicago, died in Evanston, Ill., Nov. 9 after a coronary. He had been a WLS newsman for 12 years. working eight previous years with WBBM, Chi, and WJLS in Beckley. W. Va. His real name was Duane A. Nelson

Wife and two daughters survive

GRACE I. GENTINE
Grace I. Gentine, 67, former
radio entertainer, died Nov. 5 in
Libertyville, Ill. She founded and Libertyville, Ill. She founded and played a leading role in "Aunt Grace and Uncle Jimmy," a Chichidren's show during the 1930s, and along with her late husband, Howard, played the WLS National Barn Dance for many years.

Her two daughters survive.

IVAN SPEAR

IVAN SPEAR
Ivan Spear, 67, West Coast editor of Boxoffice, died Nov. 6 in Hollywood. He began his journalistic career with the Milwaukee Sentinel in 1919. He was also with the Detroit Times until going to the Hollywood office of Boxoffice in 1935

His wife and two daughters sur-

ALBERT CARSELLO
Albert Carsello, 58, former vande accordionist, died Nov. 1 in Chicago. A veteran of four decades in the cafe-vande circuit, he toured with many hands, including the Glenn-Miller Band of the 1920s.

His wife and brother, Anthony also an accordionist, survive.

IRWIN S. GIELGUD
Irwin S. Gielgud, 43. film-tv
scripter, died of a heart attack
Nov. 10 in Hollywood. Survivors included his wife, Gwen

with whom he collaborated or many scripts; three sons, two brothers, a sister and his parents.

LOUIS P. CASHMAN SR.
Louis P. Cashman Sr., 74, editor
and publisher of the Vicksburg
Evening Post and president of the
Delta Broadcasting Co. (WQBS),
died Nov. 5 in Vicksburg, Miss,
after a long illness.
His son and daughter survive

His son and daughter survive.

Geraldine Page 'Accepted'

began shooting, they decided she didn't photograph very well. As a result, there was that famous added scene in which the actress, as a frontier widow, was called upon to acknowledge to costar Wayne tand the moviegoing public of the world that she knew she was not beautiful.

Tronically Mice Porte source with the sourcessful versions on

Ironically, Miss Page says with candor, "In that one scene, I really

7-Year Hiatus

7-Year Hiatus

The picture was a big boxoffice hit and her Academy Award nomination as best supporting actress resulted. Nevertheless, there was total apathy, on the part of the producers. "Most people go out to Hollywood with a seven-year contract to work." she suggests. "It looks like I had a seven-year contract to stay away."

The integranting years of course.

tract to stay away."

The intervening years, of course, haven't been exactly idle. She has starred on Broadway in such shows as "Sweet Bird." "The Rainmaker" talso on tour and in London and done innumerable tv shows, some good (William Faulkner's "Old Man") and some dreadful ("People Kill People Sometimes," a high-falutin' but thinly veiled reworking of the Woodward murder case).

To a reporter who first inter-

falutin' but thinly veiled reworking of the Woodward murder case). To a reporter who first interviewed her more than 11 years ago, in connection with her summer stock performance as Sadie Thompson in "Rain" several years before anybody in New York had ever heard of her, the actress has not only become movie star-slim, and selfassured, but also extremely articulate. She still doesn't know where the Stork Club is exactly (she impressed critic Ward Morehouse no end when, as he was lining her up for her first interview after her off-Broadway triumph in "Summer and Smoke," she asked where the Billingsley bistro was). She likes Sardi's because they are so nice about cashing checks. When the Algonquin interview eventually moved over to a cavernous West 46th street saloon, pulsating with a rock 'n' roll time from a loudly offer inter saloon, pulsating with a rock 'n' roll tune from a loudly offkey juke box and vaguely scented with the aroma of stale beer, it was apparent that she hadn't yet gone either Broadway or Hollywood.

Grateful to Wallis

She's more than a little grateful to producer Hal Wallis for allow-ing her to do "Summer and Smoke," but it's gratitude unmixed Smoke," but it's gratitude unmixed with sloppy sentimentality. Having established her talent in the Circle in The Square production of "S&S," she had always wanted to do the film version and she knew she would, even while every other actress in Hollywood was being listed for it. "Alma is MY role, and that's all there is to it." She's also extremely pleased with the way the film, directed by Peter Glenville, has turned out.

With something of the same kind of purposefulness that exists in Alma at the end of "S&S." Miss in Alma at the end of "Ses. Miss Page knows what she can do and where she's going. It's not true, she states flatly, that her Alma is simply the beginning of Blanche Dubois of another Tennessee Wil-liams play, "Streetcar Named De-Junois of another fernessee williams play, "Streetear Named Desire." Alma has a hard core, she says, and when she picks up the travelling salesman for one night of love, it's not necessarily the

illness. In recent years he co ducted a Washington magic shop. Survived by a brother.

Mrs. Mary Corbett Burns, 52. ballet teacher and former dancer. died Oct. 28 in Cambridge, Mass., after a brief illness. She and her two sisters appeared in stock musicals during the 1920s. Her husband, son. daughter, two sisters and a brother survive.

Mother, 78: of Marcus Cohn, D.C. attorney currently representing exhibitors fighting the Hartford pay television authorization, died Nov. 4 in Washington.

Miss Page, in passing, also disagreed with the way Blanche mas usually been played, certainly in its most successful versions on stage and screen. Blanche, she says, is a lady trying, unsuccessfully, to act like a whore. Usually it's been act like a whore. Usually it's been played just the other way around. The actress' success in playing the larger-than-life film star of "Sweet Bird," which confounded the critics more used to her "little" interpretations, was also particularly satisfying, though she thinks one of the reasons Elia Kazan cast her in the role was his desire to show the world he could do the old sow's-ear-to-silk-purse bit.

After a number of Hellmend's

sow's-ear-to-silk-purse bit.

After a number of Hollywood's reallife fading stars were mentioned for the "Sweet Bird" role, it went to her, she thinks, because being younger than the part and not a movie star, she could tear into it with more passion and honesty than a reallife star would have dared. She still cherishes an encounter she had with one such star while on the coast. The star dispensed with the formalities immediately and bissed at her: "You've got my part, That's me!" and then turned her back.

Having been a film fan as a

and then turned her back.

Having been a film fan as a youngster, she found it no more than right that during her Coast stay, she was tended to by a prominent hair "styli-t" whose name has been on film titles since the early days of Norma Shearer. "He's a snob, but he was sweet to me."

Towards the end of the Interview on West 46th, actress noticed that high on the otherwise barren walls there were hanging a series of faded, bigger than life-size, photo portraits of old Metro-Gold-wyn-Mayer stars—among others, Clark Gable, Lana Turner and Ava Gardner, the latter having been one of the people most often rumored for her own "Sweet Bird" role. Like the barroom itself a former speakeasy, the photo-portraits represented another era.

Quite seriously she cautioned:

Quite seriously she cautioned: "Don't make fun of them."

Huston's 'Freud'

Continued from page 2

home bases in front of the Huston cameras. For fear of infractions of ethics of the profession, the whole procedure was handled with documentary-type clinical approach. Substantial parts are expected to be incorporated into feature. Idea is to leave no book for the American Medical Assn to hang a p

Montgomery Clift is Freud, Eric Fortman is Meynert, Larry Parks is Dr. Breuer and Fernand Ledoux is Dr. Charcot.

Others added to the already reported cast: Maria Perschy, Stefan Schnabel. Count Ledebur "12 perennial mascot in Huston's films), Karl Schell. brother of Maria's and Maximilian's and others. Israeli-born moppet Yarom Matalon plays Freud at the age of five, with no particular meaning attached to this substitution of a girl for a boy.

Charles Kaufman collaborated charles Rauman collaborated with Huston on the final shooting script. How much of the original Jean-Paul Sartre 1,000-pages job will be seen on the screen is a matter of conjecture with credit to be finally determined by the Screen Writers' Guild.

Greenfelt Blackout

Continued from page 2 -

come counterbalance of victory for four "liberal" candidates for com-missioners of Newport in that city, according to William Watson, assistant Kentucky attorney en-

Beverly Hills has dropped floor-Beverly Hills has dropped floor-shows and closed its foll-seaf trea-tre-restaurant but is continuing curtailed operation in the 170-cat cocktail lounge with diring service and entertamment by the Gardner Benedict trio, from the location band, and Larry Vincent, cemedy pianist.

APOLLO THEATRE

253 WEST 125TH STREET

NEW YORK 27. N. Y.

TELEPHONE: UNIVERSITY 4.4490

November Eighth, 1961

BIGGEST WEEK

in the long history of the

APOLLO THEATRE

Mr. Nat Tarnopol Manager for JACKIE WILSON 1619 Broadway New York, New York

Dear Net-,

I write this letter as we are nearing the close of what will undoubtedly be the Thanks to JACKIE WILSON. The APOLLO THEATRE.

I wish I had the ability to comment adequately on JACKIE's his eagerness to please, his eagerness to diences. His boundless combine to thrill our audiences. Performance. These combine warm-hearted response. his God-given voice and delighted. Warm-hearted response. Seldom have I seen such delighted. his God-given voice these combine to thrill our audience warm-hearted response. Seldom have I seen such delighted, Good luck to both of you. You are an effective, co-operative team.

tive team.

We look forward to JACKIE WILSON'S return to the APOLLO.

We look forward to JACKIE WILSON'S return to the APOLLO.

We look forward to JACKIE WILSON'S return to the APOLLO.

In the sound of animated to sound of animated to the excitement (and the profit) of above-capacity audimated to the excitement (and the profit) of above-capacity audimated to the life of an the look of animated to th

For myself, my son Bob, who manages the APOLLO, and his entire staff.

FS: vh

JACKIE



WILSON

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Vol. 224 No. 13

NEW YORK, WEDNESDAY, NOVEMBER 22, 1961

64 PAGES

Amusements: 18th U.S. Industry

Amusement stocks on the New York Stock Exchange had a market value of \$1,840,351,664 as of the end of October, according to the big board's news bureau. Average per-share price was \$41.01 Amusements ranked 18th of all industries, were ahead of foodscommodifies, leather, real estate, rubber and ship building &

Yank Duo Protests Air Force Ban On Their Act, 'John & Jackie at Home ...

By HAROLD MYERS

By HAROLD MYERS

London, Nov. 21.

Norman Sturgis and Laura
James have protested to President
Kennedy that they have been
banned from performing their act,
which they call "John and Jackle
at Home or How White Is My
House" at American Air Force
bases in Britain and have asked
him to intervene on their behalf.
As of now there has been no reply to a letter sent to the White
House at the beginning of the
month. Previously, however,
Sturgis put in a collect call from
London to the White House asknig for the President and subsequently a secretary returned the
call.

An ironic twist is that both of

quently a secretary returned the all.

An ironic twist is that both of them worked for Kennedy's election in America and overseas. That experience helped them in writing the script, since they became familiar with his salient characteristics and his politics.

In a statement to Variety Sturgis declared that he and Miss James performed their act at the USAF base at Sculthorpe on Sept. 9 and he considered the response to their performance was excellent. He bases that assumption on the reaction from the audition on page 62)

(Continued on page 62)

'Connection' Passed By **British Censor Without** Cuts: Given 'X' Rating

Cuts; Given 'X' Rating

London, Nov. 21.

The decision of the British film censor to pass "The Connection" without a single cut, and not even attempting to smother the sound-track when a certain four-letter word is repeated in the dialog, hashurt a number of leading UK importers in the pocket.

When the Shirley Clarke film of Jack Gelber's play was first exposed at Cannes, it was offered to some prominent British distributors for a nominal guarantee in the region of \$14,000. It was understood, however, that in the event of the picture being rejected by the censor, the distributor would be left with expenses in the region of \$3,000.

Almost without exception they of \$3,000.

of \$3,000.
Almost without exception they took the view that it would be \$3,000 down the drain and, though realizing the potentialities of the film, they decided to pass the op-

(Continued on page 62)

Those DPL Pests

Those DPL Pests
Thursday night (16), amidst a heavy downpour, and with a dressed-up audience piling in for Sophie Tucker's opening, the taxicab feed line in front of the Waldorf-Astoria, New York, was blocked by three parked, chaufferless DPL cars. Around the corner, in front of the Waldorf Towers on 50th St., which is a bus street (and with the street torn up, just to complicate matters) another DPL auto was double-parked.

The cops can't do a thing about it and what the VIP audience had to say about moving the UN out of N.Y. wasn't conducive to international goodwill.

wasn't conducivitional goodwill.

Fed Grand Jury **Probing Talent Agencies Power**

Hollywood, Nov. 21.
Famous Artists prexy. Martin
Jurow yesterday (Mon.) became
the first of a long line of witnesses
who have been subpoenaed to appear before a special Federal grand
jury inquiring into possible violations of antitrust laws by talent
agencies.

Probe

agencies.

Probe, which may take as long as four months, is expected to climax three year scrutiny of pix talent reps by the Dept. of Justice.

An estimated 150 witnesses, including Cary Grant, Danny Kaye, CBS veepee Guy Della Chioppa, Frank Cooper and William Shiffrin (Continued on page 50)

Nixon for 'Exchange': Murrow's 'Tune Change'

Hollywood, Nov. 21.

Richard M. Nixon declared himself in favor of continued cultural exchange between the United States and Russia in an off the cuff exchange with reporters last might (Mon.) in the lobby of the Mon.) in the lobby of the Bevhilton Hotel. As he arrived to attend the American-Israel cultural (Continued on page 62)

(Continued on page 63)

(Continued on page 62)

MOSES LEADING 'EM TO \$2 GATE

By ABEL GREEN

By ABEL GREEN

Getting a world's fair on the road was detailed to an assemblage of press and broadcasters at a private dinner recently at New York's Metropolitan Club, called by Time-Life's Roy E. Larsen. Robert Moses, president of the N.Y. World's Fair 1964-65. spelled out the project's sims in the form of a progress report and good-humoredly accepted some mild criticism vis-a-vis his pet philosophy that "this fair will be the Olympics for global industry" when Governor Charles Poletti and Judge Samuel I. Rosenman, of his executive staff, put the accent on entertainment.

Making reference to the Variety

his executive staff, put the accent on entertainment.

Making reference to the Variety urging of more showmanship, even though "midway" seems to be a dirty word to the president of the Fair Corp., the overall dinner meeting made clear that a counteroffensive by New York's civic leaders might be broadly labeled "Operation Wearing Bob Moses Down."

As Moses stressed to Variety last summer, he has no objection to as many amusement components as possible but he does not want any reprise of the 1939 Fair's garishness. However noble the mission, it is no secret that the industrialists, nationally and internationally, when Moses is accenting his pitch for "an Olympics of global industry," are realists. They know that the traffic will come if there's good popular entertainment.

Moses recognizes this also and, (Continued on page 16)

'Shot In the Dark' Recoups in 4 Wks.

"Shot in the Dark," in rapid-fire recovery of its \$75,000 capitalization, was in the black at the end of last week, its fourth on Broadway. Backers of the sellout Leland Hayward presentation of the Harry Kurnitz adaptation of Marcel Achard's "L'Idiote," are being repaid 50% of their investment this week.

paid 50% of their interest.

Income from the pre-production sale of the film rights to the Mirisch Co. represent a little more than 61% of the recovered coin. However, Hayward also credits the acceptance of royalty reductions by the authors, star Julie Harris and director Harold Clurman as contributing substantially to the show's rapid recovery of its investment.

(Continued on page 63)

See Paramount, MCA as Pix Pards With TV Coin From Par's Library

Loaded Deejays

Loaded Deejays

Pittsburgh, Nov. 21.

KQV, Pittsburgh (ABC o&o)
recently featured a lineup of
the highest-paid deejays in
history for at least since payola's heyday.

Titled "Million Dollar Monday," the station pitched the
cause of the United Fund with
the following platter programs: "The Joe Barr Show;"
"The Del Sprockett Show;"
"The Frank Armour Show;"
"The Frank Armour Show;"
"The stan Purnell Show."
"The talent roster: Joseph M.
Barr, mayor of Pittsburgh;
E. D. Sprockett, prexy, Gulf
Oil; Mark Gresap, prexy Westinghouse; Frank Armour,
prexy, H. J. Heinz; J. Stanley
Purnell, administrative assistant to Richard K. Mellon.

Homo' Theme Of **British Film Less Okay Than Yank?**

Pathe-America is awalting word momentarily re its appeal of a Hollywood Production Code nix on "Victim," the British film with an explicit homosexual theme. Whether the appeal vindicates it is all pretty academic, though, since the distrib is putting the film into release next February, Code seal or no, and via the arties which are relatively indifferent to watchdog judgments.

More agreeting in any case is

judgments.

More arresting, in any case, is
the question raised for the trade
by the Shurlock office turndown.
Just what constitutes "care, discretion and restraint," per the recent Code liberalization that now
allows the subject to be tackled at
all, Budd Rogers, P-A prexy, sug-

(Continued on page 62)

Gypsy Baring It All In Disking of Career

Gypsy Rose Lee is going into the groove. She's been tagged by the StereOddities label to etch a ranging from purlesque to Broad-way. The package will be called "Gypsy Rose Lee Remembers Bur-lesque"

lesque."
Eli Basse has written the patter and the special lyrics to musical arrangements by Bobby Kroll. Miss. Lee has been doing a similar recount of her show biz career for the stage with a piece called "A Curlous Evening With Gypsy Rose Lee."

By GENE ARNEEL

By GENE ARNEEL

Music Corp. of America, obliged to divest itself of either the agency business or production, will drop the percentery operation and engage fullscale in theatrical production in partnership with Paramount Pictures. That the two corporations might get together has been rumored for some time; an authoritative source now says it's virtually accomplished fack

MCA. it's said, will take over

vitrtually accomplished fack.

MCA, it's said, will take over
most of Par's post-1948 library of
theatrical productions. There are
about 200 of them. These will be
released to television, similarly as
a few years ago when MCA peddled
Par's pre-1948's to video.

The money accruing to MCA from the new tv enterprise will be used by the organization for the making of new theatricals, with Par, according to usually reliable information given VARIETY at press time yesterday (Tues.).

time yesterday (Tues.).

While the partnership operation was emphasized as involving production, for now, there were also hints that an MCA-Par merger of some kind might well be in the offing.

There's no specific asking price but it's conceivable that Par will be having eyes for revenue in the neighborhood of \$50,000.000 or more for the warehouse-full of features reportedly going to MCA. There's to be no outright sale. Instead, the film corporation is (Continued on page 30)

Teacher in Jam On '1984' Book: Resultant Press Brings Film's Reissue

Minneapolis, Nov. 21.

Suspension of a highschool teacher in a nearby Minnesota smalltown for making George Orwell's book, "1984." required reading for his pupils has been a break for Columbia Pictures and a number of exhibitors hereabouts.

The teacher's suspension and the fuss kicked up over it, not only in the fown where they occurred but also elsewhere throughout the state, resulted in heaps of front page newspaper publicity for the "1984" book, especially in the Twin Cities.

Cities.

In the small town, incignation and other meetings were held as a result of the development. The teacher finally agreed that "1984" would be only optional, instead of

(Continued on page 62)

Charles Voso, V.P. of Sports Network Incorporated says: ... "the success of our sports operation has been greatly enhanced by the use of SUPER UNIVERSAL ZOMAR LENS. Our director's first question upon arrival at a ball park 5s. "How many SUPER UNIVERSAL LENSES do I have today?"

Seattle, Nov. 21.

Appearing here vesterday (Mon.) before the seciologist dept. at the University of Washington, Rabbi Elmer Berger of New York City, sounded an arresting question—are the news media of the U.S. excluding unpopular views and protecting a whole herd of sacred cows? He cited his own organization, the American Council of Judaism, as having conducted a long-time struggle to get its point of view before the American people against the rival school of opinion restricting Zionism.

Berger considered the newspapers and their syndicate news services the best balanced of the media, also praising Time. Life, Look and Christian Century, But

vices the best balanced of the media, also praising Time. Life, Look and Christian Century. But he was sarcastic about the broadcasters, singling out CBS. Unremitting pressure on that web resulted in exactly one instance of the Council's view being presented in 10 years

the Council's view being presented in 10 years.

Berger went further here in Seattle than he has ever gone in attacking the alleged blackout of the non-Zionist Jewish segment in America. He named the Atlantic (Continued on page 30)

Marilyn's Last For 20th Rolls Jan. 5

Hollywood. Nov. 21.
Producer David Brown has been given green light by 20th-Fox production head Peter G. Levathes to start "Something's Got To Give"

start "Something's Got To Give"
Jan 5. first pic to roll at the studio
in 1962.

Film will be Marilyn Monroe's
Film will be Marilyn Monroe's
George Cukor, now directing "The
Chapman Report" at Warner Bros.
for producer Richard Zanuck, is
expected to wind Burbank assignment Dec. 18.
Second Brown production will be
"Battle of Leyte Gulf," to roll
sometime next April.

12 Angry Men for Real

Angry Men 10r teal
Mexico City, Nov. 14.
Twelve inmates of Lecumberri Penitentiary fotherwise known as The Black Palace to the cons), play roles of jurors in a prison drama club adaptation of "12 Angry Men."
At rehearsals, prisoners playing the parts of jurors put impressive realism into jury room set in violent, passionate debate. with a background of

room set in violent, passionate debate, with a background of cigaret smoke.

Prisoner Jesus Sanchez Garcia did the translation of play into Spanish, with prisoners handling direction, settings and costuming.

NAB Prez to Wall St. Journal: 'We're All In The Same Freedom Bed

Washington, Nov. 21, LeRoy Collins, National Assn of Broadcasters prez, took sharp exception to a statement by the



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VARIETY Inc.

154 West 46th Street

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New York 36, N. Y.



GEORGE R. MAREK

ice-President and General Man-ger, RCA Victor Record Division,

Says:
"WELCOME TO PAUL, OUR
NEW ANKA MAN, All our teums
all over the world, are happy to be
working with PAUL ANKA an
artist who is beloved everywhere.
We are proud of this new associarion."

De Sapio & Other **Bob Hope Jokes At Capitol Preem**

Bob Hope took note of a changing New York during his visit last week. "There've been so many changes that coming down to the theatre tonight I learned that Carmen De Sapio was my cabdriver," he said. Quip about the defrocked Democratic leader was one of many which the comedian tossed at the Capitol Theatre audience Thursday night (16) as he made a latenight appearance on stage in conjunction with the opening of "Bachelor in Paradise," his newest starrer for Metro.

This was traditional Hope making with the cracks about current

Hershfield's 1st Disk

Raconteur-columnist-toastmaster Harry Hershfield is making his first recording, an album for Roulette. It's titled "Stories I Have Told the Presidents of the United States." The septugenarian "Mr. New York" has been on intimate terms with the past five presidents and a frequent White House visitor where he regaled the Chief Executives with his treasury of wit and humor. These are being recorded in what may be a continuing series.

Sinatra's 90% Deal

SIRAUTA'S 50% Deat

Frank Sinatra has signed for an appearance at the Stadium, Sydney, Australia, in an unprecedented deal which calls for the singer to get 90% of the gross. He'll appear Nov. 29 for four days. It's his first concert in two years but appeared Down Under three years ago. The Stadium seats between 50,000 and 60,000 and is almost 50,000 and 60.000 and is almost sold out. Date is under auspices of promoter Lee Gordon.

Sinatra leaves Friday (24) for

CANDY BARR'S PAROLE

CANDY BARR'S PARCLE
Dallas, Nov. 21.
Stripper Candy Barr, who will
complete her second year at Huntsville Prison Dec. 4, may be eligible
for parole in March, state parole
officer A. C. Turner revealed in
Austin. She was sentenced for illegal possession of marijuana.
Miss Barr said on the day she
started her 15-year term that she
is through being a stripper.

Mary Rogers' Hespitality

Mary Rogers' Hespitality
Tangier, Nov. 21.
Mary Rogers, daughter of the
late Will Rogers, has taken a long
lease on a luxury apartment here,
all furnishings and fittings have
been bought and imported from
various European cities. According to Jesse Levy, her business
manager, Miss Rogers will divide
her time between here and Rome,
Opea house and parties is the
theme in this household and Miss
Rogers now enjoys the title, "The
hostess with the mostest."

Do Something 'Bout It!

So N. Y. Police Commissioner Michael Murphy agrees with the Rt. Rev. Joseph A. McCaffrey, pastor of the Holy Cross Church on W. 42d St. in deploring "the steady deterioration" of 42d St., from Broadway to 8th Ave., calling it "the greatest retail market for pornographic literature in America" and blaming the "lethargy, indifference and apathy of many busi-nessmen and residents."

This is an old chorus. The words are as familiar as "Margie."

Msgr. McCaffrey, intimately attuned to the environment, has been militant in the past, as now, on the occasion of a dinner of the West Side Assn. of Commerce, in fingerpointing that "the (42d) street (that) is constantly crawling with the worst segment of New York life." (This quote by Deputy Police Commissioner Walter Arm).

including Variety-knows and has written about it in bold language, spotlighting the sex deviates, juvenile de-linquents, prostitution, raucous record shops, garish literature and "seamy clientele,"—but it's still the same old buck-passing.

Mayor Wagner is trying to do something with the femme cops to apprehend mashers and rapists. As the saying goes, "Don't just stand there—do something!"

Of course the issue is not to be snap-judged. Civil liberties, though used as a shield on occasion, are still not to be abused by the police or reformers. The saq plight of 42d Strret, once a prime lane for topflight legits, and notably the Ziegfeld banner, hints greedy landlords and other commercial beneficiaries. This condition did not just spring up of itself. The underworld of mixed-up characters (not criminals in the ordinary sense) congregate where they find tolerance.

Nor can it be supposed that "dispersing" the undesirables cures them. That is an illusion of the "respectable." The main case for "dispersing" is not that the oddlots won't cluster somewhere else but rather that it is the job of police enforcement to keep birds of evil from over-flocking. They have been too bold after dark in this area (and up 8th Avenue) for some years.

There are facts here which have not been probed. The surface behavior is bad enough but the underlying commercial realities need exposure. Only the authorities can do that.

Father Well Known

William O. Douglas Jr. has a role in Columbia's "In-terns," Has also worked in night clubs. Dad's the Justice of the U.S. Supreme Court.

Nick Schenck Chief Heir:

(Continued on page 21)

J. C. Stein Grant For Eye Research

The research facilities of the Wilmer Opthalmological Institute Nick Schenck Chief Her;

Louella Parsons Bequest;

\$50 Weekly to Kinfolk

Hollywood, Nov. 21.

Joseph M. Schenck, whose fortune with his brother, Nicolas

M. Schenck whose fortune with his brother, Nicolas an estate valued at \$3,456,000, according to his will filed for probate in Santa Monica Superior Court. A hearing on the petition for probate of will will be held Nov. 24. Showman died Oct. 22.

In a 23-page will dated Jan. 22.

In a 23-page will dated Jan. 22.

In bequeathed the income from bulk of the estate to his brother, Nicholas M., whom he was responsible in focus-for probate with Greg Bautzer, attorney, as coexecutors and courts of the petition of the search of the petition of the pe of the Johns Hopkins University.

(Continued on page 50)

VARIETY

ient JUdson 2-3799 Syd Silverman, Presi 154 West 46th St., New York 36, N. Y.

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BAILY VARIETY In Hollywood by Rully Variety Life.) 215 a year, 250 Fereign.

'THEY CALL ME THE SMUT LADY'

Drive-In's Golf Course Replica Scenes From Past Action Features OUEENS HIDEAWAY

Houston, Nov. 21.

"Movieland Golf" a Disneyland type golf course, is being constructed in Spring Branch. The four acre project, which will have 54 holes, with each one designed after the set of a famous film, is being built by the Post Oak Drive-In Theatre in front of the ozoner. On of its most elaborate holes will be a 2,000 square foot replica of the Alamo and its fortifications. Other holes will include replicas of the bridge from the "The Bridge on the River Kwai" and a hill patterned after the one in "Pork Chop Hill."

The course is expected.

The course is expected to be open next spring.

Best Metro Fiscal Report in Years

Metro this week came up with the best financial statement the company has had in 15 years. Pres-ident Joseph R. Vogel disclosed net Income of \$12.676,516, or \$5.02 per common share, for the fiscal year ended Aug. 31, 1961. This is more than a 30° increase over 1960's \$9,594,908, or \$3.83 per

Share.
Total income climbed to \$140,-539,527, from last year's \$130,444,-607. Major portion of the new year's gross, in the amount of \$105,985,767, came from film rentals, foreign theatre receipts and other film revenue.

Inventories as of the end of the

and other film revenue.

Inventories as of the end of the new year totalled \$85,504,042, up from \$58,300,231 the year previous.

Balance sheet shows \$41,489,076 tied up in completed and unreleased productions as of last Aug. 31. This is double the amount of 1980.

31. This is double the amount of 1960.

Total current assets were listed at \$132,161,593. against total current liabilities of \$41,218,239.

Television Income

Net income from television, derived chiefly from sale of feature films, amounted for the year ending Aug. 31 to \$9,743,000, or about 35% of the company's overall net, before taxes, of \$27,222,000. Take, from M-G tv operations has shown a steady climb upwards, with the 1960 net at \$8,759,000 and the 1959 net at \$8,051,000.

During the past year, M-G began (Continued on page 18)

(Continued on page 18)

FRED STEIN FAMILY BUYS OUT DECKER

Los Angeles, Nov. 21.
Fred Stein, head of Fred Stein Enterprises and Statewide Theatre Circuit, has acquired Sam Decker's stock and interests held by Sam Decker in 21 of the 29 theatres in the combined operation.
Deal gives Stein and his family complete control of the largest Indie circuit in Southern California, operating in Los Angeles, San Bernadino and San Diego areas.
Previous to coming to California, Stein was booker and buyer for National Theatres when it had its headquarters in New York.

Ex-VARIETY Correspondent

Col, Barney Oldfield

stirs a reminiscence of a house d ctive in his native Lincoln (Neb.) in a bright piece titled

Back Street' Remake

another Feature in the upcoming 56th Anniversary Number

of VARIETY

Plus other statistical and data-filled charts and articles.

'Kings' And Jews London, Nov. 21.

After expressing the hope that "King of Kings" would be the flop of flops, the Daily Express sent feature writer John Cruesemann to interview scriptwriter, Philip "King's" Yordan. Yordan was described as a writer of the "most maligned film of the decade," though it was admitted he remained unperturbed and had not even read the reviews.

In the course of a column interview, Yordan is quoted as saying: "People come to the film expecting to walk out hating the Jews Well, they have been disappointed, I am not interested in making a hate picture."

Story Board, But Photos, Not Pen, **Speeds Musical**

By KAY CAMPBELL

Morton Da Costa's bang-beat, bellringin', big haul film production,
"The Music Man," crossed the finish line three weeks in advance of
schedule thanks primarily to innovations in technique. Contrasts
with fact that musicals are inclined to lag and only rarely are
brought in well under the budget.
The greatest time-saver, according to Da Costa, was the story
board made up of stills shot with
a fast camera during rehearsals.
"It's when you get into actual production that costs run up," he
noted, "and by means of a photographic file of the motions of every
player we knew exactly how to prographic file of the motions of every player we knew exactly how to proceed when the cameras were rolling. The customary story board is made with sketches, which are slow to make and not as accurate as a camera. As we progressed, we'd cross off a still and know we had everything."

ross on a stin and know we had reverything."

Da Costa used the "iris" shot in his first film. "Auntie Mame," which served as a stage curtain, leaving the face of the principal spotlighted as other lights fade, blacking out surroundings. "I've gone a couple of steps further in 'Music Man," he said, "and have found new uses for this type of fade-out which adds to the dramatic feeling of the sequence and provides a smooth, fast approach to the next scene."

"Knowing the show so well made it much easier to organize se-

"Knowing the show so well made it much easier to organize sequences." he added. "And on stage I direct pictorially, which was helpful in making the transition. But in films you have an obligation to open it up—with added sets, extras, and production numbers. On stage, for example, the library was done on one level. Here, we worked on two levels which af-(Continued on page 18)

RACKMIL, ABOAF IN **EUROPEAN SWING**

Universal Pictures prexy Milton
R. Rackmil and veep-foreign general manager America Aboaf take
off for Europe after Thanksgiving
to begin their annual series of
sales conferences to inaugurate
overseas plans for the upcoming
Golden Anniversary celebration.
Key U reps in Europe will gather at three meetings. The first will
be in Paris Saturday (25', to be
followed by similar meets in
Frankfurt Nov. 28 and Rome Nov.
30. Also present at the sessions
will be assistant foreign mañager
Ben M. Cohn, who is currently in
Europe.

By VINCENT CANBY

Rep. Kathryn E. Granahan (D-Pa.), chairman of the House Postal Operations subcommittee, who has Operations subcommittee, who has been threatening to turn her attention to "the insidious effects of foreign film imports on impressionable American minds," breezed in and out of New York last week with hardly more than a passing glance at the film "problem." Mrs. Granahan, and three subcommittee members, pulled out Sunday (19) morning after a fast three-day survey of the N.Y. scene, climaxed by a hearing Saturday (18) in Jamaica (Queens) devoted almost exclusively to the use of the mails for the distribution of obscene literature and other printed material.

literature and other printed material.

The hearing Saturday, however, did have its; pertinent moments, as when Mrs. Granahan reported that in the course of a visit to the office of the U.S. Collector of Customs in N.Y. she had been shown a couple of feature films which are trying to gain entry into the U.S. About one, a Swedish ttem which she declined to name, she said: "Nothing, nothing in this wide wide world could be as filthy." In comparison, she said, another pic she had seen, about lesbians ("Women kissing and fondling each other") was almost tame. But for films like this, "you hardly need a censor board" because they are obviously obscene, she thought.

Laws Now Adequate

And that, perhaps, was the

Laws Now Adequate
And that, perhaps, was the theme of the hearing. Of greatest concern to the seven witnesses who testified was not outright pornography, but material which is in the "grey area," somewhere beyond the boundaries of good taste but still this side of what the Supreme Court has defined as obscene. Three of the witnesses—U.S. District Attorney Joseph E. Hoey, Queens District Attorney Frank O'Connor and Postal Inspector J. E. Hessert—seemed to agree that present legislation is adequate to handle hardcore pornography if the laws are carefully enforced. Each of these "professionals" was at pains to point out the word "obscene" was subject to extremely specific legal definition.

Three other witnesses—all reps

"obscene" was subject to extremely specific legal definition.

Three other witnesses—all reps of the "Citizen for Decent Literature"—were not so careful. A highpoint of this particular testimony was that of a physician, Dr. Willian Riley, prexy of the N.Y.C. Citizens for Decent Literature, who stated flatly that there was a cause-and-effect relationship between pornography and crime. (This has been repeatedly denied over the years.) After calling for a strong (Continued on page 16)

(Continued on page 16)

KATE GRANAHAN'S French Author's New York Prowl For **Small Time Hoodlum Materials**

With Joseph E. Levine for saking the spear-and-sandal

epics, query arises what happens to Mae West's whilom, Steve Reeves, on whose serv-ices Levine had an option, reportedly casual.

reportedly casual.

Answer, probably, is a shrug,
Italo beefcake cinema continues fairly upbeat, and
Reeves hasn't been solely dependent on Levine for his rise
therein. Seems there would
be more of a problem beating out the Muscle Beach competition that stampeded to
Rome when Reeves hit.

It has been said that Pouce.

It has been said that Reeves got up to \$100,000 per film.

Quick Scenes, **Cuts to Startle** In 'Point Blank'

Hollywood, Nov. 21.

"Point Blank." first of twofeature deal with an option for a
third for Stanley Kramer Productions, will comprise quick cuts
and cinematic transitions, the
everall style to be entirely new,
a fusion of stage technique and
highly intricate cinematic art,
according to director Hubert Cornfield field.

Shortest scene will be one second, longest "Tic, Tac, Toe," 15 minutes. "Actual graphic symbols will clearly obtain whenever we go out or into a scene." he said. "It is not for the mechanics but rather visual art and I am supplying the graphic contribution."

Engaged for photographing the \$1,000,000 pic is Ernest Heller. He lensed "Gone With the Wind," "Rebel Without A Cause," "Mil-dred Pierce" among others.

dred Pierce" among others.

Having written the script from
Robert Lindner's novel "50 Minute
Hour," Cornfield contends "I think
patrons will be startled by the
picture because of the fast transitional scenes."

With the one exception, all scenes will be short, have a beginning, middle and end, writer-director stated. "I want the eye of the spectator glued on the screen. It's expensive shooting with relatively short amounts of film, mostly five second cuts. The cam-(Continued on page 18)

sharp-eyed, wiry little Frenchman has been skulking around the streets of Manhattan, Brooklyn and adjacent areas researching the town's lowlife and lack of respectability. It isn't out of simple perversity, however. Auguste Le Breton, author of "Rififi Chez Des Hommes," "Razzia," and nine other French novels iseven of which have been made into films, is just getting the background for another book. "Rififi in New York," which quite likely will be made into a picture.

Although he has a formidable

quite likely will be made into a picture.

Although he has a formidable reputation as the writer of fast-selling books in France and on the continent. Le Breton hasn't yet been published in the States. How did anybody miss making at least a pocketbook tieup on "Rififi" or "Razzia"? Le Breton just shruzs. Those are problems for his publishers in Paris and their U.S. agents to work out, though he expects the upcoming New York-based work to be published here. Because his milieu is, that of the smalltime, petty criminal. Le Breton hasn't concerned himself with digging into the grander aspects of New York's syndicate world. His story, he says, will be that of a secondrate hood who tries to go against the mob, and presumably gets squashed.

Though his favorite American dim are waterns to a Breton does

gets squashed.

Though his favorite American films are westerns, Le Breton does make sure he sees a fare share of our crime pix, suggesting that U.S. censorship is a lot less strict on this sort of film than in France. As an example, he says that in no French film could you ever show a policeman accepting a bribe, or acting in concert with the underworld in any fashion, although this has been permitted in U.S. pix (by the Production Code).

He says that his autobiography.

He says that his autobiography, "Les Haut Murs" (High Walls), had attracted the attention of several directors but was never made be-

(Continued on page 18)

Four in England On D. E. Rose Slate

Hollywood, Nov. 21.
David E. Rose is projecting four feature films to be made next year in England, he disclosed prior to his return to London.

his return to London.

Initialer is expected to be "II Duce," by Christopher Hibbert, which Little Brown will publish after the first of the year, and second, "The Mating Call," for which he's trying to line up Maurice Chevalier and Charles Boyer. Oscar Brodney currently is scripting latter, which may get a title switch.

Pair of comedies also are on Rose' slate, "Our Bandit," for which he's seeking Peter Sellers, if available, and "Live a Little," presently owned by Edward Small

presently owned by Edward Small.
Deal has already been worked out
with Small, according to Rose, for
him to acquire property if he can
cast with the right people.

San Francisco, Nov. 21.

These are the winners at the fifth annual San Francisco Film Festival as bestowed by the following jury: Josef von Sternberg and Arthur L. Mayer, U.S.; John Halas, Britain; Tapan Sinha, India; Kira Paramanova, Russia:

Prizes at San Francisco Festival

Best Picture: "Animas Trujano" (Mexico).

Best Director: Grigori Tchukhray, for Russian "The Clear Sky," (same director won same award here last season for "Ballad of a Soldier").

Best Actor: Manos Katrakis in "Antigone" (Greece.)

Best Actress: Hideko Takamine in "Happiness of Us Alone" (Uapan).

Best Documentary Feature: John Hubbar's "Of Store and Mor" (US).

(Italy).

Best Documentary Feature: John Hubley's "Of Stars and Men" (U.S.).

Best Photography: Gabriel Figuerora, "Animas Trujano" (Mexico).

Best Screenplay: For "Ghosts in Rome" (Italy) the five screenredited writers, to wit, Antonio Pletrangell, Ennio Flajano Serg'o

Amidel; Ettore Scola, Ruggero Maccari.

Awards were made at a gala ball attended by about 800 persons in
the Garden Court of the Sheraton-Palace Hotel following final night's
picture.

Winners in the short subjects category, which qualitatively was sev-

Winners in the short subjects category, which qualitatively was several cuts above the features, were:

Animated: "Ersatz." Yugoslavia;
Creative-Experimental: "The House.' Netherlands;
Documentary: "Music-Makers," Poland;
Fiction: "The Witch," Russia.
A second place in the "documentary shorts" category went to the U.S.-made "Sunday" and two special awards were made, one to Britain's "Let My People Go" for "a humanitarian document" and the other to Raoul Tack for his astonishing camera work on Belgium's "Kitsiumbanyt."

Frank Scully (Yclept Sir Francis)

recalls that distinguished Columbia Univ. groups who contribute so much to Show Biz and publishing in

Birds Of A Feather * * *

another interesting Feature
in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

FW 13-2-1-

'Tax TV To Support Arts' a Proposal; Henry King Re Runaway' Films U.S. Media: Germany's Way Dreamy

By ROBERT J. LANDRY

Another chance to air their views on the state of the performing arts in America was provided the New York illuminati last week when an Education subcommittee of the House of Representives came to Manhattan for three days (Nov. 15-17) under the chairmanship of New Jersey Democrat Frank Thompson Jr. flanked by Rep. Charles S. Joelson (D.N.J.) and Rep Robert N. Giaimo (D.Conn., Later herrings will be conducted in San Francisco and Washington.

The "interest" of President John F. Kennedy in the arts was record-ed at the opening via a letter from Secretary of Labor Arthur Gold-berg, who is currently the man de-ciding the new pay scale for the musicians at the Metropolitan

Opera.

One proposal sure to stir the hackles of contemporaries was advanced by legit producer Herman Shumlin, as a spoksman for the League of N.Y. Theatres, to wit that radio and video networks ought to be taxed to pay for opportunities for professional statements. Shumlin, as a spoke.

League of N.Y. Theatres, that radio and video networks ought to be taxed to pay for opportunities for performers eisewhere! He conjured a living theatre in every city over 100,000, in the manner of Germany. Thesis of Shumlin is that the air media gets a free ride on the public-owned channels and ought to pay for having "diminished" live amusements. He thought 5° on their billings would be dandy.

Cergressman John V. Lindsey "N.Y.) stepped into the hearings overwhelmingly seek—and receive for authors who a work overwhelmingly seek—and receive their experience and recognition in Europe.

ment.

We described as "Legislative gaucherie" the voting down in the final days of the last Congressional sitting "a very modest but meaningful proposal to create a Federal Arts Concil." Kenin said if he sounded bitter it was because he

America has been subsizing shipping since 1850, farming since 1862, avaition to the tune of \$200-million annually, and so on. But any sub-sidy for performances, as is commonplace in Europe, is sneered at by primitives in Congress who think only a businessman is intitled to a taxpayer handout

significantly Kenin echoed the views of the Hollywood film crafts who are deploring "runaway" production and blaming this—in part—on the fact that European governments aid their film industry and Washington only pans Hollywood.

Sigmund Spaeth took a hostile position toward the musicians in the Met Opera. They do not draw any customers and do not have the conomic claims that prima donnas

A member of the investigating subcommittee. Giaimo of Connecticut, expressed his personal views as to the plight of musicians. Relief ought to come from the jukeboxes who exploit music and pay nothing back in royalities or levy. He spoke of jukes as "a billion dollar industry which pays nothing to the ariists on which pays nothing to the ariists on which its prosperity depends."

Dore Schary told the investigations that Broadway producers, like talent generally, could not unite because they were incurably individualistic. He would like to sea a Secretary of Arts in the Presidential cabinet.

Actors Equity filed a statement, is exec secretary Angus Duncan, asserting that but 7,000 of its 13,000 members found only a single stage job annually. Cited were the static total of seats in legit houses, the 300° rise in tirket costs.

Joseph Papp. of Central Park Shakespeare renown, was another to advocate subsidy of the performing arts by the Government. Nat Hentoff, the jazz critic, alluded to grants-in-aid as needed for and lacking in the area of juzz, an au-

thentic creative form of Americana.

Sol Hurck said he personally could book the Met Opera House for six months a year after it vacated—the "if" being whether it is left standing.

Federal Projects

There was repeated emphasis from those "testifying" on the question of the American failure to help the arts. Leopold Stokowski pointed to the Soviet Union's realistic appreciation of what subsidized dance companies do for its overseas image. He alluded to the boom in records, juke boxes and so on and regretted that more support could not be funnelled to grand opera whose performances in America are notoriously under-rehearsed. Baritone Georgs London of the Met touted the development of talent during the early FDR period when the Federal Arts Program was in force. This was one of the first of the Roosevelt babies to be scalped by the aforesaid culture-haters in Congress.—Ed)

There is no lack of enterprise in the promotion of symphonies in America. The basic question remains the economics. Helen M. Thompson of the American Symphony Orchestras of all sizes and degrees of prestige. Their combined income is \$16,000,000 but they require \$30,000,000 to operate.

she dandy.

Cergressman John V. Lindsey is the mumerous opera work. Stepped into the hearings are fit alluded to the mockery of R.-N.) stepped into the hearings are fit alluded to the mockery of alluded to the mockery of studying to be an opera singer in to advocate, as he has in past, a better tax shake for authors who work for years to compose a work and then lose 92% in tax if it hits big in its first year of production roublication.

Musicians, through their Americans Federation president, Herman Kenin, spoke early and forcefully against the bleak conditions facing his membership and the lack of any recognizable concern with the problem by the Federal government.

which now befalls anyone having one "big year"—was discussed by the Faire of AGMA. Such a tax has long been proposed and repeatedly sidetracked in Congress.

Nearly all the ritinesses remained polite in language but there emerged a strong impression that the arts recognize most members of Congress as their commiss, not their friends. Certain of the Dirie senators are often reported icc-cold to any plea for sympathy, they regarding the arts as successions. Dirierate practices.

The methonization of estatation.

campaigns against Diriccrat practices.

The mechanization of entertainment came in for attention, Abraham Marcus, chairman of the Orchestra 'pit musicians' at the Met speculated that widespread introduction of hi-fit gear in homes "probably" contributed to the demise of a number of fine orchestras—none named. The President of the Met, Tony Bliss, made the ironic disclosure that every time the curtain rose at the Met it meant a loss of at least \$3,500 even with 95% ticket sellout.

'Shirt Off Back' Puts

Showman-Turned-Padre

Rev. Malcolm Boyd

has some sage reflections on

Success And Failure

another Editorial Feature in the upcoming

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Mann Sees Hazard In 'Too-American' Type Product

After several years of living and working abroad, veteran American Anthony Mann is con-that "Hollywood really know what the world director

Many Yank producers have a tendency to minimize the global potential, he observed in New York last week. "Films with an abunlast week. "Films with an abundance of dialog are like the legit theatre and need translation for foreign cinema." said Mann. "Ester, Williams was a smash. Here was a beautiful girl and she swam. The people around the world could understand this. It needed no interpretation."

The action, sweep, etc., are contained in Mann's newest, "El Cid," the director insists He recently completed it in Spain for producer completed it in Spain for producer Samuel Bronston at a reputed cost of \$6,000,000. Allied Artists has, it for the American market, Rank in England, and others are participating on a territorial basis throughout the world in a multiple-faceted distribution and financing deal which is better than the Bronston "King of Kings," tieup with Metro, according to Mann. He declined to elaborate on the comment. "Cid" is set for its world premiere in London, Dec. 6, followed by openings the next day in Brussels, Dec. 10 in Paris, Dec. 14 in N. Y. and Dec. 18 in Los Angeles.

U. S. to Europe

U. S. to E.
Morey Amst Jam
Rick Besovan
John Crawford
Jerry Devine
Edward Emanuel
Barry Gray
Jac Holzman
Leonard Key
Harold Pinter
David E. Rose
Dimitri Tiomkin
Dale Wasserman
Furcone to

Europe to U. S.

Europe to U. a
Georges Auric
Shelly Berman
Robert W. Bloch
Samuel Bronston
Heidl Bruehl
Max Chopnik
Edward J. Danziger
Edith Mason
L. Douglas Netter Jr.
Nicholas Ray
Trini Reyes
Ma Rothman
Morton Spring
Jean-Loup Tournier

Beverly Hills.

The labor and Washington drive to investigate "runaway production" is based on a false premise. More important American motion pictures go overseas for realistic, colorful backgrounds than for slide-rule cost savings.

I speak from long experience as a director intimately involved in production plans as well as final boxoffice success.

production plans as well as final boxoffice success.

Today's world audience, both American and foreign, is too sophisticated to accept cheap substitutes for authentic backgrounds which they've seen personally or on film. How can a multi-million-dollar "blockbuster" earn a profit if word-of-mouth reaction expresses disappointment in the picture's total effect? Lavish wide-screen background must convey luxury and keep the illusion of reality. The colorful feature picture today cannot cheat its audience with a few background "process" sequences like the small television screen. The only way motion pictures can win today's sophisticated audience from "free viewing" is by giving a greater, richer, larger entertainment experience that is worth paying for. This can't be done with mirrors.

Trying to duplicate the glories of Paris, or Rome or Tahiti on a studio back-lot is going back to the transparent fakes of the silents or early talkies.

I'm not arguing the cost prob-

productions where cheap foreign crews and extras keep a "B" pie ture inside a tightened budget. I'd leave that problem to the low budget producers who claim they can't compete here with subsidized foreign producers.

foreign producers.

But with a major production overseas filming will not show appreciable savings—often the contrary. Lessor costs for foreign extras and minor technicians are offset by travel costs and foreign maintenance for cast and key production personnel. There are big hidden costs due to inferior competence of foreign technicians. I didn't take 20th Century-Fox's high-budget "Tender is the Night' to France, Switzerland, and Monaco to save money.

aco to save money.

I must point out that not all pictures made overseas are so-called "runaway productions." The entire cast and crew which was involved in the production of "Tender is the Night" was taken from our studios.

How could a picture like "Fanny" be filmed anywhere but in its original locale?

The economists can have the

The economists can have the task of showing whether stay at home production can compete and survive long enough to benefit American labor in the long run.

I'm arguing that we must no be so nationalistic and insular that we lose our American and world audience. Henry King.

Pix Pioneers Salute Col's Abe Montague As Industry, Civic Leader

Industry, Civic Leader
The Starlight Roof of New York's Waldorf-Astoria was packed with the film business Monday night (20) as the Motion Picture Pioneers saluted Abe Montague, exec v.p. of Columbia, as showman, humanitarian and statesman.

The turnout was near record as film company presidents and other officers, circuit heads and tradesters on various levels joined in the tribute to Pioneer of the Year Montague. S. H. Fabian, president of the Pioneers, and Eric A. Johnston, head of the Motion Picture Assn., among others, tossed the verbal bouquets at Montague not alone for his record as longitime respected distribution leader but also for the humanitarian causes which he has espoused over the years. Principally cited was his helming of the Will Rogers Memorial Hospital.

The night was well paced with Paul N. Lazarus Jr., Col v.p., handling the gavel and proving himself an efficient m.c. In the interest of time the usual introduction of dais members was dropped. And the induction of new Pioneers.—57 of them this year—was car-(Continued on page 18)

L. A. to N. Y.

Francis Bethencourt Irving Brecher Macdonald Carey Macdonaid Carey
Peggy Cass
Myrna Fahey
Dave Golding
Samuel Goldwyn Jr.
Cedric Hardwicke
Ronald House Judy Johnson Nancy Kelly Bill Latham Bill Latham Richard Levenson Mort Lindsey William Link William Link
Ann-Margaret
George Montgomery
Richard A, Moore
Robert Preston
Norman Rosemont
Eddie Sherman
Samuel Schneider
Hazel Scott
Connie Stevens
Franchot Tone
Hal Wallis
Jack L. Warner
John Williams
Sheller Winters
N. Y. to L. A,
Stephen Draper

N. I. to
Stephen Draper
Mitchell Kowal
Bob Kronenberg
David A. Lipton
Carmen Mathews
Geraldine Page
George Schaefer
Lew Wasserman

Peter Glenville's **Not Sure Director Ought Produce**

If producers can become their own distributors, should director own distributors, should directors become their own, producers? Not necessarily says at least one director, Peter Gienville, in New York last week for the preem of his Par-Hal Wallis production of "Sunmer and Smoke." Glenville would not rule out the future possibility of such a switch, but at the moment he's quite happy.

Perhaps, he suggests, "I've been lucky." since he hasn't vet run into

ment he's quite happy.
Perhaps, he suggests, "I've been lucky," since he hasn't yet run into the "busybody" producer who is the bane of any director's life. His association with vet producer Walls, whose production sked can run the gamut from Jerry Lewis to William Inge, and from Elvis Presley to Tennessee Williams, was "extremely satisfactory," Glenville reported.

Wallis, according to the director, is "a thorough professional," who knows how to get things done, to get shooting schedules lined up, talent ready, etc., and is "intuitive" about knowing how much freedom to give a director. At the mement which Glenville has with Wallis is to do the screen treatment of the legit play, "Beckett." If this works out, he may well also direct the pic, but since Wallis is not the kind of producer to commit himself to a directorial assignment until he is sure he has something to direct, further arrangements will wait on the outcome of the script.

At the moment Glenville is prep-

arrangements will wait on the outcome of the script.

At the moment Glenville is prepping for the start next month of
"Term of Trial." to be produced
by British producer James Wolf,
and to costar Laurence Olivier and
Simone Signoret. Pic will be done
primarily on locations in Ireland
and France.

primarily on locations in Ireland and France.

While the director emphasizes that all his relationships with producers have been most cordial, he admits that the shape which the industry now is taking points to director's assuming more and more of the duties which used to be handled by producers in the oldline type of studio setup. In France, he notes in passing, there are really very few producers as such. Directors do most of the seting up of a production themselves, ing up of a production themselves, or through their own corporate

KOCH SLANT ON FILM TRUANTS

Have Films Any 'Friends' in D.C.?

Washington mood toward Hollywood is considered cool at the moment. Not surprising, in view of the medium's perpetual whipping-boy status. But in this context, the gauging of sentiment is from remarks attributed to two ex-senators who play hits in Otto Preminger's "Advise and Consent."

The former solons—Guy Gillette of Iowa and Henry Ashurst of Arizona—allowed (to Prem's cadre) they would certainly be reluctant to take up the cudgels for the industry were they in office, and indicate it's a matter of popular image both home and abroad. Ashurst is quoted thus, "Politics is the science of selfishness"—meaning it just isn't politic for the lawmakers to bat for Hollywood at this point. This, at least, is the inference drawn by Preminger's people.

Part of the objection is the perennial one: too many Caddilacs and swimming pools in evidence. But the further point (a la the Ed Murrow perspective of the moment) is that production isn't helping to sell America overseas as effectively (in this view as it might.

might
Again from Ashurst: "I wouldn't dare to ask any favors for
Hollywood without first painting a picture in my speech, a true
picture, of 40,000 hard working people making their living, in it."
If this bespeaks some woolly conceptions to a point, it may also
be taken as widely reflective of public opinion, granted that
Hollywood's glass-house existence makes the public relations job
an exceptional toughle.
The point, however, of lawmakers looking out first for their
own hides is one of tradition and necessity, and a barrier not
easily surmounted by lobbylsts.

America's Film Industry Too Big For H'wood Alone: Charles Schneer

Rome, Nov. 21.

Speaking of the upcoming Congressional subcommittee investigation of "punaway" productions, currently Rome-based producer Charles Schneer says the Washington looksee is "a good thing, which should help clear the atmosphere of a lot of misunderstandings."

rings."

Yank filmmaker, who's been using Italian locations south of Naples for his \$3.000,000 Columbia release, "Jason and the Golden Fleece," aded that he hoped the investigation would make Hollywood—and the unions—realize that it was not a question of lower costs, but of vital backdrops, which had forced people such as he to produce their films in foreign locales.

had forced people such as ne to produce their films in foreign locales.

European-based production, Schneer said, could to be sure count on cheaper labor, but other compensatory elements such as inexperience and lack of organization made for longer shooting schedules and larger production units resulting in approximately equalized costs. "Continental film industries," he opined, "just don't have the know-how and the departmentalized efficiency, and sometimes even the necessary equipment, which goes into Hollywood product." It would be inconceivable, he said, to shoot a picture in under 30 days time in Europe. Schneer feels that the language barrier is another major timewaster.

Nevetheless, other necessary ingredients, notably authentic backdrops, make it imperative to shoot certain pix (certain spectacles, "Biblicals," etc.) in Europe or elsewhere outside the United States, "just as you don't make westerns or musicals in Europe." Result is that "for the same cost, you get a better picture," Schneer stated—if by "better" ones of course is meant the overall quality gained by lensing with original (Continued on page 21)

(Continued on page 21)

Random House Prez

Bennett A. Cerf

who should know about these matters has an interesting and revealing piece on

Publishing Stocks Today

another Editorial Feature in the upcoming 56th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles.

Chemstrand's Dilemma

Chemstrand's Dilemma
Theatre Owners of America
is going after 'em where it
hurts—in the pocketbook—in
efforts to counter those Saturday night primetime features
on video.
Exhib body, noting one of
the NBC-TV sponsors is Chemstrand, maker of Acrilan carpeting frequently used in theatres, suggests to exhibs that
"a note from you., might
forcefully let that firm know
what we think about advertising which tells the public to
stay home on Saturday nights."

Metro Releases Oldies Via Clutch Of Statesrighters

Clem Perry, former exec with Rugoff Theatres and Ilya Lopert, and now an independent distribu-

Rugoff Theatres and Hya Lopert, and now an independent distributor, has acquired theatrical releasing rights to a bundle of Metro reissues for the New York, Philadelphia and Washington areas. He.ll handle the oldies on a states rights basis as part of a network of franchise operators set up by M-G for the theatrical re-pedding. Others aligned with M-G for the same purpose include Hairty Segal. for Boston, Buffalo, Albany and New Haven; Kermit Russell, Chicago, Des Moines, Milwaukee, Minneapolis and Omaha: Robert W. McClure. Atlanta, Jacksonville and Charlotte; Charles Lamantia, Memphis and New Orleans; Sam Schultz. Cleveland, Cincinnat, Detroit, Indianapolis and Pittsburgh; Seymour Borde, 13 western states; Jerome Solway, Canada; General Films, Distributing, Dallas and Oklahoma City, and Herman Gorlick, Kansas City and St. Louis. That M-G was about to tap the reissue market with upwards of 200 features was reported last week. Idea is to come upon the full regular market potential before channeling the films to television.

Shupert's Studio Office

Shupert's Studio Office
Hollywood, Nov. 21.
Now that he will be making periodic trips to the studio herefrom New York, George Shupert, 20th-Fox tv sales head, has been given an office on the main floor of the studio's administration building.

It is close by production head Peter G. Levathes' office, so arranged because of many conferences between two excess on Shupert's recent trips here.

"Less foreign production and in-creased Hollywood filming will come about when American pro-

"Less foreign production and increased Hollywood filming will come about when American producers apply greater cost controls," according to Howard W. Koch. Major point, the Essex executive producer stated, is time, noting whereas it is possible to save money on salaries and various production costs during shooting, schedules often double and rapidly eat up any savings made.

Koch stated Essex head Frank Sinatra has considered all angles of production here and abroad and has concluded "our future is America's stake in American-made films for world markets." He has no interest or intention of filming abroad, despite tax benefits or initial cost reduction, according to Koch, who asserted Sinatra and most top producers and stars "are convinced that creative efforts in Hollywood are hetter for their careers and monetary wellbeing."

Essex feels there should be a greater effort toward encouraging and using more American talent and creative technical know-how. "We must take a keener interest in American filming if we are to compete culturally with the rest of the world," he emphasized. "We must get out of orbit and come down to earth and make pictures intelligently and in a businessike manner to encourage success," he stated.

Koch attacked the big salary performers who think first of their own immediate profit without thinking about the boxoffice profit of the release they're in. They are hurting their careers and the entire business, he charged. "What they are beginning painfully to realize is that many of the fun-asyou-work foreign deals have resulted in boxoffice flops," Koch said.

He noted stars and producers often go abroad just for the idea of often go abroad just for the idea of a trip as much as for production cost, and said the idea of making pix in a foreign locale to attract foreign audiences is a fallacy. "There is more excitement in an American picture made in America" than in anything else the world over," Koch asserted. Essex's "X-15" opens locally tomorrow in 26 Los Angeles houses, the largest number of local openings in United Artists' history. They are now preparing "The Manchurlan Candidate" as a George Axelrod-John Frankenheimer production in association with Essex

Axelrod-John Frankenheimer pro-duction in association with Essex for a Jan, 15 start. "We could Vork directly Thursday to spend make this picture abroad and save some money, but the end boxoffice value would be less," Koch said.

FUN'S FINE IF B.O. Screen Actors Cry of 'Catastrophe' With Video Film Producers, Like Theatrical, Prone to Emigrate

Mrs. Chico Takes All

Santa Monica, Nov. 21. Santa Momica, Nov. 21.

Chico Marx left his entire estate, listed merely as "in excess of \$10,000." to his widow, Mary DI Vitha Marx, it was disclosed in his will filed for probate here.

No other bequests were made, to either his brothers or adjustic by a former new.

a daughter by a former mar-riage, Mrs. Maxine Culhane, N. Y.

Urban Renewal Film Subsidized By Philly Firms

In an unique deal, Columbia is In an unique deal, Columbia is going ahead with production of a musical short which, when first proposed, resulted in only a reluctant attitude on the part of the film company. But now there are underwriters who have guaranteed a \$40,000 return to Col.

a \$40,000 return to Col.

Film, which has a script by
Lewis Mumford, concerns urban
renewal in Philadelphia. Harry
Foster, who produces many short
travelogs for Col, will lens this
one with the underwriting coming
from a civic-minded Philly group
which consists of the Clearing
House Assn., Food Fair Stores,
After-Six Formals, H. Daroff &
Sons, Sun Clothes and the Gulf
Oil Corp. Deal was signed in
Philly Mayor Richardson Dilworth's office.
Subject matter will include the

Subject matter will include the Army-Navy football game, Mum-mers parade, Thankgiving Day pa-rade and other sports and social activities.

Levathes Skips Kenya

Hollywood, Nov 21.
Although he was expected to visit Kenya, Africa, for looksee at Samuel G. Engel's "The Lion," 20th-Fox production head Peter G. Levathes has canceled out the trip from Rome.

Let's Keep U.S. Only Major Producer Of Films Not Subsidized'—Capra

Director Frank Capra flatly opposes the growing sentiment among some Hollywood people that the American film industry needs some kind of government subsidy to compete with foreign pix. In New York last week for ballyhoo in connection with his latest United Artists pic. "A Pocketful of Miracles," Capra told a Wednesday (13) press conference that any subsidy plan would eventually give the government influence over film content. "We're the only film producing."

ment influence over film content.
"We're the only film producing
country of any size without this
kind of control," Capra declared.
"Let's keep it that way."

Noting that one of the major
problems facing business today is
getting the pictures to the audience,
Capra suggested that tollvision is
the obvious solution. He advised
exhibs to get in on the groundfloor
of tollvision before it's too late.
The director reported that his

The director reported that his for "Pocketful" cost approximately \$2. or 300,000 and came in \$200,000 under budget and a week ahead of sked. He credited this to Hollywood's fill "great techniclans," adding that anybody who would "runaway"

abroad must have a reason other than the cost factor because there is little or no savings in shooting

overseas.
Following his New York meetthe-press round, the director took
off for Philadelphia, Pittsburgh
and points west to continue his
p.a. on the picture's behalf.

PREM'S VIEWS ON FILM **INDUSTRY PROBLEMS**

INDUSTRY PRUBLEMS

Hollywood, Nov. 21.

In an informal talk before the Hollywood Press Club last week producer Otto Preminger took issue with union regulations and present distribution methods as those areas that need change to better the position of Hollywood. He said if he were running a major studio he would sell all pix from one centre, either New York or Hollywood, holding periodic exhibitor screenings at which theatremen would be invited to bid on films as in competitive auctions. It would cost less and would be (Continued on page 20)

Hollywood, Nov. 21.

John L. Dales, exec secretary of Screen Actors Guild, in addressing Screen Actors Guild, in addressing the annual membership meeting last week (13) in Hollywood urged producers and film presidents to join with the Hollywood guidds and unions in a roundtable confrontation of the "runaway" problem. He stressed that this must be "unemotional," presumably including the unions in that ideal. If the trend is not reversed, he predicted a "catastrophe" for the film colony with its longtime production ascendency gradually dissipated.

sipated.

Dales also jabbed at television broadcasters and packagers who are flirting with the idea of importing European-made films for use on the American channels. There were 1,500 in the audience which heard the Guildsman threaten all-out war against television producers who "runaway" to foreign lands to avoid Hollywood wage scales.

wood wage scales.

The battle against "runaway" of
both sorts, theatrical films and,
prospectively, tv films, will be
taken to the American Congress
and the American public.

and the American public.

But—warned Dales—the Hollywood membership must not suppose that the trend can be readily
reversed. He spoke of "foreign
tax havens" though one of the
Guild's own vicepresidents, Charlton Heston, has recently stated
that the tax advantage of shooting
overseas was pretty much of a
myth.

myth.

Saying he was speaking only for the players, Dales made a plea for mutual exchange of views. Reference was to the tendency of producers to shrug their shoulders, mumble complaints privately and take a plane to Europe rather than give the Hollywood guilds any, chance to know the specifies of their gripes.

Mitchum Fights Aussie **Income Tax Ruling**

Income lax kuling
Sydney. Nov. 14
Robert Mitchum, who starred
out here a couple of years ago in
"The Sundowners" (WB; through
his local attorney, is fighting an
appeal in the High Court of Australia by the Commissioner of
Taxation. The appeal is\against a
decision given by the Taxation Review Board in favor of the star
against a iax assessment of income
earned from his role in the pic.
Taxation Commissioner is appealing on the grounds that Mitchum's
income was derived directly or in
directly from Aussie sources.
Mitchum, it's understood, con-

directly from Aussie sources.

Mitchum, it's understood, contends he had to go to whatever territory his employers ordered, and, furthermore, he paid tax on income in the U.S. and therefore was not liable to pay an additional tax to the Australian authorities. Result of the appeal is being awaited with interest by American performers in this territory.

Vet Scripter Malcolm Stuart Boylan recalls how a

Greedy Texas Tank Town Talked Itself Out Of City Virtue

* * *
one of the many Editorial Features
in the upcoming 56th Anniversary Number

VARIETY .

Plus other statistical and data-filled charts and articles.

Valley Of The Dragons

Corny caveman spec. Okay appeal for youngsters.

Hollywood, Nov. 15 Hollywood, Nov. 15.
Colimbia Pictures release of Biron
Roberts production. Star's Gesare Danois,
stan McGror, Joan "aley; introduces
Damelle De Meth. Directed by Edward
Fernds. Screenplay, Bernds. from story
by Donald Zimbalist based on Jules
Perne's "Gareer of a Comet": camera.
Birdon Baker: editor, Edwin Bryant;
rouser, Rob. Roberts assistent director,
Georgia Riem, Berlewed at
Mon. 15, n. Running time, 27 MiNS.

Cest re Danova Seen McClory Joan Staley Hector Servadac Seen McClory
Joan State
Joan State
Gergg March
Gil Perkins
I Stanford Jolley
Michael Lene
Roser Til
Mark Dempsey
Jerry Sunshue
Dolly Gray and Doctor

With a splice here and a process shot there, the makers of "Valley of the Dragons" have assembled, for modest programming purposes, a corny caveman spectacle that is shopworn even by 20-year-old cinema standards Unless the memcinema standards Unless the memory betrays, source of much of the footage appears to be "One Million B.C.," the 1940 Hal Roach production. Even the story here related is astonishingly similar to that fossiliferous fricassee of two decades ago, although its origin is traced to a varm by Jules Verna decades ago. although its origin is traced to a yarn by Jules Verne. Upshot of this iguanachronism is a film that would divert only the very young, and it is that segment of the audience toward which the Byron Roberts p.oduction-Columbia release should be aimed and programmed.

According to Edward Bernde'

programmed.

According to Edward Bernds' screenplay, which stems from Verne's "Career of a Comet" by way of a story by Donald Zimbalist, two men are swept into space on a fragment of earth torn from its moorings by a straving 1881 comet. a fragment of earth torn from its moorings by a straying 1881 comet. For some incredible, ill-explained reason, they emerge in a land inhabited by pre-historic parapherhalia such as mastodons, neanderihals and plateosaurs. Fortunately, though, they encounter two maidens more indigenous to Schwabs than the Stone Age and willing to play Jane to their Tarzan, proceed to correct a Haffield-McCoy situation between two tribes of anemen to correct a Hatfield-McCoy situa-tion between two tripes of apemen, and settle down, with Flintstone-like togetherness to enjoy the ad-vantages of living paleontology. Their sole contributions to colithic culture: gunpowder and the smooch. smooch. Cesare Danova and Sean Mc

Cesare Danova and Sean Mc-Clory manage to act this out with straight faces, albeit sometimes too straight under the circumstances. Joan Staley and Danielle De Metz are the Mesozoic glamour girls. Bernds' direction is mechanically capable, considering the patch-work aspect of his chore. Among the patch work aspect of the chore of the selection of the patchwork aspect of his chore. Among the adequate assists are those of cameraman Brydon Baker, art director Don Ament, editor Edwin Bryant, soundman Lambert Day, special effects man Dick Albain and composer Ruby Raksin.

The Day The Earth (aught Fire

Topical, absorbing yarn hinged on nuclear science and set against a newspaper back-ground; worthwhile b.o. bet.

London, Nov. 14.

C release of a British Lion-Pax ntation of a Val Guest Production. I call the control of the

Stamme	Janet Munfo
Bill Maguire	
Peter Stenning	
Night Editor	. Michael Goodliff.
lews Editor	. Bernard Braden
Harry	Reginald Beckwith
Max	Gene Anderson
Edstor	Aithur Christiansen
8 : John Kelly	Austin Trevor
Angela	
2d Sub Editor	Peter Butterworth
Foreign Editor	Charles Morgan
Sanderson	Edward Underdown
1st Sub Eaitor	John Barron
Holrovd	Geoffrey ('h' ter
Muchael	lan Ellis
Nanny	
Rernie	Robin Hawdon

Val Guest's latest production is ton of the Day of the Dead, with as opical as today's newspaper the hundreds of flower-bedecked headlines and, for that alone, it canoes crowding the lagoons, illucan be tagged an intriguing, worth—minated with torches, and Taden while booking. But it also has a with offerings and food for the fascinating yarn, some very sound thesping and, for once, an authentic Fleet Street (newspaper) back.

The naturalness of the amateur ground. The screenlay by Guest seriors, the admirable montage and the production of the screenlay by Guest seriors. the sping and, for once, an authen-tic Fleet Street inewspaper) back-ground. The screenplay by Guest actors, the admirable montage and Wolf Mankowitz has some work, and the agile direction as loose ends and a fairly contrived well as the gifted camera work of

ending but, nevertheless, this will hold the customers, despite a few

By mischance, an American nuducted on the same day as a Russian one at the North Pole. It first sian one at the North Pole. It first causes a sinister upheaval in the world's weather and then it is dis-covered that the globe has been jolted out of orbit and is racing towards the sun and annihilation. It's figured that four giant bombs It's figured that four giant bombs exploded simultaneously might save the grave situation and the world's powers unite, for once to help a possibly doomed civilization. On the day the bomb is detonated the world goes underground to await the verdict and it is a wéakness of the film that the audience is left in the air virtually uncertain whether as it he edifference. guessing whether or not the crisis

Drama of this situation is played out as a newspaper scoop. Picture was shot largely in the building of out as a newspaper scoop. Picture was shot largely in the building of the Daily Express, one of Britain's top sheets. Moreover, Arthur Christiansen, ex-editor of the Express, and acknowledged to be one of U.K.'s greatest editors, acted as technical advisor as well as playing the editor. It certainly is rare for a film to have such an authenic newspaper background which gives it added urgency and zest. There is also a sub-plot of a disillusioned reporter and his romance with a girl in the Meteorological Office who, unwittingly, spills the technical beans.

Guest's direction is brisk and makes good use of newsreel sequences and special effects, designed by Les Bowie. Not all the interpolated sequences blend completely harmoniously but their use is justified in giving the film authoritative impact. Dialog is racy and slick without being too parochial for the layman. Harry Waxman's camerawork is fine.

The acting all round is effective. Edward Judd. making his first star appearance, clicks as the hero, the reporter who brings in the vival facts that make the story take shape. He shows rugged charm in his lightly romantic scenes with Janet Munro, who is pert and

shape. He shows rugged charm in his lightly romantic scenes with Janet Munro, who is pert and pleasant in the only considerable distaff role. Outstanding performance comes from Leo McKern, who is tops as a dependable gruff and understanding science reporter. Bernard Braden, Michael Goodliffe, Edward Underdown and Peter Butterworth play Fleet Fleet Butterworth play newspapermen with Street newspapermen with the right air of authority. Gene Anderson and Reginald Beckwith provide some light relief as the owners of a club frequented by news-

Yanco (MEXICAN)

(MEXICAN)
Mexico City, Nov. 14.
Peliculas Nacionales release of Produc
Ancona: Jesus Medina and Maria Busta
mante. Written and directed by Servande
Gonzalez: camera, Alex Philips Jr. Al
Variedades Theatre, Mexico City, Run
ning time, 95 MinS.

This is theatrical release of a controversial experimental films, the joint effort of writer-director Servando Gonzalez and youthful photographer Alex Phillips Jr. tson of Alex Phillips Sr., who was a cameraman originally in Hollywood). Original story, adaptation, editing, acting, and photography were made by non-professional, non-union elements. Director Servando Gonzalez, recently admitted to the director's union is also in hot water for turning out a non-union picture. But both he and Phillips Jr. indicate with this they will go far in motion pictures.

On its first commercial run at the Veriedades, this proved a revelation because its simple story revolves about the lad Yanco, native of a tiny village called Mizquic, which forms part of the Xochimileo area on outskirts of Mexico City. Story centers around All-Saints Day iknown as Day of the Dead) and the fact that in this tiny village a way of indigenous life with a blend of Catholic religion and paganism, is still practiced. And exemplified here by sensitive camera work that borders on poetry. This is theatrical release of a

The scenes of the night celebra

Zazie

"Zazie," which opened at the Paris Theatre, N.Y. Monday (20), is "a comedic offbeater that could be of art interest if well handled," according to a review by Mosk. from Paris in Variery. Nov. 23, 1961. Louis Malle directed the pic which is getting its first unon-distributor) release in the U.S. in French with English subtitles Release is being handled. titles. Release is being handled the director

by the director.

"Zazie" is "intellectual slapstick" that has "some risable bits but is, in all, somewhat diffuse." Story concerns the adventures of the title character, a shrewd, clever and honest 12-year-old girl, in the weird, colorful world, of Paris, Style has obviously been influenced by the better Yank animated pix and the old Mack Sennett comedies.

Dynamite Jack

IPVIRAMITE Jack
(FRENCH—COLOR)
Paris, Nov. 21.
Imperia release of J. P. Bertrand moduction, Stars Fernandet, features Electures and the start of the

It was probably thought funny to put malleable-faced comic Fernan-dal in an American western-type film, simulated in France. Also that it would be a howl to have him playing two parts, a jumpy French visitor and a local gunman killer. visitor and a local gumman killer. The ideas do not quite come off. This pic is without the movement and pacing to have this parody successful. It is thus mainly a dualer item abroad with a plus on the Fernandel monicker.

Fernandel monicker.

Film apes a Yank yarn but the terrain seems too flat. The few comic moments are not enough. Fernandel uses his timing and comic terrors to advantage at times but the film is too detached and plodding to take much advantage of his abilities. Color is okay, but the supporting cast is only ordinary. Technical qualities are par. It is not enough

ing cast is only ordinary. Technical qualities are par. It is not enough just to copy a Yank oater. There has to be knowhow in direction and mounting that eludes director Jean Bastia.

Mosk.

Adieu Philippine (So Long Philippine) (FRENCH)

(FRENCH)

Paris, Nov. 14.

Rome Paris Film production and release. With Jean-Claude Aimini, Yvaline
Cery, Stefanie Saba, Vittorio Capriol.
Written and directed by Jacques Rozier.
Cameria. Rese Mathelin: editor. Marie
Tio Milks

116 MINS. Michel Jean-Claude Aimini Liliane Yveline Cery Juliette Stefant Saba Pachella Vittorio Caprioli

Film is in the "New Wave" idiom via gray lensing, erration progression and an interest only in what its characters are doing erratic in what its characters are doing, and not in what happens next. It has a tender tale of two 18-year-old girls and a boy and their comaraderie and growing love. While having a true ring, this is somewhat overlong, with mainly specialized chances abroad.

New director Lagoues Posics.

storyline. It is the little world of youth that a important. In this, it comes across in its callowness, tenderness, growing awareness and simplicity. But this type of pic can lead to a dead end where it is

not re-creation.

The girls in question meet a young tele worker and he courts both. They plot against him but one finally gives in. A neat look at vidfilm making, commercial ad pic work, group vacationing and the unfettered cruelty and gentleness of youth are the main plus factors.

factors.

factors.

The girls in this vehicle are fresh and vibrant while the youth arrogant and self-centered. Pro actor Vittorio Caprioli holds his own with the zesty beginners as a caddish ad film producer, and manages to be human rather than just a caricature. Director Rozier shows a feeling for mood, action and tellfeeling for mood, action and telling understanding of the young even if it tends to be a bit indulgent at times.

El Gato Con Botas (Puss in Boots) (MEXICAN—COLOR—SCOPE) Mexico City, Nov. 14.

Mexico City, Nov. 14:
Peliculas Nacionales release of Peliculas Rodriguez production. Stars Rafael
Munoz, Santenon, Humberto Dupevaro,
Antonio Raxel, Armando Gutierrez, Rocio
Rosales, Luis Manuel Pelayo. Directed
by Roberto Rodriguez: Screenplay by
Roberto Rodriguez irom original story
by Sergio Magana, inspired by Perrouti
fairy tale. At the Americas, Real Cinema,
Olimpia and Art the Americas, Real Cinema,
Olimpia and Mary Publish.

Director-producer Roberto Rod-Director-producer Roberto Rod-riguez, who in past years has turned out a number of excellent. films for children, has surpassed himself in this classic Mexican adaptation of the "Puss-in-Boots" tale by Frenchman Charles Per-rault. Rodriguez exploits to the full all the spectacular phases of the original work such as the

All other participants in this kiddle trade production comport themselves well, despite the fact that many of them are in early stages of their careers. Amando Gutierrez is especially good as the The natural color (Eastmancolor)

photography highlights the set-tings and careful costuming, with uncredited background music and songs adding to the overall effect.

Rodriguez has always shown a are touch in translating children's has been helped by the story li worked out by young Mexican pla wright Sergio Magana Esquival.

This pic is scheduled for a long, profitable run in Mexico and can be adapted for worldwide release with dubbed in sound. Emil.

The Golden Trumpet (TAIWAN)

(TAIWAN)
San Francisco, Nov. 14.
Shaw Taiwan Lid. production. Features
Fanny Fan, Paul Chang Chung, Li Haiangchun, Fei Li. Yang-Shih-ching. Chiang
Kwong-chao. Directed by Doc Ching.
Screenplay, Doc Ching, camera. Tung
Sao-yung; music. Chi Haiang-tang. Al
Film Festival. San Francisco. Running
time, 22 MiMS.

This is a special item which byiously will have some appeal in outhern Asia, but little else-

It concerns Hong Kong's best trumpet player—The Golen Trum-pet—and his search for money. He's a simple fellow and loses cash He's a simple fellow and loses cash as quickly as he gets it. Thus, while his wife is hospitalized waiting birth of a their baby, the horn player gets himself beaten up, seduced, becomes a party to a robbery, is suspected of kidnaping and has his trumpet lifted. He loves to gamble_indeed arrived. loves to gamble—indeed, arrived home broke to discover his wife ded a cacsarean—and that's y he goes through these melo-matic incidents.

dramatic incidents.

Film apparently is diverting to Chinese but its context is such that it doesn't mean much to occidentals—for example, hero goes to tremendous lengths to keep wife and, a son away from free medical treatment, but western audiences can't understand why there's anything wrong with free medical treatment.

araderie and growing love. While having a true ring, this is some what overlong, with mainly specialized chances abroad.

New director Jacques Rozier credits are okay on this Shaw Bros. works in real settings and does not production. It has no chance in worty shout setups, framing or U.S.

Alba Regia (HUNGARY)

San Francisco, Nov. 8. San Francisco, NOV. 6.

Hunnia Flim Studios production. Sta Tatiana Samoilova, Mikios Gabor; fetures Hedi Varadi, Inne Raday, Directe by Mihaly Szemes. Screenplay, Syor Palashiy; camera, Barnabas Hegyi; musi Sandor Szokolay. At Flim Festival, Sandor Szokolay. At Flim Festival, Sandor Szokolay. At Flim Festival, Sandor Szokolay.

Russian actress Tatiana Samollova delivered a memorable per-formance in the Soviet "Cranes Are Flying," but in this Hungarian production she delivers an easily forgettable one, looking calm, un-ruffled and uninterested through-out this World War II yarn.

out this World War II yarn.

Story involves a Hungarian surgeon in a Nazi-occupied town near the Danube. Surgeon, played well by Miklos Gabor, donsiders himself non-political and operates on wounded of any nationality Mysterious, beautiful girl (Miss Samoo) lova) arrives with Russian forces and stays behind when Nazis drive Russians out of the town whose name in days of Roman Empire was Alba Regia. Doctor and girl set up a menage a deux and the girl, who turns out to be a Soviet signal corps infiltrator, also sets up a secret radio.

signal corps infiltrator, also sets up a secret radio.

In combat-loaded finale, doctor saves girl's life by clobbering a Nazi and, as he is operating, Russians drive out Nazis. Instead of winning the girl, however, the surgeon loses her: duty calls her to new assignment in Berlin where, the audience is told she is killed. Picture is loaded with Sovietstyle propaganda the moral beits.

ricture is loaded with Soviet-style propaganda, the moral being that one cannot be a humanitarian for humanity's sake but must make a political choice and become an "activist."

Film's also loaded with cinematic cliches, being told in one long flashback. Its characters are for the most part, stock—the Nad wheasts for instance—and the full all the spectacular phases of the original work such as the threatened castle, the Princess in danger and the ferrocious ogre, Dwarf Santanon plays the role of the Pussin-Boots hero with verve, Abundant trick photography is excellently done.

An other participants in this the pussing the principal phases of the pussing the principal phases of the pussing the principal phases of the principal phases of the most part, stock—the practice and the finale's big battle scene is terribly stagey. Minaly Szemes' direction the stock—the practice and the finale's big battle scene is terribly stagey. Minaly Szemes' direction the pussing the principal phases in the principal phases in the principal phases in the principal phases in the principal phases. The principal phase is provided the principal phases in the principal phases in the principal phases. The principal phase is provided to principal phases in the principal phases of the principal phases in the pr

Over The Odds (BRITISH)

London, Nov. 14

London. Nov. 14.

Rank release of a Jermyn Productions (Alec C. Snowden) film. Directed by Michael F. Snowden) film. Directed by Michael F. Snowden film. Directed by Michael F. Snowden film. Directed by Snowden film. Directed by Snowden film. Directed film. Dir

Marilyn Fruit Vendor Fishmonger

"Over the Odds" is an unpretentious, slapstick comedy which
aims to be nothing more than a
nice stooge to a top film. And
within its modest limits, this fills,
that bill. It shows signs of the
script having been trimmed down
remorselessly so that many scener
and characters have not been developed to full yock-potential, but
it contains a plentiful quota of
unsophisticated laughs.

Yarn concerns a middle-seed

Yarn concerns a middle-aged bookmaker whose wife has walked out on him. He decides to marry again and there comes a clash between his bride and his dragon of an ex-mother-in-law. All comes out right after a series of vaudeville gags.

The cast rightly hams up the proceedings without much subtlety. Glenn Melyyn, as the bookmaker, Marjorie Rhodes, as the belligerent Marjore knoces, as the beingerein ma-in-law, Cyril Smith as the bookie's runner; Wilfrid Lawson, as the bucolic father; and Esma Cannon, as a tippling scrubwoman wrest full value from the cheerful if simple action.

Michael Forlong has directed with straightforward Michael Forlong has directed with straightforward aim. The camera-work is okay and the edit-ing, though occasionally jerky, keeps the film moving within the confined limits of its small frame-

AA's Pfd. Pays 13\frac{3}{4}c

Allied Artists voted a quarterly dividend of 1334c. per share on company's 5½% preferred stock.

Payment is due Dec. 15 to holders of record Dec. 1.

SYNTHETIC SNOW SKI SLOPE

Ruined Screen Forces 700 Cash Refunds, 400 Exchanges for 'Kings'

Kansas City, Nov. 21.

Slashing of the screen of the Capri Theatre last Tuesday (14) climaxed a series of acts of vandalism which have been suffered by Durwood Theatres Inc., operators of the Capri, Roxy and Empire downtown first runs here.

Damage to the screen was in

Damage to the screen used in the 70mm showing of Metro's "King of Kings" was undetected until show time, and forced the management to make about 700 refunds, About 1.100 persons were in the theatre, and the balance exchanged their tickets for later showings.

showings.

Scale on "Kings" has a \$2.50 top, and loss on that showing would be in the vicinity of \$1,500. Cost of the screen, itself a total loss, was about \$2,000 for material alone. exclusive of installation charges, according to Gene Cramm, maintenance chief.

Other acts of violence against the theatres and circuits officials over the past six months brings total damage suffered by the company to an estimated \$9,000. This would be a conservative figure, according to theatre officials. The list of various acts include:

- Finding of dynamite sticks on the lawns of residences of two cir-cuit officials.
- Slashing of at least 20 seats in the Roxy Theatre.
 Slashing of the canvass canopy in front of the Capri.
- Smashing of windows in stone fronts of the Empire Theatre building last April.
- Shooting of bolts through the Empire Theatre sign.
 Shutting off power by extracting a fuse at the Capri, causing refunds to natrons.

funds to patrons.

These acts were reported by Capt. John Flavin, head of the police department's labor detail, and by theatre officials.

and by theatre officials.

Flavin attributed the difficulties to a current labor disagreement between the circuit and stage-hands and projectionists. Circuit officials, however, said the damage as easily could be the work of pranksters and vandals, and that they did not know who could be responsible.

The labor dispute started last

responsible.

The labor dispute started last March with stagehands of the Empire, then a continuous run first run operation, now Cinerama. Issues were reported to be number of men on shift, wages and hours. Later a dispute arose with the projectionists. Negotiations are (Continued on page 21)

LIMIT CLOSED-CIRCUIT FOR PRIVATE USEAGE

FOR PRIVATE USEAGE

Capetown. Nov. 21.

South African Broadcasting frembers during the year, particularly at the time of the formation of the Republic. The Director General, Gideon Roos, and his senior administrative assistant. Frank Douglass, both resigned. Percy Baneshik handed in his resignation after 27 years' service about the same time as E. C. Pienaar, editor of the Radio Bulletin also left. Under contract, the officials are prohibited from making public statements for 12 months after their resignations.

There is no possibility of television being introduced in South Africa for a long time although closed circuit installations are permitted under special permission. A special unit was imported for the SA Medical Conference, which was held in Cape Town, for the purpose of screening an operation during a meeting but the Press was barred. Dept. of Posts and Telegraphs is determined to restrict the closed circuit to "Industry, science, and education" and permission will not be given if it is to be used for entertainment, gain, or advertising.

SWITCH C-C BOUT

Dec. 4 Double-Header Into Armory, Not Theatre

Armory, Not Theatre

Albany, Nov. 2I.

Washington Ave. Armory, rather than the Palace Theatre, will be the Albany outlet for the double-header closed-circuit of the world heavyweight champsionship between Floyd Patterson and challenger Tom McNeeley, from Toronto, Canada, and the Philadelphia 10-rounder between Sonny Liston and Albert Westphal of Germany.

Ted Bayly, who presented one fightcast in the Troy Armory, is promoting the Dec. 4 dualer here. Fabian's Palace for years was the Albany outlet for boxing closed-circuits, being an original one in Nate Halpern's TNT. Its last presentation was the return match between Patterson and Johansson.

Dec. 4 Fisticuffs' 160 Situations

The heavyweight twin-bill fight card Dec. 4, with Irv Kahn's Teleprompter handling the closed-circuit feed, will go into 160 theatre and arena sites in the U.S. and Canada, plus 150,000 home subscribers to Community Antenna Television systems. This represents the largest Community hooking the community hooking to the community to the community hooking to the community to the community hooking the community hooking

set a network carry.

Main event, from Toronto, is for
the heavyweight title between
champ Floyd Patterson and challenger Tom McNeeley. Curtain
raiser will be the Sonny ListonAlbert Westphal tiff from Philadelphia.

delphia.

Twinbill will mark the first time two bouts have been presented back-to-back nationally.

Crowds at both fights will also be able to see the other via large-screen relays. Chris Schenkel is set for the blow-by-blow of the title event, but a mikeman for the Philly bout is still to be set.

Harry B. Green Bosses NT&T 'Community Video

Los Angeles, Nov. 21.

Harry B. Green, with National Theatres since 1934, has been appointed general manager of six community antenna tv systems owned by National Theatres & Television. He'll handle many of the duties previously supervised by Samuel P. Norton, who resigned July 1.

July 1.
Properties which Green will now supervise include those in Williamsport, Pa., Alpena, Mich.; Bluefield, W. Va.; Hattiesburg, Miss.; Ferriday, La.; and Logan, W. Va.; with a total of 27,000 subscribers.
Green formerly

Boston, Nov. 21.

Newest in indoor sports, and a prospective successor to films in outmoded theatres, is a device called Ski-Dek which had its inaugural here last week in and with the New England Winter Sports Show at the First Armory, Described as a brainchild of Ray Hall, ski pro at Aspen in Colorado, the sport rents skis, shoes and poles at \$1.75 per session, \$1.25 for kids. It is controlled by and is part of the diversification program of the Schine Theatres & Hotels combine. Latter plans to establish 12 Ski-Dek spots for itself, the first to be the former Riverside Theatre in Buffalo which will open Jan. 17. Elsewhere the Schines will license, also providing the financing for reputable promoters locally.

Ski-Dek is worked on artificial

Ski-Dek is worked on artificial slopes of revolving white Acrolon (synthetic) carpet which simulates (synthetic) carpet which simulates both the optical and experiental sense of outdoor snow. The sport is envisioned as an all-year affair, with the arenas designed to operate at 65 degrees, winter or summer A minimum height of 50 feet in the converted structure is required, plus at least 20.000 square feet and at least 10 of the revolving carpets, called "Deks." A guaranteed income to the Schines of \$85 weekly per Dek is part of the package deal Each Dek costs about \$10,000 to install ready to operate.

G. David Schine, president of

to operate.

G. David Schine, president of Schine Theatres, contemplates up to 1.000 centres within three years. They will be in existing theatres, closed nabe houses, bowling alleys, which might be reconverted, and in some newly built units.

Regarding the Buffalo trial, Schine said here, "We took an existing theatre and completely gutted it to open the first Ski-Dek," "The first public glimpse of this universal sport anywhere in the world was here in Boston tonight (16)."

(Unlike summer sports shows

(Unlike summer sports shows the winter sports exhibits have not done very well around the U.S. due to an absence of action for those who pay to come in. Ski-Dek is offered as an answer to the cry for interesting stunts alongside the

(Continued on page 21)

Editor-Publisher

Edward Anthony has a reminiscence of

One Child Star Who Developed Into A Sturdy Actress

another interesting Feature in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Malicious Mischief Dogs Durwood | SCHINE SPORT IN | Kohlberg Seeks Columbia Depositions

Wants Terms With Five Competing Drive-Ins Revealed-'Navarone' Prime Ligitation

Greiver Sues Kohlberg

Chicago, Nov. 21.

S. B. Greiver, Chi film distributor, last Thursday (16) filled suit in U.S. District Court for \$5,775 in booking fees allegedly owed him by Stanford Kohlberg, owner of a string of drive-ins.

Suit covers period from May 1-Sept. 30, '61, and states that fees are owed for services to the following Kohlberg.ovned.

tees are owed for services to the following Kohlberg-owned ozoners: Starlite, Dunes, 53, Waukegan (Waukegan, Ill.), and the Bellevue (Peoria, Ill.).

Dixie Exhibs Set: Thompson's 15th

Atlanta, Nov. 21.

Election of officers for the coming year by combined conventions of Alabama Theatre Assn., Motion Picture Theatre Owners and Operators of Georgia and Tennessee Theatre Owners Assn. saw J. H. (Tommy) Thompson, of Hawkinsville, elected president of the Georgia association for the 15th consecutive term. Thompson founded and organized the association and has served as its only president. ident.

ident.

Re-elected to serve with him were O. C. Lam, Rome, executive vice president; Harold Spears, Fred G. Storey, John Stembler, Ray Edmondson, W. R. Boswell and Warren Newman, vice presidents; E. D. Martin, Columbus, treasurer; John Thompson, Galnesville, secretary; Willis Davis, Atlanta, secretary to the board of directors; and C. L. Patrick, Columbus, representative to the Theatre Owners of America.

Earle Hendren, of Erwin, was

lumbus, representative to the Theatre Owners of America.

Earle Hendren, of Erwin, was re-elected president of the Tennessee Theatre Owners; Richard Lightman, Memphis, was named first vice president; Mrs. Juanita Foree, Alcoa, second vice president; Morton Tune, Shelhyville, executive sceretary; Willis Davis, Atlanta, treasurer; and Robert Hosse, Atlanta, chairman of the board of directors.

Officers of the Alabama Theatres Assn. were elected at the TOA meeting in New Orleans last month and attended the tristate meeting here at the head of their delegation. They are Dan Davis, Florence, president; W. W. Hammond, Jr., Albertville, J. A. Jackson, Clanton, Eddie Watson, Morevallo, Roy Martin, Jr., Columbus, vice presidents; Tom Coleman, Jr., secretary-treasurer; R. M. Kennedy, Birmingham, TOA representative,

tative.
Some 400 delegates registered for the convention, which held its sessions at the Dinkler Plaza

Hotel.
Principal addresses were by
Martin Rackin, production chief
of Paramount Pictures; John Stembler, president of Georgia Theatre
Co., Allanta, and newly elected
president of Georgia Theatre Co.,
(Continued on page 21)

By MORRY ROTH

By MORRY ROTH

Chicago, Nov. 21.
Columbia Pictures Corp. prexy
A. Schneider, two other Columbia
execs and Chi distributor S. B.
Greiver have been served with
notices requesting depositions describing, all licensing agreements
between them and five Chi area
drive-ins competing with three
ozoners owned by Stanford Kohlberg. The depositions are in connection with a suit filed Oct. 25
by Kohlberg in the U.S. District
Court charging Columbia with
monopoliste practices, suppression
of competition, restraint of trade,
booking favoritism and price fixing.
Named in the suit as co-conspira-

booking favoritism and price fixing.
Named in the suit as co-conspirators, along with Columbia, are Essaness Theatres, Loew's Theatres,
Illinois Outdoor Amusement Co.,
and Balaban & Katz. Listed as
recipients of the favoritism are the
Sheridan Drive-In, 66 Drive-In,
Bel Air Drive-In, Skyhi Drive-In,
sunset Drive-In, Oasis Drive-In,
and the Double Drive-In.

Among other charges Kohl-

and the Double Drive-In.

Among other charges, Kohlberg's suit alleges that Columbia has enforced a price-fixing system under which drive-ins in the Chicago area have been required to charge designated minimum admission prices, and that Columbia refused to book pictures unless the minimum prices are observed. It also charges that Columbia favored thatres booked by Greiver by giving him A-week preference on certain films, by licensing to him on more favorable rental terms and by restricting the use of passes in Kohlberg's theatres when they were showing Columbia's pictures.

It also accuses Greiver of using

It also accuses Greiver of using the combined purchasing power of the theatres for which he buys and books to obtain more favorable film license terms than are available to Kohlberg's theatres and to induce Columbia to enforce the "restrictions, limitations and discriminations" described.

criminations" described.

Tradesters opine that the suit has been abuilding for several months, but that it was finally initiated by a dispute between Kohlberg and Columbia over the restriction of passes and alleged enforced minimum charges in regards to "Gans of Navarone."

MATING-OF-BEASTS COPY RUNS IN FLUKE

Hollywood, Nov. 21.

Hollywood, Nov. 21.

L.A. Times three-man censorship board of film ads objected last week to Paramount's copy for "Summer and Smoke." Rather than alter the wording, Par studio pubad chief Herb Steinberg cut space from 200 inches to 14. Other papers willing to print copy in cuerties. willing to print copy in question.

Ad which Times deemed unfit for publication, however, appeared in its bulldog edition on the streets early last night (Mon.) reportedly result of paper failing to notify its own composing room of "kill" on previous insertion order. Ad show Laurence Harvey and Geraldine Page in horizontal position under Tennessee Williams quote. "Why do some women turn a beautifut thing into something no better than the mating of beasts?"

\$15 Annual Service Fee In Toronto As ${\it Par Expands Telemeter To 6,000 Homes}$

immediately adjacent to the suburb of Etobicoke. In expanding the Telemeter service, 1,000 homes that the Mimico area will be added, thus bring the Telemeter programming into 6,000 homes. Work on the cable extension starts shortly and is expected to be completed early in '62.

Approximately 50% of those interviewed so far have signed contracts and put up the service fee money. The \$15 per year fee

system. The decision follows a preaks down to 29c a week. Since poll taken among the residents in the Mimico-New Toronto section immediately adjacent to the suburb of Etobicoke. In expanding the Telemeter service, 1,000 homes in the Mimico area will be added, thus bring the Telemeter programming into 6,000 homes. Work on the cable avtension starts shortly titzation but excluding program-

Ray-Bronston Pair Anew; 'Mother Cabrini' Off Hollywood, Nov. 21.

Hollywood, Nov. 21. .

Nicholas Ray, who directed "King of Kings" for Samuel Bronston. is associated with Bronston again on "55 Days At Peking," skedded to hit cameras in Spain next February. Director is here from Rome to ink two top male stars for leads, as well as complete a studio tieup for his own projected indie operations. tions.

Ray has shelved plans for his biopic of Mother Cabrini, first American to be canonized a saint by Catholic church, to start off his

New Pix Help L.A.; 'Comancheros' Fat \$24,000, 'Town' Lively 9G, 'Rothstein' 9½G; Breakfast' Big 16G, 'King' 18G

week, only one of four openers showing any strength. "Coman-clieros" is heading for a hefty \$24,000 or over in initial round, playing four theatres. "Story of Ar.iold Rothstein" shapes fair \$28,500 in two spote.

Arriold Rothstein" shapes fair '\$9,500 in two spots.
"Town Without Pity" is rated good \$9,000 or close at the Beverly. "Othello" is rated dull in first week at Four Star.
"Breakfast at Tiffany's" continues to pace the holdovers, shaping socko \$16 000 in fifth frame at the Chinese. "Susan Slade" is rated okay \$15,000 or near in second lap, four houses. "Splendor in Grass" is torrid in sixth at Hollywood Paramount.

Grass, is torrid in sixth at Holly-wood Paramount.

"Beu-Hur" looms lush \$13,000 in third in two locations. "King of Kines" shapes big in sixth at Egyptian.

wood Paramount.

"Ben-Hur" looms lush \$13.000 in third in two locations. "King of Kings" shapes big in sixth at Egyptian.

Litimates for This Week
Hillstreet, Hollywood, El Rey, Lovola Metropolitan-FWC: 2.752; 856; 861: 1.298; 90-81.501—"Comancidar esc." 20th. and "September Storm" 20th. Hefty \$24.000 or ever L5st week, Hillstreet, "Mask" shapes passable in second view, "Code of Silence" (Indie) (2d wk. \$2.400 Hollywood, El Rey, Lovola with Los Angeles, "Hustler" (20th: "20.000 Eyes" 20th) 'Hollywood, Los Angeles, "Romanoff and Juliet" U '(Loyola) '2d wk), \$19.300.

Beverly 'State) '(1,150: 90-82)—"Town Without Pity" (UA), Good \$9.000 or close, Last week, "Bridge to Sun" M-G '4th wk), \$3.000.

Beverly 'State) '(1,150: 90-82)—"Town Without Pity" (UA), Good \$9.000 or close, Last week, "Bridge to Sun" M-G '4th wk), \$3.000.

Four Star (UATC) '868; 90-\$1.501—"Purple Noon" 'Times) (2d wk), Routine \$3.800 after \$5. Continental Art (Art Theatre as \$4.200 or phenum, Hawaii 'Metropolitan-G&S) 2.213; 1,196; 90-\$1.501—"Story of Arnold Rothstein" '(AA), and "Brainwashed" (AA), Fair \$2.200.

GES) 2.213; 1.196; 90-\$1.501"Story of Arnold Rothstein" 'AA\
and "Brainwashed" 'AA\. Fair
\$9 500. Last week, "Everything's
Ducky" Col. "Five Golden Hours"
(Col. \$6.400.
Warren's Pier Warren's Pier

(Col) \$6,400.

Warren's, Pix, Wiltern, Baldwin (Metropolitan-Prin-SW-State) (1, 757; 756: 2,344; 1,800; 90-\$1,50)—

Susan Stade", WBD; and "Beyond Al! Limits Indie) (Warren's, Pix, Wiltern, "Paris Blues" (UA) (Baldwin) 2d wk'. Okay \$15,000 or near. Last week, \$24,500.

Iris (FWC) (825; 90-\$1,50)—

"Bridge" (AA) and "School for Scoundrels" (Conti (2d wk). Soft \$3,000. Last week, \$4,200.

Los Angeles (Metropolitan) (2, and "20,000 Eyes" (20th) (3d wk). 019; 90-\$1,50)—"Hustler" (20th) Fair \$3,400.

Vogue (FWC) (810; 90-\$1,50)—

"Two Women" (Embassy) (2d wk). (Continued on page 10)

'Sardonicus' Dull 6G, Buff.; 'Mask' Fair 10G

Buffalo, Nov. 21.
Firstrun biz is sagging currently with only a few bright spots. "Mr. Sardonicus" looms lean in first at Century while "The Mask" is

Paramount 'AB-PT' 3.000; 70 S1—"The Mask' WB) and "Desert Warrior" (WB). Only fair \$10,000, but biggest coin in city. Last week. "Breakfast at Tiffany's" (Par- 44th wk-5 days). \$7.500 at \$1.25 top. Teck 'I.new' (1.200; 70-\$1.25)— "Bachelor in Paradise" (M-G) (2d wk: Solid \$7000 or near. Last week, \$8.200. Cinema. Martina) (450; 70-\$1.25)

week. \$8.200. (Cinema Martina) (450; 70-\$1.25) (Cinema (Schwaber) (460; 90-\$1.20) (Pitt \$3.000. Last week, "Carry On Serreant" (Indie) (3d wk-5 days), \$1,200.

Key City Grosses

Estimated Total Gross
This Week\$2,426,500
(Based on 23 cities and 272
theatres, chiefly first runs, including N.Y.)
Last Year\$2,527,100

ast Year \$2,527.100 Based on 23 cities and 249

Kings' Good 12G, Cleve.; 'Town' 8G

\$2 200.

Heights Art (Art Theatre Guild)
(925; \$1-\$1.25) — "The Mark"
(Cont) '2d wk). Okay \$2.400 after

(925; \$1-\$1.25) — "The Mark" (Cont) '2d.wk'. Okay '\$2.400 after \$3.000 opener.

Hippodrome (Eastern Hipp) (3.700; \$1.\$1.50) — "King of Roaring 20's" (AA) (2d wk). Thin \$6,000 in five days after \$8,000 opener.

Ohio (Loew) (2,700; \$1.25-\$2.50) — "King of Kings" (M-G). Takes this stand back to roadshow policy. Grabbing gobs of controversial publicity opened strong and looks like good \$12,000. Last week, "White Christmas" (Par) (reissue), for 10 days, \$7.500.

Palace (Silk & Helpern) (2,739; \$1.\$1.50) — "Devil at 4 O'Clock" (Col) (5th wk). Lean \$6,000 for 5 days after \$7.500 last week.

State (Loew) (3,700; \$1-\$1.50) — "Pit and Pendulum" (AIP) (2d wk). Okay \$9,000. Last week, "Breakfast At Tiffany's" (Par) (m.o.), \$8.500.

Westwood Art (Art Theatre Guild) '855; \$1.25-\$1.50) — "The Mark" (Cont) (2d wk). Fairish \$1,900. Last week, \$2,300.

Balto Biz Offish But

Estimates for This week
Aurora (Rappaport) (367; 90\$1.50)—"1 Plus 1" (Indie) (3d wk).
Oke \$1,800. Last week, \$2,100.
Charles (Fruchtman) (500; 90\$1.50)—"Splendor In Grass" (WB)
'6th wk). Steady \$4,500. Last week,
\$5.000.

'Comancheros' Fair $6\frac{1}{2}$ G, Indpls.; 'Devil' 5G, 3d

Indipis., Devil Ju, Ju
Indianapolis, Nov. 21.
Biz is on slow side at first runners here this stanza, with holdovers again dominating the program. One new starter, "Comancheros," at Circle, is up against two other John Wayne films, reissues of "Jet Pilot" and "Conqueror," at Loew's. Result is that both houses will suffer. "Devil at 4 O'Clock" is best bet, good at Lyric.

Estimates for This Week

Circle (Cocrill-Dolle) (2,800; \$1-\$1.25) — "Comancheros" (20th). Fair \$6,500. Last week, "Breakfast at Tiffany's" (Par) (2d wk), \$4,000.

at Thranys" (Par) (2d wk), \$4,000.

Indiana (C-D) (1,100; \$1.25-\$2.50)

"Seven Wonders of World" (Cinerama) (23d wk). Good \$5,000.
Last week, \$5,200.

Last week, \$5,200.

- Keith's (C-D) (1,300; \$1-\$1.25)—
"Back Street" (U) '3d wk). Okay
\$4,500. Last week, \$6,000.

Loew's (Loew) (2,427; 75-\$1.25)

—"Jet Pilot" (RKO) and "Conqueror" (RKO) (reissues). Slim
\$4,000. Last week, "Seven Women
from Hell" (20th) and "Pirates of
Toxtusa" (20th).

Tortuga" (20th), \$3,500.

Lyric (C-D) (850; \$1-\$1.25)—
"Devil at 4 O'Clock" (Col) (3d wk).
Good \$5,000. Last week, \$6,000.

Hub Off: 'Susan' Smooth 16G: 'Story' Socko 29G, 3d, 'Breakfast' 13G. 6

Boston, Nov. 21. Biz slowed down this week with Biz slowed down this week with nippy weather, but Saturday night was big as usual. Only one new entry, "Susan Slade," which is slick at the Paramount. "West Slide Story" is still powerful at the Gary in its third week of busting records. "King of Kings" is sock at the Saxon in fourth round.

at the Saxon in fourth round.

"Breakfast at Tiffany's" looms large at the Capri in sixth week.

"Devil at 4 O'Clock" is hotsy at the Orpheum in Fourth. "Back Street" continues very sturdy in fifth at the Memorial. "Splendor in Grass" is holding stout at Astor in sixth week.

Estimates for This Week

Astor (B&Q) (1,170; 90-\$1.50)— "Splendor in Grass" (WB) (6th wk),

"Spiendor in Grass" (WB) (611 WK). Sturdy \$8,000. Last week, \$9,000. Beacon Hill (Sack) (678; \$1-\$1.50) "Rocco and Brothers" (Astor) (5th Wk). Good \$4,000, Last week, \$4,500.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)—"Search for Para-dise" (Cinerama) (reissue) (5th wk). Fourth week was okay \$7,500.

Capri (Sack) (900; \$1-\$1.50)—
"Breakfast at Tiffany's" (Par) (6th wk). Big \$13,000. Last week, \$15,000.

\$15,000. Exeter (Indie) (1,376; 90-\$1.49)— "Devil's Eye" (Indie) (3d wk). Sec-ond week was nice \$8,500. Fenway (Indie) (1,350; \$1.50)— "Girl With Suitcase" (Ellis) (2d wk). Good \$4,000. Last week,

%KI. G000 \$7,000. Last week, \$5,500. Gary (Sack) (1,277; \$1.50-\$3)— "West Side Story" (UA) (3d wk). Capacity \$29,000. Last week, \$30,-

Capacity \$29,000. Last week, \$30,000.

Kenmore (Indie) (700; \$1.50)—
"Truth" (Kings) (3d wk). Speedy \$9,000. Last week, \$10,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"Young Philadelphians" (20th) and "Marjorie Morningstar" (20th) and "Marjorie Morningstar (20th) and "Some Came Running" (UA) and "Some Came Running" (UA) (reissues). Fair \$7,000. Last week, "Cat on Hot Tin Roof" (UA) and "Some Came Running" (UA) (reissues). \$8,000.

Memorial (RKO) (3,000; 90-\$1.49)—"Back Street" (UT) and "Trouble in Sky" (Indie) (5th wk). Neat \$8,000. Last week, \$10,000.

Orphenm (Loew) (2,900; 90-\$1.49)—"Devil at 4 O'Clock" (Col) (4th wk). Slick \$10,000. Last week, \$15,000.

wkl. Silck \$10,000. Last ween, \$15,000.

Paramount (NET) (2,357; 70-\$1.25)—"Susan Slade" (WB) and "World By Night" (WB). Hotsy \$16,000. Last week, "The Mask" (WB) and "Fear No More" (Indle), \$2000.

"Sysono" (ATC) (1,909; 75-\$1.25)—
"Hustler" (20th) (reirum) and "Frogmen" (20th) (reissue). Oke \$8.000.
Last week, "Naked Jungle" (Par)
(reissue) and "Paris Blues" (UA)
(subrun), \$6,000.
Saxon (Sack) (1.100: \$1.50-\$3)—
"King of Kings" (M-G) (4th wk).
Great \$19.000. Last week, \$20,000.
State (Trans-Lux) (730; 75-\$1.25)—
"Nude on Moon" (Indie) and
"Adventures of Sadie" (Indie).
Nifty \$5,000. Last week, "Young
Loves" (Indie) and "Geisha Playmater" (Indie), \$3,800.

'Kings' Big 16G, Cincy; 'Comancheros' Fast \$9,000; 'Breakfast' Hot 7G, 6th

Broadway Grosses

Estimated Total Gross\$598,200

Hawaii' Hot 20G, Det.; Wayne 21G

Detroit, Nov. 21.

A couple of sturdy newcomers are increasing the action downtown this week. With some strong holdovers, this is making for good grossing conditions. "C om an enteros," John Wayne pic is big at Fox. "Blue Hawaii" shapes sock at the Michigan.

"Breakfast at Tiffany's" glitters in fifth round at the Madison. "King of Kings" stays robust in third week at the United Artist. "Devil At 4 O'Clock" is hep in fifth at the Grand Circus. "Back Street" still is fancy in fourth at the Mercury.

the Mercury.

Estimates for This Week

Estimates for This Week
Fox (Woodmont) 15,041; 75-51,49)
—"Comancheros" (20th) and "Purple Hills" (20th). Big \$21,000 or
close. 'Last week, "Hustler" (20th)
and "Blast of Silence" (U) (5th wk),

and "Blast of Silence" (U) (5th wk), \$11,500.

Michigan (United Detroit) (4,036; \$1,25-\$1.49)—"Blue Hawaii" (Par) and "Invasion Quartet" (M-G). Socko \$20,000. Last week, "Town Without Pity" (UA) and "Season of Passion" (UA) (2d wk), \$7,000.

Palms (UD) (2,955; \$1,25-\$1.49)—"Never Take Candy from Stranger" (Indie) and "Run Across River" (Indie) and "Run Across River" (Indie) (2d wk). First week ended Saturday (18), fair \$10,000.

Madison (UD) (1,408; \$1,25-\$1.49)—"Breakfast at Tiffany's" (Par) (5th wk). Great \$15,000. Last week, \$16,000.

Grand Circus (UD) (1,400; \$1,25-\$1.50)—"Devil at 4 O'Clock" (Col) (5th wk). Hep \$10,000. Last week, \$12,000.

Adams (Balaban) (1,700; \$1,25-\$1.25.

\$12,000.
Adams (Balaban) (1,700; \$1-\$Adams (Balaban) (1,700; \$1-\$1.25)—"Bachelor in Paradise" (M.-G) (3d wk). Okay \$8,000. Last week, \$8,500.
United Artists (UA) (1,667; \$1,50-\$3)—"King of Kings" (M.-G) (3d wk). Fast \$12,000. Last week, \$12,500.

\$12,500.

Musio Hall (Cinerama, Inc.)
(1,208; \$1.20-2.65)—"Windjammer"
(NT) (reissue) (9th wk). Big \$11,000. Last week, \$8,600.

Trans-Lux Krim (Trans-Lux)
(1,000; \$1.49-\$1.65)—"Girl With A
Suitcase" (Indie). Oke \$3,000.
Last week, "Truth" (Indie) (3d wk),

\$2,000.

Mercury (UM) (1,465; \$1-\$1.50)—

"Back Street" (U) (4th wk). Fancy
\$10,000. Last week, \$11,000.

Bachelor' Wow \$14,000, Mpls.; Mask' Mild $8\frac{1}{2}$ G; Street' Loud 10G, 3d

Minneapolis, Nov. 21.

Mostly deferred until Thursday Mostly deferred until Thursday (23) in order to derive expected Thanksgiving holiday week benefit, newcomers currently are almost conspicuous by their absence. However, "Bachelor in Paradise" shapes big at Lyric. Subsequentrun at lower scale, "La Dolce Vita" is socko on first week. "Never on Sunday," in like category, looms neat for opener.

Such holdovers as "Devil at 4 O'Clock," "Breakfast at Tiffany's," and "Back Street" still are okay to solid.

to solid.

Estimates for This Week

Academy (Mann) (947; \$1.75-(2.65)—"King of Kings" (5A) (2d vk). Fine \$10,000. Last week, wk). F \$10,500.

\$10,500.

Century (Cinerama, Inc.) /1,100;
\$1.75-\$2.65)—"South Seas Adventure" (Cinerama) (reissue) (3d wk).
Healthy \$8,700. Last week, \$8,500.

Gopher (Berger) (1,000; \$1-\$1.25)—"1984" (Col) (reissue) (2d wk).
Good \$4,000 in five days. Last week, \$6,000.

Lytic (Par) (1,000; \$1-\$2.25)

week, \$5,000.
Lyric (Par) (1,000; \$1-\$1.25) —
"Bachelor Paradise" (M-G). Wow
\$14,000 for new Bob Hope pic. Last (Continued on page 10)

Cincinnati, Nov. 21.

"King of Kings," looming tall in hardticket at the Capitol, and, some other new bills at many downtown houses are bulging film trade this week. "Susan "Slade" shapes as a goodie at the Albee while "Comancheros" looks comparatively much bigger at the smaller Grand. "Greyfriars Bobby" at Keith's looms okay but at Palsmaller Grand. "Greyfriars Bobby" at Keith's looms okay but at Palace is rated drab. "Breakfast at Tiffany's" holds nicely in sixth week at suburban Valley. "Love and Frenchwoman" bids hotsy at Esquire Art. "Mr. Sardonicus" and "Splendor in Grass" on back-to-back screens at Twin Drive-In loom okay.

Estimates for This Week

Estimates for This Week

Albee (RKO) (3.100; \$1-\$1.50)—

"Susan Slade" (WB). Good \$11,000

or near. Last week, "Bridge to

Sun" (M-G) (2d wk), \$6,000.

Capitol (SW-Cinerama) (1,400;

\$1.25-\$2.75) — "King of Kings"

(M-G). Tall \$16,000. Film received

favorable local reviews. Last week,

"Guns of Navarone" (Col) (18th

wk), 10 days, \$6,500 at \$1.80 top.

Esquire Art (Shor) (500; \$1.25)—

"Love and Frenchwoman" (Indie).

Hotsy \$1,700. Last week, "Rocco

and Brothers" (Astor) (2d wk),

\$900.

Grand (RKO) (1,300; \$1-\$1.25)—

"Comancheros" (20th). Potent \$9,
"Comancheros" (20th). Potent \$9,
"Oom or close. Last week, "Mask"

(WB) and "20,000 Eyes" (U),

\$5,000.

Guild (Vance) (300; \$1.25)—

(WB) and "20,000 Eyes" (U), \$5,000. Guild (Vance) (300; \$1.25)—
"Watch Your Stern" (Indie) (2d Wk). Fair \$1,400. Last week, \$1,500. Hyde Park Art (Shor) (500; \$1.25)—"Pure Hell of St. Trinians" (Cont). Solid \$1,500. Last week, "Man Who Wagged His Tail" (Cont).

ian's" (Cont). Solid \$1,500. Last week, "Man Who Wagged His Tail" (Cont), \$1,000.

Keith's (Shor) (1,500. 90-\$1.25)
—"Greyfriars Bobby" (BV). Okay \$7.000 or near. Last week, "Town Without Pity" (UA), \$5.500.

Palace (RKO) (2,600. \$1.\$1.50)—"1 Plus 1" (Indie). Drab \$6,000.

Last week, "Splendor in Grass" (WB) (5th wk), \$7,000.

Twin Drive-In (Shor) (600 cars each side; 90c.)—West: "Mr. Sardonicus" (Col) and "Valley of Dragons" (Col). Firm \$4.500. Last week, "Paris Blues" (UA) and "Magnificent Seven" (UA) (subruns), \$4.700. East: "Splendor in Grass" (WB) (subrun) and "Rachel Cade" (WB). Okay \$5,500. Last week, "Plight of Lost Balloon" (Indie), and "Colorado". (Indie), \$4,700.

Valley (Wiethe) (1,200; \$1-\$1.50)

"Breakfast at Tiffany's" (Par) (6th wk). Nice \$7,000. Last week, \$7,500.

Bachelor' Potent 7G, Port.; 'Susan' Okay 5G

Portland, Ore., Nov. 21.

Trade is showing a minor upbeat her currently, with the product available being rated strong. "Bachelor in Paradise" looms lusty at Broadway in initial round while "Susan Slade" looks okay in first, at Music Box. "The Mask" is slow at Orpheum but "Breakfast at Tiffany's", sill is solid in third at the Irvington. "La Dolce Vita" is nice in second at the Guild.

Estimates for This Week

Estimates for This Week

nice in second at the Guild.

Estimates for This Week
Broadway (Parker) (1,830; \$1-\$1.50) — "Bachelor In Paradise" (M-G). Loud \$7,000. Last week, "Back Street" (U) and "Sergeant Was Lady" (U) (4th wk), \$3,600.
Fox (Evergreen) (1,600; \$1-\$1.49) —Devil At 4 O'Clock" (Col) (3d wk). Fine \$5,000. Last week, \$6,700. Guild (Rosener) (400; \$1.75-\$2) — "La Doice Vita" (Astor) (2d wk). Nights only with matiness on weekends. Nice \$4,000 or near. Last week, \$6,300.
Irvington (Smith) (650; \$1.50)—"Breakfast At Tiffany's" (Par) and "Romanoff and Juliet" (U) (3d wk). Nights only, with matinees on weekends. Brisk \$6,000 or near. Last week, \$6,400.

Music (Hamrick) (640; \$1-\$1.50) —"Susan Slade" (WB). Okay \$5,000. Last week, "Blood and Roses" (Par) and "Man-Trap" (Par), \$3,100.
Orpheum (Evergreen) (1.536; \$1-\$1.49)—"Mask" (WB) and "Mania" (WB). Slow \$4,500. Last week, "Everything's Ducky" (Col) and "Queen of Pirates" (Col). \$5,300.
Paramount (Port-Par) (3,066; \$1-\$1.50)—"Lovers" (Indie) (4th wk). Solid \$4,500 or close. Last week,

\$1.50)—"Lovers" (Indie) (4th wk). Solid \$4,500 or close. Last week, \$6,100

Chi Uneven But 'Comancheros' Crisp \$26,000; 'Bachelor' Hotsy 23G, 'Vita' Sweet 13G, 3d; 'Breakfast' 14G, 5th

Chicago, Nov. 21.

Pickings are still slim here at firstruns despite some new arrivals, with influx of cold weather apparatly no help. Top newcomer is Oriental's "Comancheros" fighting the offish trend for a socko \$26,000.

Carnegie's "C With A Suitcase" is garnering a light opener, with "Bridge At Kronfeldt" taking in a smart preem total at the Town.

with "Bridge At Kronieidt Taking in a smart preem total at the Town. "Neopolitian Carousel" shapes boff at World in first. "Bachelor in Paradise" is hotsy in Woods third. Popscaled "La Dolce Vita" shapes big for third at

Dolce Vita shapes nig for thing at the Loop.

"Splendor in Grass" is okay in fifth at the Chicago. "Breakfast At Tiffany's" continues to sparkle in Esquire fifth stanza. Final round of "Devil At Four O'Clock" is holding stout at State-Lake for fith

holding stout at State-Lake for fifth.

"Back Street" quits the 'United Artists with a trim sixth frame in sight. Reissued "Seven Wonders of World" is pulling another snappy round in seventh Palace week.

Hardticket "King of Kings" is shading down in fifth Todd stanza.

Estimates for This Week

Carnegie Telem't) (495; \$1.25-\$1.80)—"Girl With Suitcase" (Indie. Dull the S3.00. Last week, "Truth" Kings' (5th wk); \$4,000.

Chicago 18&K. (3,900; 90-\$1.80)
—"Splendor In Grass" (WB) (5th wk). Okay \$14.000. Last week, wk).

-"Splendor In Grass" (WB) (5th k'. Okay \$14,000. Last week, \$17,000.

\$17.000.

Cinema (Stern) (500; \$1.50) —

"Lavender Hill Mob" (Cont) and (\$1.50) —

"Lavender Hill Mob" (Cont) and (\$1.50) —

\$3.000. Last week, "Genevieve" (Cont) and "Tight Little Island" (Cont) (reissues), \$3.200.

Esquire (H&E Balaban) (1.350) —

\$1.25-\$1.80) — "Breakfast At Tiffanys" (Par) (5th. wk). Excellent (\$1.400) — (\$1.25-\$1.80) —

Loop (Telem't) (606; \$1.25-\$1.80) —

"La Dolee Vita" (Aston) (subrun) (3d wk). "o" \$13.000 or near. Last week, \$14.000.

Monroe Jovan) (1,000; 65-90)—

week, \$14,000.
Monroe (Jovan) (1,000; 65-90)—
"Female Fiends" (Indie) and
"Model For Murder" (Indie). Show
\$4,000. Last reek, "Wild. Wild
Women" (Indie) and "Maiden"
(Indie) \$5,200.

Oriental (Indie) (3,400; 90-\$1.80)

Oriental (Indie) (3,400; 90-\$1.80)
—"Gomardene" (**0*): Tall \$26.
000. Last week, "Hustler" (20th)
(6th wk', \$14.000.
Palace (Indie) (1.570; 90-\$1.80)
—"Seven Wonders of World" (Cinerama (reissue) (7th wk). Smart
\$13,000. Last week, \$14,000.
Roosevelt (B&K) (1,400; 90-\$1.80)
—"Town Without Pity" (UA) (3rd
wk). Slow \$8,600. Last week, \$10,000.

\$5.000. Last week, \$14.500. Last week, \$5.000.

Todd (Todd) (1.089; \$2.20-\$3.50)

"King of Kings" (M-G) (5th wk).
Fine \$14.000. Last week, \$14.500.

Town (Teitel) 640; \$1.25-\$1.50)

"Bridge At Kronfeldt" (AA). Slick \$5.500. Last week. "Night At The Opera" (Indie. \$2.700.

United Artists (B&K) (1.700; 90. \$1.80)

"Back Street" (U) (6th wk).
Tidy \$11.500. Last week, \$13.000.

Woods (Essaness) (1.200; 90. \$1.80)

"Bachelor in Paradise" (M-G) (3d "). Big \$23.000. Last week, \$25.000.

(M-G) (34 ****) Big \$23.000. Last week, \$25.000: World (Teitel) (606; 90-\$1.25)— "Neopolitan Carousel" (Lux) Boff \$6.000. Last week. "Secrets of Women" (Janus) (2d wk), \$3.800.

'Bachelor' Robust 15G.

Frisco; 'Slade' \$18,000

San Francisco, Nov. 21.

Firstrun trade here currently looks good. "Susan Slade" shapes fine an opener at Paramount while "Bachelor in Paradise" is equally like in "Sirt view at Warfeld." Firstrun trade here currently looks good. "Susan Slade" shapes fine en opener at Paramount wille "Bachelor in Paradise" is equally nice in first week at Warfield. "Comancheros" looms good in first round at Fox. "Breakfast at Tiffany's" still. is smash in fourth stanza at the Alexandria. "King of Kings" looks fine in fourth session at Coronet.

Estimates for This Week Golden Gate (RKO) '(2,259; \$1.25-\$1.50)—"Twenty Plus Two" (AA)

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Bobby' Boffo 9G, Prov.; 'Devil' 81/6

Providence, Nov. 21.

Hypoed by tv exposure, "Grey-friars Bobby" is giving Majestic the top spot this week by a slim margin. Virtually as smash is "Devil at 4 O'Clock" in first at Strand. "Town Without Pity" in second is slow at Loew's. Albee is fairish with reissue of "Written on Wind." Elmwood's second of "Two Women" looks okay.

Estimates for This Week

Estimates for This Week

Albee (RKO) (2,200; 65-90) —
"Written on Wind" (U) and "Battle
Hymn" (U) (reissues). Fair \$5,000.
Last week, "1 Plus 1" (Indie) and
"Upstairs and Downstairs" (20th),

Elmwood (Snyder) (724; 65-90) "Two Women" (Embassy) (2d So-so \$4,500. First was \$4,000. (Embassy) (2d wk).

So-so \$4.500. First was \$4,000:
Majestic (SW) (2,200; 90-\$1.25)—
"Greyfriars Bobby" (BV) and "Atlantic Adventure" (Indie). Happy weekend biz boosting to sock \$9.000 or near. "Splendor In Grass" (WB) and "World By Night" (WB) 15th wk), \$4.000.
State (Loew (3,200; 65-90)—
"Town Without Pity" (UA) and "Secret of Deep Harbor" (UA) (2d wk-5 days). Moderate \$6,000. First was \$8.500.

Strand (National Realty) (2,200; 90-\$1.25—"Devil at 4 O'Clock"

Strand 'Astional Realty) (2,200) 90-\$1.25: "Devil at 4 O'Clock" (Col) and "Wonderful Greece" (Col) Great \$8,500. Last week, "Breakfast at Tiffany's" (Par) (3d wk', \$7,500.

Bachelor' Bright 13G, Denver: 'Ducky' Drab 7G

Roosevelt B&K (1,400; 90-\$1.80)

—"Town Without Pity" (UA) Grd
wk). Slow \$8.600. Last week, \$10000.

\$1.80 — Devil At 4 O'Clock" (Col)
\$1.80 — Devil At 4 O'Clock" (Col)
\$1.80 — Two Women \$12.000. Last week mild on opener at Orpheum
week, \$14.500.

\$1.80 — Two Women" (Embassy)
\$1.80 — Two Women" (Embassy)
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\$1.80 — Sard Stage (Still is \$1.50 rated sturdy in second at Para mount,

Estimates for This Week

Estimates for This Week
Aladdin (Fox) '900'; \$1.45)—"La
Dolce Vita" (Astor) (5th wk), Mild
\$2.600, Last week, \$4.400.
Centre 'Fox: 11.270; \$1.25-\$1.45)
—"Bachelor in Paradise" (M-G).
Looks big \$13.000. Last week,
"Devil 4 O'Clock" (Col) '2d wk),
\$7.000.

| Devil 4 O'Clock" (Col) '2d wk), \$7.000, |
| Cooper (Cooper) (814; \$1.65-82.50) - "Seven Wonders of World" (Cinerama) (5th wk) Big \$15.000. |
| Fourth week; \$16.000, |
| Denham (Indie) (800; \$1.25-\$2.50) - "King of Kings" (M-G) (2d wk). |
| Hot \$10.000, Last week, \$11.000. |
| Denver (Fox) (2.432; \$1.25) - "Everything's Ducky" (Col) "Girl Can't Help It" (Indie). Mild \$7.000. |
| Last week, "Back Street" (U) (3d wk). \$7.200. |
| Esquire (Fox) (600: \$1.25) - "Joker" (Indie). Slow \$1.600. Last week, "Bridge" (AA) (2d wk), \$2.100. |
| Orpheum (RKO) (2,690; \$1.25-

BACHELOR' LOUD 71G, OMAHA: 'DEVIL' 44G. 3D

UMAHA; ULVIL 4½1, 3D

Omaha, Nov. 21.

Biz is uneven at downtown first runs this stanza due chiefly to offand-on snow flurries. However, the new pix, "Flight of Lost Balloon" at three houses and "Bachelor In Paradise" at State are both lusty. "South Seas Adventure" is dim in its 18th week as a hard-ticket entry at the Cooper. Third week of "Breakfast at Tiffanys" at the Omaha is rated good. "Devil at 4 O'Clock" at Orpheum, also in third shapes mild. shapes mild.

Estimates for This Week

Admiral, Chief, Skyview (Blank; 1,239; 1,000, 1,200; 75.\$1)—"Flight of Lost Balloon" (Indie) and "Black Pit of Dr. M." (Indie). Snappy \$9,000. Last week, "Town Without Pity" (UA) and "Secret Deep Harbor" (UA), \$7,000.

Dor" (UA), \$7,000.

Cooper (Cooper) (687; \$1.55-\$2.20)—"South Seas Adventure" (Cinerama) (18th wk). Good \$5,000 but bows out. Last week, \$7,000.

Dundee (Cooper) (500; \$1.55-\$2.20)—"Question 7" (Indie) (8th wk). Shapes thin \$1,400. Last week, \$1,800.

Omaha (Tristates) (2,066; \$1-\$1.25) — "Breakfast at Tiffanys" (Par) (3d wk), Good \$5,000. Last

(Par) 13d wk), Good \$5,000. Last week, \$6,000. Orpheum (Tristates) (2,877; \$1-\$1.25)—"Devil at 4 O'Clock" (Col) (3d wk). Off to mild \$4,500 after \$6,800 last week.

State (Cooper) (743; \$1) — Bachelor In Paradise" (M-G). folid \$7,500. Last week, "Bridge o Sun" (M-G) (2d wk), \$3,000. Bachelor Solid \$7.500. to Sun" (M-C

'Story' Smash 20G, Tops D.C.;

Washington, Nov. 21.
Most locations look for lean pickings this stanza what with the product blamed mostly. A big exception is "Bachelor in Paradise" looming for a sock initial frame at Capitol. And, of course, "West Side Story" at the Uptown is rated wow in first, while "Susan Slade" shapes solid at two other Stanley Warner situations.

"Breakfast at Tiffany's" looms.

"Breakfast at Tiffany's" looms great in sixth session. "King of Kings" shapes socko in third War-ner round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1.480; 1.000; \$1-\$1.49) — "Susan Slade" (WB). Good \$13.500 or close. Last week, "Mask" (WB), \$7.500.

Apex (K-B) (940; \$1-\$1.25) —
"Frantic" (Times). Thin \$3,500.
Last week, "Flute & Arrow"
'Janus), \$4,000.

Capitol (Loew) (3,420; \$1-\$1.49)
—"Bachelor in Paradise" (M-G).
Sock \$17,000 or over. Last week,
"Mr. Sardonicus" (Col), \$6,100 in (Col), \$6,100 in

"Mr. Sardonicus" (Col), \$6,100 in final 10 days.
Keith's (RKO) (1,839; \$1-\$1.49)—
"Bend of River" (U) and "World in Arms" (U) (reisuse). Fair \$6,000. Last week, "Town Without Pity" (20th) (3d wk), \$6,500.
MacArthur (K-B) (900; \$1.25)—
"The Mark" (Cont). Mild \$3,200. Last week, "Risk" (Union) (3d wk), \$3.100.

\$3.100.
Ontario (K.B) (1.240; \$1-\$1.49)—
"Breakfast at Tiffany's" (Par) (6th
wk): Great \$9.000. Last week, \$11,000.
Palace (Loew) (2.390; \$1-\$1.65)—
"Back Street" (U) (4th wk). Okay

"Back Street" (U) 44th wk), Okay \$8.500. Last week, \$10,700. Playhouse (T-L) (459; \$1.49-\$1.80)—"Don Quixote" (M-G), So-\$0. 4.500. Last week. "Devil at Four O'Clock" (Col) (4th wk), \$2,-

Pour O'Clock" (Coll (4th wk), \$2,-200.
Plaza (T-L) (278; \$1-\$1.80)—
"Naked and Wicked" (Indie). Lusty
\$6,100. Last week. "Heat of Summer" (Manhattan) (2d wk), \$2,700.
Town 'King' (800; \$1-\$1.49)—
"Rocco and Brothers" (Astor) (2d

B'way Lively Despite Rain; 'Smoke' Smash \$46,000, 'Paradise' Lush 35G, 'Drum' Loud 160G, 2d, 'Story' 47G

While Thanksgiving Day (tomorrow) holiday figures in few of gross totals in current session, Broadway firstrun trade is holding

gross totals in current session, Broadway firstrun trade is holding up rather well this stanza. Some of the weak sister pictures are off sharply but bigger product continues stout. Rain and snow Monday (20) was a downbeat factor. "Summer and Smoke" is heading for smash \$46,000 in first session ending today, daydating the DeMille and arty Sutton. "Bachelor in Paradise" looks to hit big \$35,000 or close on initial week at the Capitol. Both pix are continuing.

"Flower Drum Song" with stageshow is holding with great \$160,000 or near in second stanza at the Music Hall, insuring a third week. "Song" stays until the Christmas show is brought in next month. "West Side Story" looks to hold at capacity \$47,000 in current (5th) round at the Rivoli on hardticket. On same policy, "King of Kings" is heading for a smash \$35,000 in sixth week at the State. "Comancheros" looks tall \$26,000 in third session at the Paramount. "Paris Blues' shapes fine six omparatively bigger with \$\$2500 at the Fine Arts.

\$18,000 for second week at the Astor and is comparatively bigger with \$8.500 at the Fine Arts.
"Devil at 4 O'Clock" wound its fifth stanza at the Criterion yesterday (Tues.) with a big \$24,000, and stays. "Yever on Sunday" held with trim \$11,500 in second round at the Forum. Palace is bringing in a pair of reissues today after two very thin weeks with "1 Plus 1."

"Splendor in Grass¹⁸ was bangup \$16,000 or close in sixth week at

Bachelor 176

Washington, Nov. 21.
locations look for lean is this stanza what with the it blamed mostly. A big ext is "Bachelor in Paradise" of or a sock initial frame at the Embassy on Broadway.

to the Embassy on Broadway.

Estimates for This Week

Estimates for fins week
Astor (City Inv) (1,094; 75-\$2)—
"Paris Blues" (UA) '3d wk). Second round ended Monday (20) was solid \$18,000 or near after \$29,000, way below estimate for initial

way below estimate for initial week.

Capitol (Loew) (4.820; \$1-\$2.50)

—"Bachelor in Paradise" (M-G).
Initial session winding today (Wed.) looks to hit big \$35,000 or over.
Holding, of course.

Criterion (Moss) (1.520; \$1.25-\$2.50)—"Devil at 4 O'Clock" (Col) (6th wk). Fifth stanza finished yesterday (Tues.) was big \$24,000 after \$31,000 for fourth week.

DeMille (Reade) (1.463; 90-\$2.75)
—"Summer and Smoke" (Parl.) First session ending today (Wed.) is heading for smash \$28,000 or close. Opened with a benefit preem on Wednesday (15) night, daydating with Sutton. Stays indef.

Embassy (Guild Enterprises) (500; 90-\$1.75)—"Guns of Nava-

on Wednesday 1151 night, daydating with Sutton. Stays indef.
Embassy (Guild Enterprises) (500; 90-81.75:—"Guns of Navarone" (Col) (2d wk). First stanza ended yesterday (Tues.) was solid \$13,000. Stays until "La Dolce Vita" (Astor) comes in.

Henry "Hiller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (22d wk). The 31st round completed Saturday (18) was fast \$15,000 after \$18.300 for 30th week. Holds through Dec. 8, with "Les Liaison's Dangereuses" (Astor) due in Dec. 9.

"Journey to Center of Earth" (20th) and "Sink Bismarck" (20th) (reissues). Open today (Wed.). Last

(20th) and "Sink Bismarck" (20th) reissues), Open today (Wed). Last week, "1 Plus 1" (Indie) (2d wk-8 days), sad \$7,000 after highly disappointing opener.
Forum 'Moss) (313; 90-\$1.80)—
"Never On Sunday" (Lope) (3d wk). First holdover stanza completed Sunday (19) was sturdy \$11.500 after \$14,000 for initial week. Also

"Rocco and Brothers" (Astor) (2d after \$14,000 for initial week. Also wk). Fair \$4,500 after \$5,200 opener.
Trans-Lux (T-L) (600; \$1.49\$1.80)—"Devil at 4 O'Clock" (Col) wk). Third frame ended yesterday (50 or close after \$32,000 for second week.
\$6,200.
"West Side Story" (UA). Wow fellows (Cty Music Hall (Rocke-Radio City Music Hal

with Christmas stageshow not due to open until early in December. Rivoli (UAT) (1,545; \$1.50-\$3.50) —"West Side Story" (UA) (5th wk).

Rivoli (UAT) (1,545; \$1.50:\$3.50)

"West Side Story" (UA) (5th wk).
Current week winding today (Wed.)
is heading for capacity \$47,000 on
11 performances. The fourth was
\$47,000 on same number of shows.
Continues indef.
State (Loew) (1,900; \$1.50-\$3.50)

"King of Kings" (M-G) (6th wk).
This round finishing today (Wed.)
looks to hold with torrid \$35,000
for 10 shows. The fifth was \$39,000
covering 13 performances. Stays on
Indefinitely.

Victoria (City Inv.) (1.003; 50\$2)—"Splendor in Grass" (WB) (7th
wk). Sixth week ended Monday (20)
was splendid \$16,000 or near after
\$21,000, way below hopes for fifth
stanza.

was splendid \$16,000 or near after \$21,000, way below hopes for fifth stanza.

Warner (SW) (1,813; \$1,50-\$2,50)

"Susan Slade" (WB) (2d wk). This session ending tomorrow (Thurs.) is heading for okay \$16,-000 or close after \$19,000 for initial week. Holds. "El Cid" (AA) is due in on hardticket policy on Dec. 14.

First-Run Arties

Baronet (Reade) (430-\$1,25-\$2)

"The Mark" (Cont) (m.o.). First round ending today (Wed.) looks like big \$10,000. Holds. "Mark" played at Sutton for more than six weeks just prior to moveover here. Fine Arts (Davis) (468; 90-\$1.80)

—"Paris Blues" (UA) (3d wk). First holdover week concluded Monday (20) was big \$8,500 or close after \$13,500 for initial frame.

Beekman (Rugoff Th.) (590: \$1,20-\$1,751—"Devil's Eye" (Janus) (4th wk). Third week finished Sunday (19) was good \$6,000 after \$7,500 for second round.

Carnegie Hall Cinema (F&A) (300: \$1,25-\$1.80)

— "Neapolitan Carousel" (Lux) (7th wk). Sixth session completed yesterday (Tues). was soid \$4,200 after \$4,800 for fifth week.

Fifth Ave, Cinema (Rugoff Th.) (250: \$1,25-\$1.80)

— "Throme of

fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$1.80) — "Throne of Blood" (Indie). Opens today (Wed.). Last week, "Kitchen" (Kings) (3d Blood 'Allucian' (Kings) '50 Last week, "Kitchen" (Kings) '50 wk', fair \$2.800. '72d St. Playhouse (Baker) (440; (Continued on page 10)

Town' Trim \$12,000 In St. Loo; 'Breakfast' Big 16G; 'Hustler' 12G, 3d

104; Hustler 124, 3d
St. Louis, Nov. 21.
St. Louis, Nov. 21.
City is loaded with holdovers and extended-runs but biz is holding up despite this situation currently. "Town Without Pity" is getting the most coin of newcomers, being fairly good at State. "Loss of Innocene" looms fine at smaller Pageant on initialer. "Breakfast at Tiffanys" shapes fine in second round at Fox.
"Hustler" still is fast in third at Ambassador while "Splendor in Grass" is rated hotsy in fifth at Esquire. "La Doice Vita" looms fancy in sixth at Loew's Mid-City. Estimates for This Week. Ambassaror (Arthur) 2,970. 90.
\$1.251—"Hustler" (20th) '3d wk'. Fast \$12.000. Last week. \$15.000.

\$1.25\..."(Hustler" (20th) (3d wk).
Fast \$12,000. Last week, \$15,000.
Apollo Art (Grace) (700: 99-\$1.25\..."Tunes of Glory" (Lope).
(3d wk). Okay \$2.000. Last week,
\$2.500.

130 wa. 2.2.9 2.50. (Schuchart-Levin) 25.500. Esquire (Schuchart-Levin) 1.800: 90-\$1.25:—"Splendor in Grass" (WB) (5th wk.) Hot \$7.500. Last week, \$8.000. Fox (Arthur) (5.000; 90-\$1.25:—"Breakfast at Tiffany's" Par 2d wk). Fine \$16.000 or over Last week, \$20,000. Loew's Mid-City Loew's 1.160; 60-90)—"La Dolce Vita" (Astor) (6th wk). Fancy \$7.000. Last week, \$7.300.

(6th wk). Fancy \$7,000. Last week, \$7,300. State (Loew) (3,600: 60-90 — "Town Without Pity" ('LA. Fairity good \$12,000 or less. Last week, "Greyfriars Bobby" (BV) (2d wk),

'Hustler' Boffo \$30,000 in Toronto; 'Town' Fair 9G; 'Kings' Wow 16G, 4th

PICTURE GROSSES

Toronto, Nov. 21,
Biz generally is good currently,
such newcomers as "The Hustler"
being socko in a three-house
combo, and "Comancheros," looming good at the Imperial. "Mating

combo, and "Comancheios," looming good at the Imperial. "Mating Uige" shapes fairly good in a fourhouse tiein.

However, "Town Without Pity" house tiein.

However, "Town Without Pity" house tiein.

However, "Town Without Pity" house \$2.500. Le State, Fox W. (G.) (3d wk).

State, Fox W. (G.) (3d wk). "M-G.] (3d wk).

Warner Holl \$1.25-\$2].—"Bathem in at Tivolt. No longer capacity, "King of Kings" in fourth frame at the University, however, continues wow.

Estimates for This Week (5th wk). Firm

Estimates for This Week

Carlton, Danforth, Humber-(Rank, 2318; 1.028, 1.203; \$1-\$1.50 -- "The Hustler" (20th), Bot-\$30,000, Last week, "Young Doc-tors" (UA) (2d wk), Carlton only, \$10,000 tors" | 0

Downtown, Oakwood, Prince of Wales, State Taylor-FP 1.059; 1.138; 1.197; 696; 90-81 — Mating Urge" (Astrol. and "She Walks by Night" (Astrol. Fairly good \$14. Night" (Astral). Fairly good \$14,000 for four houses. Last week, "The Mask" WB, at 9-house combo capacity 8.943) at \$1 combo capacity straight, \$38,000.

Eglinton FP 918: \$1.50-\$2.50:— "Windjammer" NT 48th wk). Hefty \$6.500. Last week, \$7,000.

Fairlawn Rank 1.165; \$1.25-\$1.50 — "Guns of Navarone" (Col) 18th wk. Big \$7.000. Last week, \$7.500

Hollywood (FP 1.080: \$1-\$1.50)
—"Splendor in Grass" (WB) (6th
wk). Swell \$8.000. Last week,
\$9,000.

\$9,000.

Hyland (Rank) 7,357; \$1-\$1.50—
"Dentist on Job" (20th) 3d wk).

Neat \$6,000. Last week, \$7,500.

Imperial FP 3,206; \$1-\$1.50—
"Comancheros" 20th; Good \$13.
900. Last week, "Hitler's Executioners" (Astral) and "World by Night" WB 8,9500. 000. Astral) at tioners" (Astral) at Wight" (WB), \$9,500.

International 'Taylor' '557; 1.25 — Broth of a Boy" (20th). air \$3,500. Last week "Expresso longo" (IFD) (3d wk) \$2.500

Loew's Loew 1.641; \$1-\$1.50—
"Town Without Pity" UA. Fair
\$9,000. Last week, "Bridge to
Sun" 'M-G- 2d wk-6 days', \$5,500.

Tivoll 'FP' 970; 75-\$1.25\"King and I" '20th: reissue', Soc
\$8.500. Last week, "The Mark
(Cont', \$6.000.

Towne (Taylor) (693; 90-\$1.25)— Two Women" (IFD) 5th wk). till fine at \$4.500. Last week,

University (FP) (1.556; \$1.50-\$2.75-—'King of Kings' (M-G) (4th wk). No longer capacity but wham at \$16.000. Last week, \$18.000.

Uptown Loew 2.453; \$1-1.75\— "Back Street" U 4th wk. Good \$7,500. Last week, \$10,000.

'COMANCHEROS' FANCY 13G, PITT; 'SLADE' 12G

Pittsburgh, Nov. 21. Pittsburgh, Nov. 21.
"Comancheros" is getting heavy action at the Gateway this round while other new entry. "Susan Slade" at Stanley is only fair. Loudest holdover is "King of Kings," in second week of hard-ticket run at Warner. "Back Street" remains fancy in third at Fulton. "Bachelor in Paradise" continues brisk in second at Penn. "Girl With Suitcase" in second at Squirrel Hill shapes fair.

Estimates for This Week

Estimates for This Week

Fulton 'Associated 1.635; \$1-\$1.50 — "Back Street" 'U '3d wk'. Hotsy \$7.500. Last week, \$8,100. Galeway 'Associated 51-\$1.50 — "Comancheros" (20th, Wow

-- "Comancheros" (20th) Wow \$13,000. Last week, "Devil at 4 O'Clock" (Col. 4th wk. \$7,200. Penn UATC (3,300; \$1-\$1.50)— "Bachelor in Paradse" (MG) (2d wk: Glittering \$12,000. Last week,

Shadyside MOTC: (750; \$1.25)re Hell of St. Trinian's" (Cont) wks. Thin \$1,500. Last week,

Squirrel Hill 834; \$1.25

Squirrel Hill 834; \$1.25 — "Girl With Suitcast" Ellis 12d wk), Fair \$2.600. Last week, \$2.900. Stanley SW 3.700; \$1.51.50 — "Susan Slade" WB. Fair \$12.000 or near. Last week, "Breakfast at Tiffany's" Par 2d wk, \$9.800. Warner (SW 1.516; \$1.50-\$2.75) — "King of Kines" M-G 2d wk). Boff with added concoming from extra 'how, \$18,000. Last week, \$16,000.

LOS ANGELES

(Continued from page 8)

Nice \$5.500. Last week, \$7,400. State, Fox Wilshire (UATC-FWC) (2.404; 1,990; \$1.25-\$2)—'Ben-Hur'' 'M-G) (3d wk). Lusty \$13,000. Last

eek, \$22.500.

Warner Hollywood (SW) (2.170; 1.25-\$2)—"Back Street" (U) 4th k). Sturdy \$7,000. Last week, \$7.

500. 500. Warner Beverly (SW) (1.316; 90-\$1.50)—"Devil at 4 O'Clock" (Col' (5th wk). Firm \$7,000. Last week. \$6.800.

56.800. Chinese (FWC) 11.408; \$2-\$2.40 Parekfast at Tiffany's" Parekfast 5th wk). Sock \$16.000. Last week.

\$18.200.
Egyptian (UATC) (1.392; \$1.25-\$3.50)—"King of Kings" (M-G) 6th wk). Big \$18.000 or over. Last week. \$18.700.
Hollywood Paramount State-1,468: 90-\$2)—"Splendordn Grass" WB) 6th wk). Torrid \$10,000. Last week. \$12.000.
Fine Arts (FWC) (631: \$2.240)
"Navar (In Sunday" (1.000: \$24

Fine Arts (FWC) (631; \$2-\$2.40)
—"Never On Sunday" (Lope : 52d
wk) Brisk \$4.300, Last week, \$3.700.
Pantages (RKO) : 1.513; \$1.25\$2.75(---"Spartacus" (U) : 57th wk).
(Okay \$7.500, Last week, \$8.600.
Music Hall (Ros) : 720; \$2.40\$2.75(---"La Dolce Vita" Astor)
(19th wk). Busy \$6.500. Last week, \$6.800.

Crest (State) (750: 90-\$1.50) —
"Purple Moon" (Indie) (5th wk),
Thin \$1 200. Last week, \$1.500.

BROADWAY

(Continued from page 9)

strongest ever at this nouse. Stays indef.
Guild (Guild) (450; \$1-\$1.75! — 000; \$7 - 000; \$1 - 0

man Balcony" (Conti 15th wk-8 days) Okay \$5.000 after \$6.000 in fourth week.

Plaza (Lopert) (525; \$1.50-\$2)
"Never on Sunday" (Lope) (58th wk). The 57th session ended Monday 20) was fine \$7.300 after \$8.000 for 56th week. Also playing

68th St. Playhouse Leo Brecher)

(370; \$1.50-\$2)—"Losa of Innocence" (Col). Opened yesterday (Tues.). In ahead, "Gone With Wind" (M-G) (reissue). Fair \$2,600

for five days.

Sutton (Rugoff Th.) (561; 95\$1.80)—"Summer and Smoke"
(Par), Initial stanza finishing to-

| \$1.80) -- Dumma-| Par). Initial stanza finishing to-day (Wed.) looks to land sockeroo | \$18,000. Stays, of course. Day-dat-ing with the DeMille. | Trans-Lux 52d St. (T-L) (540; | \$1.\$1.50. -- "Splendor in Grass" | WB) | 7th wk). Sixth round ended | yesterday (Tues.) was splendid yesterday (Tues.) was sple \$11,000 or near after \$12,000 fifth week. Daydating with

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2 \$1.25-\$21—"Susan Slade" (WB) (2d wk). This round winding tomor-wo 'Thurs.) is heading for nice \$6,500 after \$7,000 on initial week. Daydating with the Warner. World 'Perfecto' (390; 90-\$1.50)—"Wild for Kicks" (Times) (5th

- "Wild for Kicks" (Times) (5th wk). Current stanza finishing to-morrow (Thurs.) looks to hit boffo \$14.000 after \$16,000 for fourth. Stavs indef.

'Bachelor' Slick 10G. Seattle; 'Blood' \$6,000

Seattle; 'Blood' \$6,000
Seattle, Nov. 21.
Not much exciting here this round although one new entrant is doing well. It is "Bachelor in Paradise." which shapes nice at Music Hall. "Breakfast at Tiffany's" continues good in foueth at Paramount. "Blood and Roses" is just fair in opener at Coliseum.

Estimates for This Week
Blue Mouse (Hamrick) '(739; \$1\$1.50 — Town Without Pity" '(1A).
3d wk). Fair \$3.500. Last week, \$4.300.
Colliseum (Fox-Evergreen) 1.000

Coliseum (Fox-Evergreen) (1.870; \$1-\$1.50) — "Blood and Roses" \$1-\$1.50) — "Blood and Roses" Par). Fair \$6,000 or near. Last week "Everything's Ducky" (20th) and "Queen of Pirates" (Col), \$5,-

BALTIMORE

(Continued from page 8)

(Continued from page 8)
51.50)—"The Mark" (Cont). Good
\$2.200. Last week. "Pure Hell St.
Trinian's" (Cont) (2d wk), \$1.100.
Hippodrome 'Rappaport' 2.300;
90-\$1.50)—"Devil at 4 O'Clock"
(Col) '4th wk). Down to mild
\$5.000. Last week. \$7.000.
Little (Rappaport) (300; 90-\$1.50)
—"Question 7" [Indie) '3d wk).
Warm \$1.500. Last week, \$2.000.
Mayfair (Fruchman) (750: 90-

Warm \$1.500. Last week, \$2.000.
Mayfair (Fruchtman) '(750; 90\$1.50—"Hustler" (20th) '(3d wk).
Fine \$5,000. Last week, \$6.000.
New (Fruchtman) (1.600; 90\$1.50) — "Armored Attack" (AA).
Slow \$4.000. Last week. "Flight of
Lost Balloon" (Indie), \$4.500.
Playhouse (Schwaber) '(355; 90-

National Boxoffice Survey

Pre-Holiday Hits Biz; 'Kings' No. 1, 'Comancheros' 2d, 'Bachelor' 3d; 'Breakfast,' 'Devil' Next

2d, 'Bachelor' 3d; 'Breakfast,' 'Devil' Next

This is the week prior to the Thanksgiving Day holiday session, and biz generally reflects this situation. Few of the new pix being preemed this week are going far, with snow and rain rated little help because first of such this year. New champion at the wickets is "King of Kings" (M-GI, which has been winding up second in recent weeks. "Comancheros" (20th, only out in release to any extent this round, is copping second place.

"Summer and Smoke" (Par) is socko in initial session for two N.Y. first-runs. "Rothstein" (AA)

help because first of such this year.

New champion at the wickets is 'King of Kings' (M-G), which has been winding up second in recent weeks. 'Comancheros' (20th, only out in release to any extent this round, is copping second place.

"Bachelor in Paradise" 'M-Go.

also a newcomer, is winding up third. 'Breakfast at Tiffany's' in N-Y, shapes brisk in L.A. and if the previous of the fourth location.

"Par! No. 1 for several weeks, is dropping down to fourth location.

"Devil at 4 O'Clock" (Col), third

"Nevel and good in Pitt.

"Weter Drum Song" (U) continue big in second session at the "New on its fine in second session at the "Super and Smoke" (Par) is socko in initial session for two socko in initial session for two socko in initial session for two shapes fair on first week in L.A. and in N.Y., shapes brisk in L.A. and in N.Y., shapes brisk in L.A. and cat in Minneapolis. "Pure Hell of Strinian's" (Cont) looks solid in Cincy and good in Pitt.

dropping down to fourth location. St. Trinian's" (Cont) looks solid in "Devil at 4 O'Clock" (Col), third a week ago, is finishing fifth. "Pit and Pendulum" (AI) is okay fourth last round, is capturing (Col), okay in Ciney, looks slow in sixth money. "Susan Slade" (WB), Denver and Buffalo. Just getting around, is winding up "Question 7" (Indie), niee in seventh. "Back Street" (U) is tak-kic, looks good in Balto and ing eighth position. "The Hustler" (20th) will finish ninth. "La Doice Vita" (Astor) is winding up 10th. "Greyfriars Bob-Pages 8-9-10)

Stanton (Fruchtman) (2,800; 90-\$1.50)—"Town Without Pity" (UA) (2d wk). Drab \$5,500. Last week, \$7,000.

\$7,000.

Town (Rappaport) (1,125; 90\$1.50) — "Breakfast at Tiffany's"
(Par) (5th wk). Big \$6,000. Last
week, \$7,000.

'Bachelor' Wow \$11.000. K.C.; 'Kings' Lofty 16G In 2d; 'Mask' Dim 4G

Kansas City, Nov. 21.

Top new film is "Bachelor in Paradise" at the Roxy, which shapes socko at lifthis Durwood house. "Seven Wonders of World" replaced "This Is Cinerama" at the Empire and is running to a nice figure. "A Weekend With Lulu" is smart at the Kimo arty cinema on first

Paramount looks dull with "The Mask." "King of Kings" is smash in second at the Capri. Weather

in second at the Capri. Weather is on the cold side.

Estimates for This Week
Brookside (Fox-Mid west-Nat, Theatres) 1800; \$15.1500 — "La
Dolce Vita" (Astor) (9th wk-final).
Closing with okay \$2,000. Last
week, \$2,100.
Capri (Durwood) (1,260: \$1.25\$2.501—"King of Kings" \(\mathbf{1}-\mathbf{0}\) (2d
wk). Handsome \$16,000. Last
week, \$15,000, held to nine showings of scheduled 10 because of
vandalism incident which destroyed screen.

vandalism incident which destroyed screen.

Crest, Riverside (Commonwealth) (900 cars; 900). Waldo (Rhoden) (700, 900). "Never Take Candy from Stranger" (Indie) and "Beware of Children" (Indie). Un-"Beware of Children" (Indie: Linusual first-run hookup, mild \$6,000. Last week, Crest, Riverside, Boulevard (Rosedale) (700 c.rs); Englewood (Dickinson) (1,000), Electric (Fulton) (1,600), all 90c—"Twenty Plus Two" (AA); \$10,000.

(AA); \$10,000.

Empire 'Durwood' (1,200; 90-\$2)

"Seven Wonders of World" (Cine-rama) (reissue). May hit good \$10,-000. Last week, "This Is Cine-rama" (Cinerama) (reissue) '114h wk', \$4,000.

wki, \$4,000.

Kimo (Dickinson) (504: 90-\$1.25)

--"Weekend with Lulu" (Col).

Smart \$2,000; holds. Last week.

"Two Loves" (M-G) (3d wk., \$1,900.

Paramount (Blank-UP) (1900; \$1-\$1.25:—"The Mask" (WBI. Dull \$4,000 or near. Last week, "Back Street" (U) (3d wk), \$6,000. Plaza (FMW-NT) (1,630; \$1-\$1.25) —"Paris Blues" (UA) (2d wk), Pleasant \$7,500." Last week, \$9,500.

Pleasant \$7,500. 'Last week, \$9,500. 'Rosy (Durwood) (850; \$1-\$1.50)—
"Bachelor. In Paradise" M-G!.
Heading for great \$11,000. Last week, "Breakfast at Tiffany."
(Par) (5th wk), \$5,000.
"Uptown (FMW-NT) 2,043; \$1-\$1.25]—"Greyfriar's Bobby" (BV) (3d wk). Satisfactory \$5,000. Last week, with Granada (1,217), \$10-000.

Fairway (FMW-NT) (700; 90c)—

Fairway (FMW-NT) (700; 90c)-"Question 7" (Indie) (3d wk). Nice \$1,500. Last week, same.

MINNEAPOLIS

Continued from page 81
"Mr. Sardonicus"

Orpheum (Mann) (2.800; \$1-1.25)—"Mask" (WB), Shrewd sell-

\$1.25.—"Mask" (WB). Shrewd selling not helping this, Slight \$5.000 looms. Last week, "Splendor in Grass" (WB) (5th wk, \$6,000 in. five days at \$1.50 top.

St. Louis Park (Field) (1.000; \$1.50-\$2!—"La Dolce Vita" (Astor) (2d run). First showing after its long loop roadshow run at lighter scale. Good at \$5,000: Last week, "Loss of Innocence" (CQ1) (2d wk). \$2.800.

\$2.800.

State (Par) (2,200; \$1-\$1.25) —

"Back Street" (U) (3d wk). Fast
\$10,000. Last week, \$11.000.

Suburban World (Mann) (800;

\$10,000. Last week. \$10,000. \$10,000. \$1.25) — "Weekend With Lulu" (Col) (2d wk). Moderate \$2.000. Last week, \$2,800. Uptown (Field) (1,000; \$1.25) —

"Never on Sunday" (Lope) (re-issue). Nifty \$4,000. Last week, "Summer of Happiness" (Indie) and "Nana" (Indie) (reissues), \$1,-

and 'Nana' (Indie) (Teissues), \$1,-700 in four days.

World 'Mann) (400: \$1-\$1.50) —
"Breakfast at Tiffany's" (UA) (4th wk). Splendid \$6,000 or close. Last week, \$7,000.

\$1.50)—"Saturday Night, Sunday Morning" (Cont) (3d wk). Nice \$2,-800. Last week, same. Rex (Freedman) (500; \$1.50)— "Naked Hollday" (Indie) and "Morals Squad" (Indie). Big \$5,000. Last week, "Shadows" (Indie) (2d wk). \$1,600. Philly; 'Story' 23G

Bust weekend downtown is spell ing stronger biz at firstruns here this stauza. "Comancheros" shapes great in first week at Stanton while West Side Story" continues smash n second round at the Midtown Town Without Pity" looms poor own Without Pity" looms poor first holdover frame at Ran-ph.

In first motion dolph. "King of Kings" shapes sturdy "King of Kings" shapes sturdy "King of Kings" shapes "King of Kings" shapes sturdy
in fourth Boyd stanza. "Breakfast
at Tiffany's," is torried in fifth Arcadia session. "Purple Koon"
looks hotsy on opener at arty
Trans-Lux.

Trans-Lux.

"Breakfast at Tiffany's" (Par) (5th
wk). Hot \$12,000. Last week,
\$15,000.

Boyd (SW) (1,536: \$2-\$2.75)—
"King of Kings" (M-G) (4th wk).

Boyd (SW) (1,536; \$2-\$2.75)—

"King of Kings" (M-G) (4th wk),
Big \$15.000. Last week, \$17.000.

Fox (Milgram) (2,400; 95-\$1.80)—
"Devil at 4 O'Clock" (Col) (5th
wk). Sturdy \$8.500. Last week,
\$10.000.

Goldman (Goldman) (1,000; 95-

Goldman (Goldman) (1,000: 95-81,80)— "Bachelor in Paradise" (M-G) (3d wk) Fast \$9,000 or near, Last week, \$12,000.
Midtown. (Goldman) 1,200; \$2-55—"West Side Story" (UA) 2d wk). Wow £23,040 or over. Last week; \$21,000.
Randolph *2,700: 95-\$1,80)— "Town Without Pity" (UA) 2d wk).

Last week; \$21.000.

Randolph (2.00): 95-\$1.80\—
Town Without Pity" (UA)-2d wk),
Poor \$9,000. Last week; \$11.000.

Stanley (SW) (2.50); 95-\$1.80\—
Back Street" (U/2d wk), Neat
\$14.000 or over, Last week, \$19.000.

Stanton (SW) (1.03); 95-\$1.80\—
Comancheros" (20th: Great \$17000 for John Wa, ne pir. Last week,
"La Dolce Vita" (As.or) (2d wk),
\$8,000.

Studio Goldberg (283; 95-\$1.80) "Naked in Deep" (Indie). Stout \$4,000 in 5 days. Last week, "Eve-and Handyman" (Indie). and "Bed"

and Handyman" (Indie) and "Bed" (Indie) 2d wk), \$7 000.

Trans-Lux ("T-I, 500; 95-\$1.80)

"Purple Noon" (Times) Fine \$5.500. Last week, "Girl. With Suitease" (Ellis) 2d wk), \$2.500.

Viking (Sley) (1.000; 55-\$1.80)

"7 Women from Ir. I' (20th), Okay \$8.200. Last week, "Mask" (WB) 2d wk), \$6.000.

World (I&B-Pathe) (483; 95-\$1.80)

"From Roman Balcony" (Cont), Good \$3.500 or close Last week, "Lavender Liil Moh" (Indie) and "Promoter" Indie) (reissues), \$3.000. £3,000.

SAN FRANCISCO

(Continued from rare 9)
"Time Bomb" (AA), Bad \$3,500 in 6 days. Last week, "I Plus I" (Indie) and "Sergeant Was Lady"

(Indie) and "Screeatt Was Lady"
(U., \$7,500 for 8 days.
Fox (FWC) 14.651; \$1.25-\$1.50)—
"Comancheros" 20th) and "Misty"
(20th). Good \$16.000 or near. Last
week. "Hustler" (20th) and "It
Takes Thief" (20th) 3d wk), \$8.000

Takes Thief" (20th) 30 was, in 6 days.

Warfield Loew! (2.656; \$1.25-\$1.50)—"Bachelor in Paradise" (M-G). Nice \$15.000. Last week, "Jet Pilot" (Indie) and "Conqueror" (Indie), \$6.000.

Paramount Par (2.646; \$1.25-\$1.50)—"Susan Slade" (W-B) and "Let's Rock" (WB). Fine \$18.000 or thereabouts. Last week, "Mask" (W-B) and "Desert Warriors" (Indie), \$12.500. die , \$12.500.

diei, \$12.500. St. Francis (Par) (1,400; \$1.25-\$1.75)—"Devil At 4 O'Clock" (Col) (5th wk). Good \$8.000. Last week,

United Artists (No. Coast) (1.151; United Artists (No. Coast (1715); \$1.25-\$1.50)—"Spartacus" (U) (5th wk). Okay \$5,000 in 5 days. Last week, \$6,000.

week, \$6.000.
Stagedoor (A-R) 440; \$1.25—
"Question 7" indie) 4th wkl. Good
\$3.200 after \$3.400 last week.
Vogue (S.F. Theatres) 364;
\$1.50—"Don Quixote" (indie) 4th
wkl. Fine \$2.400 after \$2.800 last
week

wek. Fine \$2.400 arter \$2.800 last week.
Larkin (A-R) (400; \$1.75-\$2.00)—
"La Dolce Vita" (Astor) (18th wk),
Hep \$3,000 after \$3,500 last week.
Clay (A-R) (400; \$1.25-\$1.49)—
"Mark" (Cont) (4th wk). Big \$3,300.

Last week, \$3,600.

Alexandria (United California)
(1,610; \$1.49-\$2.00)—"Breakfast At
Tiffany's" (Par) (4th wk). Smash \$12,000 or over. Last week, \$14,000.

Presidio 'Art Theatre Guild)

(774; \$1.25)—"Doctor In Love" (Indie). Fine \$6,000. Last week, sec-

ond-run. ond-run.

Coronet (United California)
(1,250; \$1.80-\$2.75) — "King Of
Kings" (M-G) (4th wk). Good \$12,000 or close. Last week, \$15,000.

CHURCHES BUY BOOTLEG FILMS

Issues Before Actors Guild

At last week's annual meeting in Hollywood of the Screen Actors Guild it was revealed that there have been dickerings for some time with regard to "racial discrimination" in film production hiring practice. These were not itemized but were presumed to imply Negro victims. Exec secretary John L. Dales said that the Guild anticipated improvement soon in the situation.

Dales also reported that he expects the Guild will be able to announce a new agreement with talent agencies shortly. Reviewing the negotiations, he said that he believes the agreement with Music Corp. of America will benefit greatly all actors and the entire film industry. He predicted that J. C. Stein's organization, which is expected to divest itself of its agency biz, will become one of the largest producers of theatrical as well as to films.

In another report, trasurer Frank Faylen stated that Guild wound up its fiscal year ended Oct. 31, 1961 in the black. Income totalled \$25.537, and expenses \$763,559. This brings Guild's total surplus to \$740,540.

Reporting on residuals from to programs, prexy George Chardles stated Guild on the stated Guild of the stated Chard of the stated Guild of the stated Chard of the stated Guild of the state of Guild of the stated Guild of the state of Guild of the stated Guild of the state of Guild of th

\$740,540. Reporting on residuals from tv programs, prexy George Chandler stated Guild collected and distributed to members a total of 63,689 checks for an overall \$4,800,870,98. He also reported that a total of 5,119 members are now eligible for Guild's health and welfare benefits. Since Jan. 1, 1961, a total of \$354,486.86 has been paid on 1,390 claims by actors and their dependents.

Inside Stuff—Pictures

Samuel Bronston's "King of Kings" was manhandled when opening at the London Coliseum by Donald Zec of the Daily Mirror and Leonard Mosley of the Daily Express.

Quentin Crewe, the Daily Mail's film critic paid tribute to the brilliant photography and wonderful direction, but observed: "Commercial Hollywood knows better than the Son of God. Once again they have given us the blood and the fury which they deem essential to success."

to success."

Most favorable notice Paul Dehn's Daily Herald review which merited the headline "'Christ' film deserves our gratitude." Though starting off by commenting that once more the earliest Christians have been thrown to the MGM lion, Dehn followed with this observation "Nothing will dissuade me from treating gently and respectfully the sensitive director (Nicholas Ray) literate author (Philip Yordan) and dedicated cast, who have for once taken ceremonial care to produce a biblical movie, which does not travesty the book of the film." He thought "King of Kings" succeeded better than any film since "Ben-Hur."

"Ben-Hur."

The London Evening News, which is serializing "King of Kings" carried its review on Tuesday evening under the latest episode, and critic Felix Barker admitted he had lived with it too much to be able to be entirely objective. He described it as a cautious film, determined not to offend. "While, therefore, it is suitable for practically everybody, it pays an obvious penalty."

Reference to Indiana exhib leader Trueman Rembusch at the recent TOA conclave erratumed in stating his tab for attending the New Orleans meet was picked up by the exhib body. Rembusch and Confrere Dick Lochry, whose Hoosier Allied unit is being wooed by TOA, paid their own expenses en toto.

Paramount suit against Dino DeLaurentils, in which the company is demanding \$290,000 allegedly borrowed by producer DeLaurentils, has the change is diversity of citizenship, DeLaurentils being a native of been shifted from N.Y. Supreme Court to Federal Court. Reason for

Ohio Exhibitor To Trial Again Re 'Obscene' Pix

Oakwood O. Nov. 21.

Refused a change of venue, Edward M. Eads, 31, manager of the only theatre in this community ad-

ward M. Eads, 31, manager of the only theatre in this community adjoining Dayton, went to trial yesterday (20) for showing the allegedly obscene film, "The Immoral Mr. Teas." in the Far Hills Art Theatre.

Eads last week was fined \$2,500 and sentenced to six months in the workhouse for exhibiting the film, "The Sins of Youth," also under the obscenity law. This case is being appealed. Counsel for Eads claimed that Eads could not receive an impartial and fair trial in Oakwood because of widespread publicity and religious prejudice making picking of a jury difficult. Judge Fredrick W. Howell of Oakwood Municipal Court, who had sentenced Eads in the earlier case, overruled a motion for a change of venue, In other cases also pending before the court, obscenity of the films, "Twilight Girls," "Fast Set" and "Love Is My Profession," will also be decided.

REASON FOR MUSICALS: VIDEO UNABLE TO VIE

Hollywood, Nov. 21. A revival of musical films by the motion picture industry is urged by producer-director-star Dick Powell, who points to them as the sort of show ty can't touch. "Television can't do musicals because they're too expensive," said Pow-ell, president of Four Star Tele-vision, and with a producer-direc-tor commitment for a film at 20th-Fox.

The veteran averred the pix industria could competition

The veteran averred the plx industry could combat competition only by being more selective in the type of product it makes, and he pointed to Wait Disney as an example of this selectivity in films. Profound changes are taking place in the film industry, and the low-budgeter is doomed, he opined. The majors will be forced to merge their distribution facilities as one step to effect economies to meet the changing times, he predicted.

Okay to Buy Carberry When Selling Bristol

also pending before the court, obscenity of the films, "Twilight Girls," 'Fast Set" and "Love is My Profession," will also be decided.

Flanagan Farewelled
San Francisco, Nov. 21.
Joseph W. Flanagan, for 50 years a film salesman, was honored on his retire tent by luncheon at San Francisco Variety Club.
Flanagan was with 20th-Fox.

When Selling Dilistol
A N. Y. Federal Court order last seek gives Stanley Warner the greenlight to acquire the Carberry Theatre in Bristol. Conn. Terms of the order, however, prevent operation of the house until the circuit diverse its Bristol Theatre, which is earmarked for takeover by a redevelopment outfit.

In the event the Bristol hasn't been shuttered by December. 1963, chain must then relinquish the Carberry.

The "bootlegging" of 16m prints The "bootlegging" of 16m prints of major company product has become a serious problem, representing a "substantial" loss of revenue to the distribs, a top New York exec reported last week. The exec was reluctant to discuss the situation in too great a detail for fear of "scaring off" a couple of the more obvious of the bootleggers, against whom cases are now being prepared.

Whether or not there has

Whether or not there has actually been an increase in this activity in recent years, the exec said, is hard to tell. "It may be that now we are just more aware of the problem." He estimates there are "at least" between 150 and 200 such prints now making the rounds, such prints now making the rounds, being sold to unsuspecting church groups, YMCA's, fraternal orders, camps, schools, hotels, bars, and other such renters of small gauge entertainment. The figure he gave included only major company pro-duct of recent vintage.

duct of recent vintage.

How do the prints get into this illegal distribution channel? Mostly via thefts from regional exchanges, sometimes via thefts from tv. Stations are now maintaining bigger and bigger feature film libraries. Occasionally, too, they are booked from a legitmate subdistrib by an outfit with a phoney name. Others disappear from Army or Navy film depots, Those from the latter point of origination are usually the most easy to spot, since they often are 16m versions of pix which have not yet been released in 16m to regular commercial channels. channels.

To give an idea of how much revenue is being lost through these revenue is being lost through these subrosa operations, the exec said it would not be unusual for one illegal subdistrib to hand over total rentals of between \$7,000 and \$8,000 a year to his "major" distrib, that is, after taking out his own expenses. Multiply that a hundred times and you have a tidy sum of money which isn't finding its way to its rightful home.

Who are the culputis? Most of

Who are the culprits? Most of them are derby hat operators, but some undoubtedly must be legiti-mate guys who supplement their income by handling the bootleg stuff which represents, after all, pure profit

Follow the Population Explosion Near L.A.

Laplosion Near L.A.

Los Angeles, Nov. 21.

Pacific Drive-in Theatres, in a move to keep up with the population explosion in Orange County, 20 miles from L.A., will build a 1,500-car ozoher in Buena Park. New project, ichain's sixth drive-in in that county, will occupy a 20-acre site adjacent to Disneyland. Circuit Aso operates the Orange, Paulo, Harbor Blvd., Hi Way 39 and Anaheim drive-ins. Additionally, it runs a hardtop in nearby city of Santa Ana, only a few miles from the outdoorers.

16-MILLIMETER Hard Ducat Houses in Loop Shrink; Situation for 1962 Very Constricted

Ballyhoo Casualty

Detroit, Nov. 21.

A fullsize mock-up of the
X-fullsize mock-up of the
part of the UA ballyhoo for the
film of the same name but, because of its size, it was damaged when the truck bearing it
was trying to negotiate an underpass, and it had to be detoured to the Dayton Air Base
for repairs.

for repairs. UA's Detroit man, Howard Pearl, wired the homeofficer "One of our aircraft is missing."

Indiana Allied 'Not Yet' for TOA: Rap Taboo Words

Indianapolis, Nov. 21.

Allied Theatre Owners tabled action on proposal to join Theatre Owners of America at state convention here Nov. 15, but left door open for later acceptance of bid from this national group.

Allied membership expressed interest after hearing report from its president Richard T. Lochry and director Trueman T. Rembusch, who attended TOA convention in New Orleans last month, but voted delay "until other business before the organization can be resolved and completed."

Lochry was instructed to write

Lochry was instructed to write TOA explaining situation and ask-ing that invitation be kept alive.

Lochry was reelected Indiana president; Arthur Clark of Bloom-ington vice president and Rex A. Carr of Indianapolis, treasurer. Ann Craft continues as secretary.

Chief resolution passed opposed "use of objectionable themes, the practice of exploiting them under guise of motion picture entertain. guise of motion picture entertain-ment, and the excessive use of pro-fanity and other idialogue com-posed of words and phrases which are in poor taste" and called for more family pictures.

more family pictures.

It also commended Columbia Pictures for cooperation in starting "Hoosier Plan" of saturation bookings with 70 dates in state for "Devil at 4 O'Clock" during Nov. 1-20 period.

Glenn Norris, general sales manager of 20th-Fox, addressed meeting at Marott Hotel on industry problems. "Trial and error are part of our lot," Norris said. "This makes all the more important the need for cooperation."

need for cooperation."

Rembusch, reporting for the Indiana committee on enforcement of motion picture decrees, said "the committee's long-term position that road show pictures and exclusive runs violated not only the motion picture decrees but the Sherman Anti-Trust Act has been vindicated."

Chiesgo, Nov. 21.

A critical thorage of ploture houses for hardticket presentations is shaping up in Chicago for the next twelvemonth period or longer. There are eight potentially roadshowable films that should be heading here in the next year, and only one theatre—McVickers—appears available.

McVickers, currently owing \$38.000 in back rent and reportedly in danger of losing its lease, can expect to find itself the object of some ardent woolng by distributors of the intended reserved seat pix. Ironically, the theatre has been in financial trouble for nearly a year because of a scarcity of bo.-worthy hardticketers.

The newscancy problem is a re-

because of a scarcity of b.o.-worthy hardticketers.

The no-vacancy problem is a result of the tie-up of the other three houses that are two-a-day showplaces. The Palace, although currently doing only fair with Cinerama reissues, will more than likely get Metro-Cinerama's "How the West Was Won" and "Wonderful World of Brothers Grimm." Theatre is already equipped with Cinerama projectors, and owner Arthur Writz says that he has an understanding with Cinerama for first call on their releases.

There's also no room at the inn in the two Michael Todd house—the Todd and Cinestage. "El Cid" opens Dec. 21 at the Cinestage, and tradesters expect "West Side Story" to cut short the so far only-moderately - successful run of "King of Kings" at the Todd some time after the first of the year.

This leaves McVickers as the only house for the following pictures, all of which are at least being considered for big ones: "Barrabas," "Boccaccio 70," "Mutiny on the Bounty," "Judgment at Nuremberg," "Lawrence of Arabia," "Music Man" and Cleopatra."

Reserved seat potential is slim for the remaining downtown deluxers. Balaban & Katz prexy David Wallerstein is on record as generally against hardticketed pictures and specifically in his theatres, thus eliminating the four downtown B&K houses from contention. The Essaness-operated Woods Theatre has been on a 24-hour-a-day polley and is generally not considered suitable for hardticket showings. Unlikely, but still possible, as a reserved seat theatre is the independent Oriental Theatre. However, its huge seating capacity (3,400) reduces its practicality for hardticket fare.

Local distributor opinion is that the big-budget pictures will necessarily have to play here on the grind, but probably on an advanced-price basis. This is a solution that doesn't promise to satisfy either the distributors of the pictures of the customers. Distribs here say that a grind firstrun tends to downgrade films suitable for roadshowing. Also, tradesters will pay the \$2,75-\$3.50 top for reserved seats, but n

'Spartacus' for Mexico City at 64c

Despite earlier reports that negotiations had been completed for Metro's 70m "Ben-Hur" to be shown in Mexico City at a precedental hike over the state-controlled 32c price ceiling, Universal revealed this week that it has signed a deal for the exhibition of 70m "Spartacus" south-of-the-border at an admission price of eight pesos (64c).

pesos (640).
U's veep and foreign general manager Americo Aboaf says that
this is "the first eight-peso admission price" to be secured in
Mexico City. He also says that "Spartacus" will be the first 70m
pic to be shown in the Mex capitol. Pic will open in January at
the new 2,000-seat Diana Theatre, now being equipped for the big
gaing presentation.

the new 2,000-seat Diana Theatre, now being equipped for the big gauge presentation.
U's contract with the theatre owner, the Operadora de Teatros circuit, also for further exhibition of "Spartacus" in 70m at advanced prices in keys throughout the country as soon as theatres can be equipped.

Mexico's 32c price celling on first runs has long been the bane of U.S. distribs, all of whom have—until now—refused to authorize release of big gauge pix at the cutrate prices. Interestingly enough, all efforts to secure a price hike have been unavailing, until the government itself, which has been holding the lid on prices, got into the exhibition act early this year via the acquisition of a privately held circuit (now Operadora).

HARRY SLEY'S NEW TRY: HIRES HOFFA ATTY.

Philadelphia, Nov. 21.

Edward Bennett Williams, known as counsel for Teamsters Union head James B. Hoffa, has been retained as general counsel by Harry Sley for his Viking and Locust Theatre suits against the major film distributors and local exhibi-

Associated with the Washington law firm of Williams & Stein, he will reopen Viking's multimillion dollar antitrust action against the majors and three local circuits—Stanley Warner, William Goldman Theatres and National Theatres. Williams will be associated with the Philadelphia law firm of Drinker, Biddle & Reath, which handled the initial suit, thrown out in U.S. District Court last Spring. Suit was the longest and costliest civil action in local court annals, Louis Nizer successfully defended.

"THE COMANCHEROS" TOPS "NORTH TO ALASKA" ALL AROUND THE COUNTRY!

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LOS ANGELES, Multiple Theatre Break TORONTO, Imperial • SAN DIEGO,

Cabrillo, Rancho Drive-In, Harbor
Drive-In, Tu Vu Drive-In

A JOHN
WAYNE

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STUARI

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GEORGE SHERMAN MICHAEL CURTIZ JAMES EDWARD GRANT and CLAIR HUFFAKER PAULL WELLMAN COLOR by DE LUXE



New Deal for Mexico's Film Industry To Point Up Broader Official Aid

Mexico City, Nov. 14.
There are differences of opinion about the proposed official shot in the arm for Mexico's alling picture industry by the Ministers of State, Treasury and Industry and Commerce. Secretaries Antonio Ortiz Mena (Treasury), Raul Salinas Lozano (Industry and Commerce, and Gustavo Diaz Ordaz (State), agreed on a nine-point program Only the bare skeleton of the state of the sta

merce, and Gustavo Diaz Ordaz (State), agreed on a nine-point program. Only the bare skeleton of this has been announced, with details still to be worked out.

Main points of the "new deal" infer broader official aid for the industry; adoption of all essential measures to improve picture quality for better boxoffice return abroad as well as upholding Mexican prestige; a total revision of official distributorships; working out formulas for coordinating all sectors of the industry; setting up of an official coordinating agency, under direct supervision of the three Ministers, to cut down "intervention" by a large number of official; semi-official and private agencies; and the release of ample credits for production of high budget pictures, with funds initially allocated for three quality pictures.

Apart from studying production.

tures.

Apart from studying production, distribution and exhibition problems on a continuous basis, the new federal agency would also stimulate the industry via establishment of special awards, subsidies and other benefits or facilities of economic, fiscal and adminities of economic, fiscal and adminitiative of economic, fiscal and adminitiative of economic in the account of the contract of the

ties of economic, fiscal and admini-strative character to insure quality improvement of Mexican pix. The Film Bank will probably be strengthened via an outright grant of new capital from the Treasury Department. Amount of this is not revealed.

not revealed.

The entire program is but a broad skeleton, and officials have called for collaboration of the industry to make it operative. The three initial high budget films are to be authorized, and top producers are readying scripts, hoping to get aboard the federal gravy train. On this issue, however, there have been some voices whispering that super-spectacles are not the (Continued on page 21)

(Continued on page 21)

Truffaut. 'New Wave' Key Figure, Sees Need For Turning Out B.O. Pix

Paris, Nov. 14.

Paris, Nov. 14.
Francois Truffaut, one of the key "New Wavers," who helped give the tag local and world reknown via his. "The 400 Blows," says his last film, "Shoot the Pianist" did not go over with filmgoers. Hence, it was a faulure in spite of fairly good reviews.
Truffaut makes it clear that he is a businessman as well as an artist, and that films are made to be seen by the widest possible audiences. The main difference between the new filmmakers ("Wave" producers) and the old, he thinks, is that they believe audiences want more than the usual conventional fare.

He has his hat off to the flock

He has his hat off to the flock

He has his hat off to the flock of newcomers who made pix with-out distribution certain after the "Wave" bonanza in 1959. But he points out that any film has a chance, provided it gets playdates. Truffaut has always had distribution beforehand. Going back to the "Wave" phenomenon, he opines it was just the advent of a flock of new filmmakers. Some crix turned filmmakers while others were regulars taking on their first big assignment. The flock of first pix which won prizes at the Cannes Film Fest in 1959 had both groups bundled together.

Cannes Film Fest in 1959 had both groups bundled together.

Now that it is over, it is easy to see that French films had needed new blood and outlook at the time. These "Wave" films caught on for, as Trauffaut says, critics are indulgent to first works which usually have atidacity and a certain drive.

drive.

But as people mature, their thinking changes and they try to find their own way. Most "Wavers" early showed their critical background and classic buff film aspects. But in their later pix, they attempted to go their own way. He feels this may explain why later "Wave" pix became more difficult wave pix became more difficult and less successful at the boxoffice.

1962 Film Festivals

The International Federation of Film Producers meets in Paris, Nov. 15 for three days to discuss problems that may affect the film festivals of 1962. Arthur Watkins, president of the International as well as of the British Film Producers Assn., who is one of a panel of selection committees in which the BFPA take part, said: "We hope these talks will sort out a lot of

selection committees in which the BFPA take part, said: "We hope these talks will sort out a lot of the problems that have aroused criticism about recent festivals. "We have regarded 1961 as an experimental year. One of the most urgent problems concerns countries entering several films out of all proportion to the number entered by others. We feel this must be regulated, and that festival officials should not have entries virtually forced upon them."

7 Shows Tee Off Hamburg Season

Start of the new theatre season in Hamburg was marked by seven preems during the past week. The preems during the past week. The most important one was the repening of the Hamburg Opereta House with a gala performance by the International Ballet of the Marquis de Cuevas of Tchalkovsky's "Sleeping Beauty." The first performance in German of William Saroyan's play, "Settled Out Of Court" (Die Revision), at the Thalia Theatre, was well received. It was excellently produced by Franz Reichert.

Another German-language preem

Another German-language preem of a play long since familiar to English-speaking audiences was given at the Hamburg Kammerspielen, Clemence Dane's "Eighty in the Shade." Producer was Edin the Shad ward Rothe.

in the Shade." Producer was Edward Rothe.
Theatre 53' had French dramatist-diplomat Paul Claude!'s "Proteus." performed for the first time in Germany. It was produced by Neldhardt Nordmann. One of the most popular houses in Hamburg is the St. Pauli Theatre, which specializes in plays with local settings. Newest opus is called "The Old Lady of St. Pauli," produced by Kurt Simon.

"Malice in Wonderland" is the name of the first offering by a new cabaret (The Amnesty-ists) at the Insel Club. It makes fun of politics and politicians.

Peter Ahrweiler's Kleine Komoedie (German for "Little Comedy") is a small Continental-type theatre where one and also eat while watching. Preem play was "Boeing Boeing" by French-Italian writer, Marc Camoletti. As the title suggests, it all takes place on a plane. Ahrweiler has the gimmick of giving every 100th visitor to the show a plane joyride over Hamburg.

ASSOC. BRITISH PLANS \$1,100,000 CINE-BOWL

London, Nov. 14.

A combined cinema and tenpin bowling centre, estimated to cost about \$1,100,000, is to be built by Associated British Cinemas on a site in Hanley in the Midlands. The fourstorey building also will include shops at street level with an office block on the two upper floors.

include shops at successful an office block on the two upper floors.

The theatre will be of the stadium type, with the bowling arenabelow it. The arena will include a licensed club and snack bar. On its completion ARC's Capitol Cinema in the same town will be closed.

Frederick Fleisher details why, through yearly contract

Sweden Is The Legit Actor's Dream

one of the interesting Features
in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

2 Yank Pix Take Italo B.O. Lead

Rome, Nov. 21.
Two Yank pix have moved into the seasonal lead for Italo b.o. stakes this week even though local product is more than holding its own generally. Two U.S. winners are "Guns of Navarone" (Col), with some \$416,000 of the key-city first run coin, followed by "Exodus" (UA), with about \$320,-000 of the local kitty.

Runners-un are "II Federale"

000 of the local kitty.

Runners-up are "II Federale"
(DDL-Italian), "Don Camillo, Monsignor" (Cineriz), "Best of Enemies" (DeLaurentiis-Columbia), "Spartacus" (U), "Two Rode Together" (Col), "Come September" (U), "Two Loves" (MG) and "Last Judgment" (DeLaurentiis).

Judgment" (DeLaurentiis).

On the local front, the boxoffice take in Rome key situations continues good, with "Alamo" (UA-DEAR) leading on totals, closely followed by "Grass Is Greener" (U). Moving up fast are "Best of Enemies" (DeLaurentiis) "The World at Night No. 2" (WB), "Exodus (UA), and "King of Kings (M.G.). Last named has speeded up after a slow start.

Daiei Prexy Won't Alter **Protested Scenes From** Life of Buddha Film

Tokyo, Nov. 14.

Despite a storm of controvers and protests from six Asian na-tions and Buddhist groups within and protests from six Asian na-tions and Buddhist groups within Japan, Daiei prez Masaichi Nagata Japan, Datel prez massient Nagata refused to alter scenes of "Sakya". (The Life of Buddha) which he produced. The film is Japan's first in 70m and the most expensive at an announced \$1,500,000. It is Dalei's hope to recoup losses of recent years.

It was cited as blasphemous th a human actor (Kojoro Hongo) plays Buddha. The most hotly pro-tested sequence was that of plays Buddha. The most hotly pro-tested sequence was that of Princess Yasodhara, the wife of Buddha-to-be, in which she is raped and commits suicide. Pro-tested with less heat is the depic-tion of King Asoka in the same era as Buddha. Protesting groups insist these sequences are pure fiction.

Nagata, while acknowledging fic-tional elements, said they were inserted for dramatic impact. He submitted that it was the intention

submitted that it was the intention to present the spirit of Buddha and in that respect, he believes the film has been true to its purpose. His only concession was in placing an explanation in the titles that the film was fiction as well as fact. The ambassadors of Burma, Ceylon, India, Laos, Pakistan and Thailand had earlier called on Foreign Minister Zentaro Kosaka to file a joint protest Kosaka said that while his office would pass along the protest to Daie, it had no authority to ban the film. The government of Ceylon later banned-the film and urged others to do government of Ceylon later banned the film and urged others to de the same if the objectionable scenes are not cut. Certain Bud dhist leaders in Japan informed Daiei that their groups would boy-

Date that then proof.

ott the pic.

It is believed that to some extent. Date! had anticipated such reaction and had not counted on much coin from the Asian market other than the Philippines.

Additional Foreign News On Page 15

West German Fall Theatre Season Tees Off With Turbulent Preems

John McCallum Arrives . To Sign Up B'way Shows

John McCallum, co-managing director of J. C. Williamson Theatres Ltd., arrived in New York last last week to spend several weeks with his British-born actress-wife, Googie Withers, and to negotiate for Broadway shows for future presentation in Australia and New Zealand. He will go next to London and then on to the Continent to line up shows and talent for on and then on to the Continent to line up shows and talent for the Williamson outfit, which oper-ates theatres and produces shows Down Under.

The Williamson firm is currently

The Williamson firm is currently represented by two click companies of "My Fair Lady." one in Australia and the other in New Zealand. The outfit also recently preemed an Australian edition of the British musical, "Oliver," and its upcoming schedule includes "Carnival." "Miracle Worker" and "Under the Yum-Yum Tree." Miss Withers is currently costarring on Broadway in "The Complaisant Lover."

Arg. Exhibs Plan Action Vs. Taxes

Exhibitor associations held a most important general meeting most important general meeting here recently to discuss future joint action in the face of dwindling attendance, which they attribute to the influence of tale and to ever-high cinema admissions, mainly caused by excessive municipal and government taxation. Confab was attended by reps of city exhibitors, of independent exhibitors, and the Assn. of Province of Buenos Aires Exhibitors. Originally a decision was taken by the latter to shutter their houses early this month in protest against early this month in protest against the taxes but eventually all decid-

early this month in protest against the taxes but eventually all decided to shutter Nov. 13 for an indefinite period.

The newspapers were told that exhibs have reached a crisis in their affairs, created by the "fiscal" avidity, which taxes exhibs on a seale unknown in any other local activity or industry. These taxes increase admissions ifrationally, forcing the public to forego its favorite form of entertainment. Exhibitors, according to this statement, must contend with unfair competition from tele, which is exempt from any form of taxation. At the close of the conclave, Francisco Leccoo, head of the Leccoa Circuit, reported that a special committee has been set up. On this committee he and his colleagues Vancancio Rubio and Carlos Costa will represent Buenos Aires exhibitors; Domingo Perticaro, Florentino Lavalle and Roberto Saragustir are to represent those of B.A. province and Antonio Fernandez Bean, Angel Duran and Jose Galli will rep independent exhibs.

ARG. EXHIBS WORRIED BY CINEMA B.O. DIP

Buenos Aires, Nov. 14.
Exhibitors are worried by the drop in cinema attendance here druing the current year, which some estimate as high as 50%. This is attributed to the over-high admission scales with excessive taxation blamed for the high admissh.

mish. Despite this slump the block-buster films had long runs. For instance, "Spartacus" (UV is in its 29th week, "Exodus" is in the 14th session and "Guns of Navarone" (Col) is now past its 5th week at three major showcases, day-date. The Soviet "Ballad of a Soldier" also has had a longrun as have "Goodbye Again" (LA) and "World of Suzie Wong" "Par". The British have done well with

"Goodbye Again" 'UA' and "World of Suzie Wong" 'Par'
The British have done well with comedies this year, notably "Doctor in Love" (Rank, which ran 11 weeks through July and August; "League of Gentlemen" (Rank), "Make Mine Mink" and "Carry On Constable." German films are far less successful than last year, but the Italians stand out as permanent solid grossers.

Frankfurt, Nov. 14

Frankfurt, Nov. 14.
Three theatre scandals involving the production of new plays by well-known German and Irish playwrights have turned the normally quiet and well-controlled. West German theatre patron into a hooting, jeering and booing audience and have rocked this country this past week.

this past week.
Audiences nearly revolted at
the first German performance of
Brendan Behan's "The Hostage"
in Ulm, another was so angry at
the initial performance of 31-yearold Peter Ronnefeld's opera, "Die
Ameise" (The Ant) that one critic
termed it "theatre slaughter." Ameise" (The Ant) that one critic termed it "theatre slaughter." while still a third audience turned irate at being made fools of by the absolute nonsense of Karlheinz Stockhausen's "Originale" which opened at Colgone's Theatre on

Stockhausen's "Originale" which opened at Colgone's Theatre on the Dome.

So the fall theatre season in West Germany has gotten off to a sensational and newsworthy, even if negative, start this year.

The City Stage at Ulm presented the first German performance of "Hostage" Oct. 27, with the German version by Annemarie and Heinrich Boell, and Peter Zadek directing. The outcry that arose on opening night was termed the worst tumult at the Ulm Theatre in more than 25 years, and ended the play with a series of catcalls and jeers. As reviewed in the Augsburg Allgemeine newspaper. "The play overstepped the grounds of good taste and overburdened the audience more than once."

burdened the audience more than once."

"The Ant." playing in Duesseldorf, concerns a music professor who is platonically in love with a gifted pupil, but he chokes her fo death when he realizes that she expects an earthy love affair with him. While he is in prison for the crime, he goes mad, hearing an ant singing in a coloratura soprano voice.

singing in a coloratura soprano voice.

"Maybe we have had just too many rhinoceroses and ants and other avantgarde animals in the theatre," complained one critic. theatre," complained one critic.
Another German cric found that perhaps the opera "was just too far ahead of time for the solid Germans of the Rhineland."
The public reaction to the opening of the 95-minute "Originale"

(Continued on page 21)

2 British Distributors Pulling Out of BCFC Over Japan Stalemate

London, Nov. 21.

Two major British distribs are pulling out of the British Commonwealth Film Corp., the company set up by British film producers to handle distribution of British pix in Japan. The companies concerned are Lion International and AB Pathe, both of which have tendered sixmonth notice which takes effect in February and March respectively in 1962. Two major Eritish distribs are

are twofold reasons the withdrawal, but mainly they stem from dissatisfaction with re-

the withdrawal, but mainly they stem from dissatisaction with results over the last few years. Lion International has not had a single film released in Japan through the BCFC for the past three years and AR Pathe has only had one.

In the year 1959-60, the Rank Organization collared five out of the eight available licenses and had six for the year '60-'61. For the current year, which ends next March, Rank so far has had three of the available licenses.

Up to this year, BCFC has only had eight licenses annually for British films, but the number has now gone up to nine. Independent Japanese distribs, however, hold a further 109 permits. It has been the experience of some companies in membership of the BCFC that if they fail to collar any of the available licenses and then attempt to peddle their product to the interpedents who hold bulk of the

the greatest

Season's Erectings TRAILER we've ever produced

stars...



In gorgeous DeLuxe COLOR

HT-61-1A \$1595

with MERCHANT GREETING
HT-61-2A \$18⁴⁵

BLACK & WHITE

HT-61-1B *9*5

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Never before have we been able to offer exhibitors a SEASON'S GREETINGS TRAILER so packed with "values"!

The nationally-acclaimed talents and personality of SHARI LEWIS... and her little friend, LAMB CHOP!... the warmth and entertainment of their appealing repartée... as they extend your Season's Greetings to your patrons!... The BLOCKBUSTER value of a star known to millions... in a cute, heart-warming production... filmed in gorgeous COLOR... and bubbling with Holiday Cheer!

And there's also an extended version of this wonderful trailer ... with SHARI and LAMB CHOP adding MERCHANTS' GREETINGS... to precede your profit-making Merchant Greeting Ads!

It's the higgest contribution to your Holiday Showmanship since the advent of St Nick and it's already available at your National Screen Exchange! Order it TODAY!



International Sound Track

London

Federation of British Film Makers now numbers 44 production companies. Latest entry is Bon Productions, formed by Harry Saltzman and A. R. "Cubby" Broccell to launch the James Bond series. Britain is sending a strong personality delegation to the Mexico Film Festival. Maxwell Section, Tony Richardson and Karel Reisz represent the technicians; Mary Peach, Diane Chente and Billie Whitelaw provide the glamor. "Saturday Night And Sunday Morning" and "No Love For Johnnie" provide the films. . The Gaumont cinema in London's Haymarket re-opens next March as the Odeon, Haymarket. Me Refinant told the press that the cheman would bow in with Columbia's "Barabbas." Cinema will be an approximate 700-seater. David Niven is named as star of Warner's "Act Of Mercy" which will start shooting in Spain this week Lestle Caren and Lee J. Cobb are Niven's co-stars: . Associated British-Pathe will be covering the Queen's trip to West Africa.

Metro's "King Of Kings" is being launched in 10 provincial key cities before Christmas. Though it got away to a mixed-sticky press, the advance bookings at the Coliseum, London, are healthy... Frank Sherwin Green, associate producer, and lighting cameraman Arthur Grant are named as new associates of Val Gnest in an expansion of his production interests. Grant has nailed a three-year contract.

Paris

Jules Dassin, who played a big role in his last pic "Never On Sunday," has contented himself with a small one, and heavily mustached and made up at that, in his recently finished "Phaedra" (UA). He opined that people seemed to resent directors acting or actors directing. Dassin has a play directorial commitment in the U.S. and one in Paris before resuming film chores. His four pic deal with United Artists may have a pic version of the best selling French novel with a concentration camp background, "The Last of the Just" up as his next project.

project.

French Film Museum, Cinematheque Francaise, organized a special day for director Rene Clement for the opening of his latest pic "What Joy of Living" in Paris, During the day of the opening four of his best pix were shown from 10 am; till the opening of his latest with special prices for all plus sandwiches and wine . Though "New Wave" youngsters have been accused of treating smutty, futile themes, it is pointed out that Jean-Lue Godard's (Breathless) second pic "The Little Soldier" is still banned in France because it treated alleged tortures by both sides in the Algerian Wax, and Jacques Doniol-Valicoze's winding "La Denonciation" treats a supposed resistance herowho had betrayed his fellows and now keeps silent about a present political crime . Doniel-Valerene wants to give a look at the generation, now about 40, who lived off their resistance renown but shirked their duties today.

Betsy Blair working with Hans Kaninesberger on a film adaptation

Betsy Blair working with Hans Kenlegsberger on a film adaptation of his book "A Walk With Love and Death." Miss Blair will bow as a director in this pic and intends doing it in France on an indie basis in late '62. Tale is about a love story between a 16-ver-oid girl and a 19-year-old boy in Medieval France. She is thinking of British actor Tom Courtney, now in the hit legiter "Billy Liar" in London, and Charles Chaplin's daughter. Geraldine. Koningsberger lives in New York and writes in English but is Dutch. Pic will be done in English. Miss Blair recently finished an acting stint in an Italo pic "A Man Grows Older" opposite Claudia Cardinale and Anthony Franciosa. On a non-used railroad sidetrack near the little town of Louviers Darryl Zanuck calmly blew up an old train and locomotive for his "The Longest Day" (20th). It seems the blown up trains landed not too far from the camera. It had to be a one take affair and it was. No casualties.

Rome

One of Rome-by-Night's major attractions this year has been the Sound and Licht performances in the Roman Forum, which have attracted crowds throughout their warm-month run. Continued balmy weather and popular demand extended sessions well into October.

weather and popular demand extended sessions well into October.

Held twice nightly, the "Sound and Light", spectacles (seats and cushions provided have just wound their third year (another S and L show was given daily at Hadrian's Villa, 15 miles from Rome center) and boasted a topnotch production Voices were those of such Italo stage luminaries as Gino Cervi, Vittorio Gassmann, Enrico Matio Salerno, Aroldo Tierl, Arnoldo Foa, Giancarlo Shragia, and Camillo Pilotto Backing is by Academy of Saint Cecilia Orchestra and choir under direction of Fernando Previtali.

Simultaneous translations are provided for foreign tourists in English, French, and German. Historic range is from founding of Eternal City in 753 BC by Romulus and Remus to the burning of Rome by Nero.

"Guided" stereophonic effects are a show highlight in giving impression of movement without the tip-off switch from one speaker to the next, with directional sounds coordinating with lighting effects for rich total impact.

"Sound and Light" spectacles this year became "must" attractions in tourist attency nighttime tours of Rome.

Bingo Playing Blasted By Church of Scotland As Grave Social Evil

Glasgow, Nov. 14.
The playing of Bingo, which has become the new rage here in many former cinemas in Scotland, came

former cinemas in Scotland, came under attack from the church at a meeting of the Glassow presbytery of the Church of Scotland.
Rev. Iain MacDougall, describing it as "unchristian and immoral," said it was a grave social evil. He added. "This mass crave is an extremely vivid example of the irresponsible attitude to money and material things prometer. and material today" things

while the playing of Bingo is legal, the craze has reached such proportions that there is wide-spread concern about its effects. Another minister, Rev. John Welsh, of Kirkclady, Fife, commented: "While I don't think Bingo is a dreadfully immoral activity, what is wrong is that so many people are playing this game every night of the week and sometimes in the afternoons, too. How anybody can play such a dreary game every night in the week I can't understand."

Scandal Over UNICEF 'Ball 61' in Germany Duisburg, Nov. 14.

"Ball 61' in Germany.

Members of the exclusive Wednesday Club here are faced with a scandal about the \$2,400 that it raised for UNICEF's impoverished children connected with the recent Ball 61. There were so many expenses connected with the stars who donated their "time and services" to the event that the profit turned over to UNICEF was a very slim \$42.

Although the celebrities performed gratis, many of their expenses were underwritten by the ball committee out of the income from the event. German actress. Christine Kaufmann allegedly received over \$200 to make the flight from Rome where she was filming, record star Tommy Kent got about \$175 for coming to Duisburg; Eva Kasper, from the German Opera on the Rhein, was paid \$50 for her trip from Duesseldorf; and Billy Mo received over \$100 for his expenses for coming in from Hamburg.

But other artists, like the American singer Kenneth Spencer, Paul

But other artists, like the American singer Kenneth Spencer, Paul Henckels, Ursula Herking and Paul Kuhn paid for their own travel and living expenses.

E. Germany's 'Courage' Falls Into Disrepute

Frankfurt, Nov. 14.
The DEFA film, "Mutter Courage und Ihre Kinder" ("Mether Courage and Her Children), which Courage and Her Children, which was brought out with a great propaganda campaign in East Germany last February, has fallen suddenly into disrepute, it is reported here. Film has been withdrawn from the East Berlin theatres. The very costly venture, which was intended as Commie propaganda about the menaces of a war which the Western powers would cause, was made by the East Berlin Berthold Brecht Theatre, with Brecht's widow. Helene

East Berlin Berthold Brecht Thea-tre, with Brecht's widow, Helene Weigal, in the lead.
One of the producers of the film, Peter Palitzsch, recently fied to West Germany, insisting that he could find no artistic freedom in the East. He had formerly been considered a leading exponent of the Brecht dramsa and theatre in the Soviet-run land.

Israel Still Cool Towards Austria

By JOSEPH LAPID

Tel Aviv, Nov. 14.

There is a belief developing here that Israeli authorities are mosely reventing the creation of cultural ties between Austria and Israel. Such a policy does exist toward Germany, but it was never before made clear about Austria. Since the establishment of diplomatic relationship between the two countries a few years ago, the Austrians have worked hard to make as many good contacts with the Jewish State as possible.

Dr. Vottava, Austrian cultural attache here, officially invited the Israeli Philharmonic Orchestra and Habima Theatre to participate in the Vienna Pestspiele next summer. Both bids were politely refused. The Orchestra explained that it's schedule is too crowded while Habima gave financial reasons. Both explanations seemed to be plausible enough.

Next. Israeli authorities have refused permission to a local impresario to invite the Ice Revue of Vienna to this country.

Finally, the vish of the "Singerkanben, the Viennese children's choir, which was already scheduled, has been postponed on the demand of Israeli authorities.

This seemed to the Israeli government doesn't think the time has come for cultural relationship with a country that participated in the persecution of Jews during the Nazi era.

Tucker Leaving Col Pix

London, Nov. 14.

Alan Tucker is resigning as publicity director of Columbia Pictures in Britain as, of Dec. 2, and is setting up his own public relations outfit. The new company is in process of registration to handle a number of top British film accounts.

accounts. Tucker has been with Columbia Tucker has been with Columbia for 17 years and has been publicity director since 1952. He is being succeeded by Pat Williamson, who has been his principal assistant for some years.

From Morocco

Jimmy Campbell

has authored a colorful piece on

Tangier-Yesterday And Today

another important Editorial Feature
in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Austrian Shuns Label of Film 'Star'

Karl Boehm, 'Find' of 'Horsemen,' Thinks Only A Few Deserve Such Rating

Two Revivals New Paris Legit Hits

going.

MECCOLI TO ENCORE **VENICE ANOTHER YR.**

VENICE ANOTHER YR.

Venice, Nov. 21.

Domenico Meccoli has been unanimously reconfirmed for another year as director of the Venice Film Festival. Decision was taken this week at a meeting held in Venice and presided over by Italo Siciliano, president of the Venice Biennale, which groups film, art, and theatre events in that city.

Also okayed at the gathering was the budget for the 1962 event as well as unspecified changes in the current rules would be made, a local statement says, on the basis of "external factors" deriving from decisions to be taken by the International Producers Federation (FIAPF) at its upcoming Paris meetings. New regulations would be shaped by Siciliano and by Italian Director General for Entertainment Nicola de Pirro" in harmony" with the upcoming FIAPF decisions.

Announcement of Meccoli's reconfirmation ended a period of local indecision concerning the Venice directorship. While on the one hand there had been considerable official and press pressure due to his excellent handling of this year's event to get Meccoli to accept the post for another stanza, Meccoli had told friends for some time that for purely private considerations he was eager to resume his previous post with one of Italy's top publishing firms. Known also that firm, which had granted Meccoli a one-year leave of absence to allow him to cope with his Venice tour of duty, was refuctant to extend this grant for another year.

But I did not stgn a multi-picture in the different American studios."

Mex Producers, After

Tour of America, Find

Biz Conditions Okay

Mexico City, Nov. 14

Producers Cear Santos Galindo, Alfonso Rosas Priego and Luis Aniches Alfonso Rosas Priego and Luis Aniches

Polish Film Week Set
For London, Nov. 24-30
London, Nov. 14.
A Polish Film Week is to be staged at the Curzon Cinema, Nov. 24-30. This is a reciprocal week following the British Film Week held in Warsaw last June. The pix selected, all of which will be sub-tittled in English, are "Mother Joan Of Angels," which won a special jury prize at Cannes Film Fest this year; "Knights Of Teutonic Order," "Panic On A Train," "Lucky Toni," "The Past" and "The Innocent Sorcerers." Last named was awarded a diploma of merit at this year's Edinburgh Film Fest. Several Polish film stars and directors are expected to attend the affair. Arthur Watkins, prexy of the British Film Producers Assm. said that the week is not purely a gladhand gesture. "We want to talk business. In June, the Poles showed genuine interest in British films and we hope to raise the feet that is paid for them behind the Iron Curtain."

Placing 'himsel' apart from others of his profession, Karl Boehm shums the label of "star." To an actor with two potentially big films year; of the Everalde here as odd. Boehn regarded here as

stated the son of conductor Boehm,
"What is a star," he asked.
"Sometimes it's a girl with a large bosom and long hair. There are different star values today. My idea of a star is Spencer Tracy, a Jean Gabin or a Charles Laughton. These are stars to ne—actors who have made their reputations over decades."

Rising as a hig name on the in-

Paris, Nov. 21.

Two revivals, though newly produced, of a Shakespeare play and an ancient Greek tragedy by Euripides, have come in for good reviews and probably good runs.

They are "Merry Wives of Windson." Adapted from the Greek by Jacqueline Moatti, which bowed Nov. 4 at the Theatre Allaince Francoise, and "The Trojans," adapted from the Greek by Jacqueline Moatti, which bowed Nov. 5 at Theatre Recamier.

"Windsor is a romp for the Jacquels Fabbri Co. Fabbri himself essays the jaunty Faistaff who gets his comeuppance. Critics felt that it was funny, excellently staged by Guy Lauzin, and one of the few thoroughly enjoyable shows so far this season.

"Trojans" was said by aisle sitters to have an excellent homogeneous cast and was expertly staged by Jean Tasso. This tragedy of war, which castigated both sides, got solid reviews. Show may have an okay run via the buffs and more selective audiences here, of whom there are enough to keep a show going.

Horsemen."
He explained, "My personal relations at Metro with the top exceptives on down is a good one. But I did not sign a multi-picture deal because I realized I'm nobody in the States. Starting from this point. I am very interested to work not only with one studio, but with the different American studios."

World's Fair 'Fun'

in fact, he has been gagging that "seeing that it was policed" and Moses concurred that the Fair had town tryout in Seattle." The N.Y. Fape will have an exhibit at the 1962 Seattle Fair, and there is no serret also that Seattle's broad pitch for showmanship and flair for framer and bailyhoo—siz, the Casmo de Paris, the SS Liberte as a floating hotel, its proposed sky-high glamor restaurants, etc.—have been spotlighted to Moses as samplings of what entertainment—seein spotlighted to Moses as samplings of what entertainment—seein glamor restaurants, etc.—have been spotlighted to Moses conceded that most of the matter is that there has been no Show Biz Iron Curtain. Quite a few new things have been added and will be added to the Amusement Area, which is a stilted description for the midway on the lake area. Since that's a dirty word to him, because it conjures up pitchmen and kewpie dolls, raucous ballyhoo and neostriptease appeal, Moses friends, aides and advisors have been accenting "funway" or some kindred billing.

enting "funway" or some kindred

billing.

There will be such other strong show biz entries as:

"Bourbon Street," a three-acre replica of the New Orleans jazz sector, with Al Hirt and other

bands.
"Las Vegas East." sans the gambing, of course, will be a replica of the Nevada casinos with suit-able show components—again, sans the strips

A Foreign Film Festival.

"Star Spectaculars" in a giant
musical hall for live telecast pick-

musical hall for live telecast pickups of top-names Belafonte, Como.
et al.)
Ringling Circus in a one-ring
show, a la the Cirque Medrano
(Paris) and kindred European in-

door circuses.

Giant Name Dance Band Stand.

Leon Leonidoff and Meyer Davis.
as previously revealed, will do the
amphitheatre told Billy Rose Aquacade) show; Cypress Gardens
water show on the lake will probably be headed by Buster Crabbe.

Moving Sidewalk

In contrast to the midway aspect of entertainment, Moses' accent on industrial showmanship recalls such milestones as when the N. Y 1939 World's Fair did help launch issay world's rair did neip launch significantly items like nylon, the fluorescent light, the compact car, television and its concommitant electronic communications. Moses feels that the moving side-

walks and other means of Greyhound-serviced transportation nound-serviced transportation between the industrial pavilions and the entertainment sectors will bend the two into a composite to appeal to young and old alike. He teels that today's more matureappear to young and old anke. He feels that today's more mature-minded generations are more at-tuned to global progress than was the case in 1939, and at the same time he feels the 1964 Expo will

afford plenty of divertissement for the holidayers-on-a-spree.

Moses is hardheaded about one common denominator show biz enfity—the good old b.o. Alternative for the 1964 Fair will be a bust. If the projected \$111.000.000

for the 1964 Fair will be a bust.

If the projected \$111.000.000
bexoffice take from 70.000.000 admissions over the two years :64
and 651 is not realized the Fair
will not pay out, nor will it leave
that \$23.000.000 surplus which
Moses envisions will underwrite
the permanent park at Flushing
Meadows as a standing heritage of
the 1964 Fair. the 1964 Fair.

Estimated Patronage

The first year's 40.000,000 admissions (\$2 top) is not out of line and is projected in contrast to the 1959 Brussels Exposition which which 1959 Brussels Exposition which clocked 42,000,000 admissions. True, the New York top of \$2 is nouth higher than the Belgian Exposition but it will be scaled down to \$1 for children and there will also be group rates for clubs, suciclies, big business, package tours and the like.

clies, hig husiness, package tours and the like.

The concessions and industrial rentals, combined, will account for 773.000,000, hence the dependence on the gate receipts to put the 1964 Fair into the black, ray off the debentures, and turn a profit. For The Weary

Incidentally, something borrowed from the Brussels Expo. where Incidentally, something borrowed from the Brussels Expo, where bousing was a problem, will be the Summons Bed Co.'s restrooms to, the grounds where, for a fee, the weary may be down for an home of two. One of the eablighting present made a crack about

big click of GM's "Motorama" at the 1939 Fair, traffic seems "more snafued than ever."

Moses again accented Walt Dis-ney's unique "industrial showman-ship" which will be part of the Ford display. There will be "show-manship," too, in the sundry res-taurants at the international build-ing as were true in 1939, via the taurants at the international buildings, as was true in 1939 via the French, Belgian, Italian and kindred pavilions. If is in this international area, says Moses, that "no ideologies obtain; here is a common meeting ground for the best display of what the old and the new nations would like to present as the best samplings of their culture and their aspirations."

Science Angles

Science Angles

N. Y. Times science editor William L. Laurence, in contrasting the 1939 achievements via nylon, ty, etc., feels that 1964 will launch an entire new concept in electronic diagnosis of the ailments of humankind—a program which "may add decades to the life of man"; an electronic diagnosis which will

mankind—a program which "may add decades to the life of man"; an electronic diagnosis which will "accurately appraise the ailment, indicate its cure by scientific count, or project more accurately whether surgery or similar major correction should be necessary."

Larsen's Invitees

While Time-Life has an important economic stake in the 1964 Fair because of its booklets and souvenir program rights, there were some from the among the following 'Time Inc'ers included) who didn't go all the way with the sweetness-and-light perspectives. The accent on how Russia's 1967 World's Fair in Moscow would woo the new African states, the Southeast Asian and other Far Eastern countries didn't rest well with Dick Clarke, executive editor of the N.Y. Daily News, who expressed himself as not too impressed with these same new African states, and, ad libbed "there may not even be a UN by then."

UN by then."

Those Present
Guests at the Metropolitan
Club's dinner invitees included
Bernard Auer, publisher of Time;
Turner Catledge, m.e. N.Y. Times;
Stuart Constable, Walter Cronkite,
CBS; Tom Deegan, pr. for the
Fair and chairman of its executive
committee: Richard E. Deems, prez
Hearst Magazines; William J.
Donoghue lalso handling the Fair's
Dr.: Mark Ferree, prez American committee: Richard E. Deems, prez
Hearst Magazines; William J.
Donoghue also handling the Fair's
p.r.: Mark Ferree, prez American
Newspaper Publishers Assn.: ABC's
Ted Fetter; Bernard Gimbel,
VARIETY'S Abel Green, Gene Haggerty UPI). Roy W. Howard prez
N.Y. World Telegram & Sun, along
with Lee B. Wood, editor of same;
Harold Hutchings, Chl Trib: Sydiney James, publisher Sports Illustrated; Sigurd Larmon, Young &
Rubicam: William L. Laurence,
N.Y. Times: Lester Markel, editor
of the N.Y. Times Sunday mag;
Frank Marx, ABC: Malcolm Muir,
editor-in-chief, Newsweek; Duncan
Norton-Taylor, m.e. Fortune: N.Y.
Commerce Commissioner Richard
C. Patterson Jr. of the Fair's
executive committeel: former N.Y.
Governor Charles Poletti; Judge
Samuel I. Rosenman, Sid Shapiro
Moses aidel, Joe KingsburySmith, publisher N.Y. JournalAmerican George Spargo. David
Starr, Newhouse papers; John N.
Wheeler, chairman NANA; Erwin
Witt, John Young, of the Fair's
execs, and others.

With the April 22, 1964 teeoff
premiere date of the N.Y. World's
Fair "895 days away" (at the time
of this powwow, Moses accented
that global television will be here:
that we all will be seeing the 1964
Olympics in direct pickup from
Tokyo, as another of the electronic
wonders of that year.

The debut of the Lincoln Center

Sounding 'Drum'

With a lot riding on it, Universal is making the big push for "Flower Drum Song" with mobilization of a seven-man field force for vanguard exploitation. The pub corps will make the media rounds in 47 cities cross-country, acting on make the media, rounds in 47 cities cross-country, acting as a sort of "first wave." Same keys will be staked out for a second round publicity barrage, this time pin-pointed, as the local openings draw close late next month.

The field contingent includes The field contingent includes Maurice Harris, Duke Hickey, Amike Vogel, George Bannon, David Polland, Bernie Korban, and Ben Katz, latter U's long-time midwest ad-pub spark-

Copyright Panel By Amer. Bar Assn

A copyright symposium which could conceivably cause legislation affecting films, music, books, plays, scripts, etc... has been set for Dec. 1-2 in New York by the copyright division of the American Bar Assn. This is the first such meeting of its kind, and while symposium it is, This is the first such meeting of its kind, and while symposium it is, the list of co-sponsors and the nature of the undertaking itself make it clear that the tenor of the conclave could go a long way in influencing changes in U. S. copysible length. right law.

The two-day session will take place at the auditorium of the New York U. School of Law, Ar-thur Vanderbilt Hall, with the moderator to be Samuel W. Tannen-baum, chairman of the Bar Assn.'s copyright division of the patent, trademark and copyright law section.

Participants in the symposium, in addition to the Bar Assn., will be the American Patent Law Assn., Assn. of the Bar of the City of N. Y., Copyright Luncheon Circuit Control of the City of N. Y., Copyright Cuncheon Circuit of N. Y., Copyright Luncheon Cif-cle, Copyright Society of the U.S.A. Federal Bar Assn. of N. Y., New Jersey and Connecticut, N. Y. Patent Law Assn., Empire State Chapter of the Federal Bar Assn. and the Women Lawyers Assn. of the City of N. Y.

Director of the symposium is Theodore R. Kupferman, well known in the legalistic aspects of show business and other fields.

Exhibitor Married Couple Click Off Half-Century Memphis, Tex., Nov. 21.

Golden wedding anniversary of Mr. and Mrs. Hollis Borens was observed here recently.

Couple has been operating here for many years. Recently their son, Bill, took over the book operating ing and active management of the Ritz and Palace Theatres, in the section and the Tower

development, in Manhattan, with which the Fair will be closely attuned, presents a housing problem along with a traffic problem because of the expected global influx of tourists, more so than in the war-foreshadowed years of 1939. It will be not only national but international, considering the jet age of global travel.

About 60% of the United Na tions members have signified in-tention of participation in the Fair tention of participation in the Fair, in addition to the Holy See and the League of Arab States (Iraq, Jordan, Kuwait, Lebanon, Libva, Morocco, Saudi, Arabia, Sudan, Tunisia, United Arab Republic and Yemen). There are still some notable holdouts such as Holland, Portugal, Italy and Brazil. The roster of cooperating nations, as of Nov. 1, 1961, besides the above and, of course, the Organization of American States, includes Afghanistan, Samuel I. Rosenman, Sid Shapiro Moses' aidel, Joe Kingsbury-Smith, publisher N.Y. Journal-American George Spargo. David Starr, Newhouse papers; John N. Wheeler, chairman NANA: Erwin Witt, John Young, of the Fair's execs, and others.

With the April 22, 1964 teeoff, premiere date of the N.Y. World's Fair "895 days away" (at the time of this powwow), Moses accented that global television will be here; that we all will be seeing the 1964 Olympics in direct pickup from Tokyo, as another of the electronic wonders of that year.

The debut of the Lincoln Center international affairs and exhibits.

'They Call Me The Smut Lady'

Federal law to permit an easier crackdown on the peddling of por-nography to minors, Riley also went on record as having sup-ported the late Sen. Joseph Mc-Carthy "I may be criticized but I don't care") and seeing in the rise of pornographic materials available in this country a plot by the Country or pornographic materials available in this country, a plot by the Communists to subvert the youth of America. Mrs. Granshan nodded and smiled. This has been one of her themes in times past.

Riley also suggested that Mrs. Granshan was being subjected to the same kind of

Mrs. Granahan was being subjected to the same kind of "vilification" which had been directed earlier against Sen.
McCarthy. Mrs. Granahan
smiled again, tolerantly, and
acknowledged that she was
now known as "the Smut
Lady."

Lady."
Also read into the record were a number of "case histories." including that of one unfortunate Queens housewife whose husband had begun, innocently enough by reading "girlle" magazines, and eventually ended up attending once-a-week "sex-photo club" meetings.

once-a-week Searphilo on ings.
At most Granshan hearings, the witnesses are invariably in total agreement with the chairwoman. But both attorney Hoey and attorney Hoey are gareful to point But both attorney Hoey and attorney O'Connor were careful to point out that any crusade against "obscenity" must pay strict attention to previous U.S. Supreme Court's rulings in such cases. O'Connor even went so far as to state that it is "extremely rare" when a crime can be directly attributed to inspiration from a tv show, film or book. He suggested, however, that something must be wrong when "the crime rate is growing four times as fast as the population."

O'Connor, picking his words with great care, also expressed a wish that there might be "greater communication" between "the book burners" (which might or might to thave referred to the dogooders

not have referred to the dogood-present) and the "libertines," reference to those bodies who have been fighting censorship on all

fronts.

Both sides, he said, "might learn a good deal from the other." He wasn't questioned by the subcommittee members to any great

Judge Self-Shocked

Barlier, at Mis. Granahan's hearings in Philadelphia last week, Pennsy Supreme Court Justice Michael A. Musmanno, who dissented from his court's majority opinion knocking out Pennsylvania's film control board, reported that while in New York some months back he had gone to see the controversial French film, "The Lovers." ("I had said so much about immoral motion pictures that I felt I should see one of them in its entirety so that it could not be said that I had depended entirely upon the opinion of others as to what is objectionable on the screen," he explained.)

upon the opinion of others as to what is objectionable on the screen," he explained.)

It turned out to be even worse than he had anticipated, the justice said. The picture is "entirely immoval and should not have been shown."

The Scene in Philadelphia

By JERRY GAGHAN

By JERRY GAGHAN

Philadelphia, Nov. 21.

Star witness in the three-day
"smut' hearings of the Postal Operations subcommittee of the U.S.
House of Representatives was
Pennsylvania State Supreme CourtJustice Michael A. Musmanno,
who blasted his colleagues on the
bench for throwing out film censorship. He did not confine himself to the mails or pornography
in his hour-long statement before
the sub-committee headed by Congresswoman Kathryn E. Granahan,
Philadelphia Democrat. He made
a broadside attack on Hollywood,
declaring "certain motion pictures
would shame the cities of Sodom
and Gomorrah and make ancient
Pompeii a chapel of purity by
comparison."

Some pornography, he charged

comparison."

Some pornography, he charged may be distributed by the Communists in an effort to unsettle the minds of American citizens. When Musmanno mentioned Communist propaganda. Congresswoman Granahan asked whether thought pornographic materialwas Communist-inspired. "There was Communist-inspired. Increis no doubt that what you suggest could be true and probably is," he

Federal law to permit an easier willing to let the Postmaster-Gen-crackdown on the peddling of por-orgaphy to minors, Riley also through the mails. Referring to went on record as having sup-former P.M. Arthur E. Summerformer P.M. Artnur E. Summer-field's action in banning "Lady Chatterley's Lover," the jurist said: "He had no ax to grind. He must have had a good reason for doing so."

must have had a good reason for doing so."

The films, he declared "leave scarcely anything to the imagination in their portrayal of immorality. The only answer is to punish those who, in the face of prohibition, insist upon defying the law. When it comes to someone who is willing to prepare the product of the second of th when it comes to someone who is willing to pervert the minds of our youth, and he does it with intel-lectual perception and in full com-prehension of his own means, then a jail sentence should be man-datory."

President Judge Adrian Bonnelly of County Court was another jurist who linked the flood of obscene literature with tv and the movies. Stating he was shocked by "the cancer of pornography among our youth," the Judge added "to make it worse you'll find it today in some of the tv productions and some of the movies. I haven't turned on my television for a month."

Dr. Nicholas G. Frigito, medical director of the County Court, stated that many delinquents "were stated that many delinquents "were President Judge Adrian Bonnelly

director of the County Court, stated that many delinquents "were avid readers of crime stories, masochistic magazines, obscena comic books and lewd stories." Frigito include "television violence and other tv obscentities" in outlining what he considered unfavorable influences on the minds of young people.

avoirable influences on the minds of young people.

Granahan said her si committee had scheduled some witnesses who do not believe there is any danger at all. "We are glad to have their views since we want to be completely unbiased. The subcommittee is not conducting a witch

pletely unbiased. The subcommittee is not conducting a witch
hunt," she said,

Raps The Courts

Asst. Dist. Atty. Marvin R. Halbert, who handles obscenity matters for the prosecutor here,
charged the appellate courts with
hindering the battle on smut. The
appellate courts are engaging in
semantics bordering almost on insemantics described in the semantics of the semantic of t

appellate courts are engaging in semantics bordering almost on intellectual dishonesty." Approximately 95% of the smut cases brought to his attention have been quashed before coming to trial, Halbert said.

Granahan, the committee chairman, said she thought the "guidance of determining obscenity" provided by the U.S. Supreme Court could stand some tightening. "Chapter after chapter replete with depravities and vile little four-letter words can appear in a book and not be considered obscene by the high court, provided parts of it can be said to have literary er artistic value." she said. Postal inspectors and other officials termed the mails "sewer lines" and called the laws inadequate to cope with smut. The group is part of the parent committee on Post Office and Civil Service in the House of Representatives. It moved on to Boston, New York and New Orleans after finishing here.

ALLIED STATES YEARLY NODS: KRIM, HENDEL

Arthur Krim, United Artists' prexy, and Harry Hendel, COMPO plan coordinator in Pittsburgh, got plan coordinator in Pittsburgh, got the nods as Industry Man of the Year and Showman of the Year, respectively, from Allied States

Both are expected to take the bows in person at the National Allied conclave in Miami Beach Dec, 4-8.

Krim was picked by the exhibs in recognition of his astute guidance of United Artists to a position of prominence in the motion picture industry . The steady flow of solid releases from (UA) flow of solid releases from (UA) during this period of critical product shortage was certainly uppermost in the minds of the exhibitors when they made their choice."

Previous winners of the award have been Joseph R Vogel, Metro prez, and Milton R. Rackmil, head of Imiversal

prez, and Milton R. Rackmil, head of Universal.

The Showman accolade to Hen-del cited his "dynamic leadership" for COMPO in Pittsburgh.

for COMPO in Pittsburgh.
Other Allied award categories,
not yet tabulated include actor,
actress, new personalities, procollied.

Musmanno said he was perfectly

not yet tabulated, include actor, actress, new personalities, producer and director. THE BOSTON HERALD, TUESDAY, NOV. 14, 1961



This Man Durante.

SOMETIMES THERE ARE MOMENTS too much to bear, when all your grace, all your gratitude for bygone glee, are suddenly caught up in a gasp of gladness, with the heart all of a sudden stopped beating,



the throat dry, and the eyes brimming with unshed tears of simple thanks, with the memory of a past pleasure making a millenium of a moment—the moment, perhaps, of emerging from the long dark tunnel into the blaze of banners and all the bright beauty of the Yale Bowl on the

dedicated day of the Harvard game; maybe the moment of awakening in the sugarplum sweetness of Christmas morning to the sight of falling snow; mayhap the moment of coming upon the opening lines "Appointment in Samarra" and knowing beyond all doubt that in the whole wide world there are no two happier people than Lute and Irma Fliegler of Gibbsville, Pa. Thus, the moment too much to bear, with the catch in the throat and the weakness in the knees and, always, the little gasp of delight.

THE MOMENT when the band in Blinstrub's hits "You Gotta Start Off Each Day with a Song," with, in that tiny little moment, that miraculous moment, the surge of the music sweeping you up and carrying you back across the years and all their midnights, back to the enchanted evening when you first saw him, this man in the battered felt hat, his chin thrust forward to buffet all the slings and arrows of all the outrageous fortune that is forever being visited upon him; this much put-upon man with the splayfooted stance and the shoulders sunken under the woeful weight of all the indignities he has had to endure from all the mocking musicians in all the cabarets and through all their curfews; this man and

the stride and the strut of him; this man of umbrage and Umbriago; this darling of a man named Jimmy Durante, who, in this moment too much to bear, assures you, by his mere presence, that God's in His Heaven and as for the world, things could not be better, not possibly.

IF IT STRIKES YOU as unseemly that I carry on like this, that I gush, that I blabber over a mere man, and a man who is but a cabaret cutup at that well, I ask your indulgence, and on your account as well as on mine. For it is, after all, only my desire to make you feel as I do that brings on my blabbering. For never do I feel so clean, so exalted, so much at peace with the world, which seems a wonderful world indeed, as when I see Durante. And it will be that way always, in remembrance as well as in reality. Always, as long as I live, I will remember the blare of the brass and be caught up in the crescendos swelling and still swelling and the high dudgeon of Dumante's "Lemme hear the band!" Always I will see him, frantic and frustrated, pacing back and forth against the rise and fall of all the songs out of all the years.

And always it will be something more than more tal man can bear—the creased face, the arch smile, the horripilated eyebrows, the gaiety and the gravity and, always and forever, the image of sweetness. No matter the grabbing the sheet music and flinging it in the face of Jack Roth; no matter the ogling the girls and somehow never to them being but a big brother-no matter any of that-though, of course, great, great matter all of that, including the "Bill Bailey, Won't You Please Come Home," with Eddie Jackson doing the strut, which is the greatest, the chicest, the choicest, the most fashionable, the most dapper, the most wonderful walk in the world; and the suavity of Sonny King; and, naturally, the peril of the piano tops—Yes, all of that, every minute of it, matters much.

BUT WHAT MATTERS MOST, of course, is Durante, who seems to have been with us always, down all the years from Coney Island and Clayton, Jackson, and Durante to movies at Metro and radio and television and the Copacabana and Blinstrub's, through all the passions of Prohibition and the respectability of Repeal, on all the midnights merry And never anything but the image of sweetness.

Never has there been anyone quite so wonderful, and may God bless and keep him—and, thereby, bless and keep all of us as well.

It's Deadline Again for Oscar; 'Tender Is Night' Seeks Outlet

the Academy's rules.

Shortage of theatres in preferred bookings toward end of the tear has created problem in getting pie dated. Situation will be en accuda of Weinstein with ho. exces then producer arrives in New York Wednesday for 10-day wit.

Studio execs feeling company Studio exces, feeling company on preduct upcrade gain, are dis-turbed over local booking situation and will bend every effort to get pic dated for limited engagement to establish elicibility in the Oscar

Tace. National Theatres & Television ence Beh Seiler stated be will do all in his power to cooperate with 20th, once the parent to many for the state of the stat

don, once the parent commany for Authoral Theories, that is until the recently several pears also. However, all exclusive first run-misses are field up at the moment, hely solution. If a means, now, is to line up a monthicle theorie for which to first run for "Tender" removement.

suitch to first run for "Tender" creasement.

We then 20th will so along with this as solution or stick to its sums by helping out for exclusive first run outlet will be ironed out in Gotham between prexist Sivos P. Skouras, on the return from Europe, and sales head Glenn Norris.

Quick Gut Scheme

Continued from pre 3 = eta is the third of r. a visual, person."

eta is the third of r. a visual prosen."

Same idea was concloved by Comifield when be made "Third Veice" as the law of three pix for Robert Lippert and 20th-Fox release. Otherwise incoded rs a "F" tilm, 2-th chart before it it was this pic that broads it it was this pic that broads it it was this pic that broads it in the ettention of Kirmen. Other two Combed tuned et al. for Lippert were "Lippert were not a sam 'were an are miss at point blank tay to the doctor finelly solving the hoy's Darini nightmare.

After traiffine at the Actor's Studio in New Yerk Comfield decided to give to destending and painting to become a copy writer. For \$80 be produced on his own a 16mm short "Color Is Red." It took seven menths in Greenulch Village. He then became a reader for an independent studio, making a secretary told him his efforts were in vain, that the reports were only for legal purposes and not designed to give an one ideas.

In 1955, at 26, he was esserted to be the voungest director after completing "Sudden Danger" for Allied Artists. Recently, he was duished by Hollis Alpert in Saturday Review as "the first ripple in the new wave."

He likes to spend a lot of time in rehearsing the cast, During the past week he has worked his principals day and night, concluding "hysteria is a prerequisite for immunity and I don't want any part of it."

Cornfield has 28-day shouting sked. But Kramer has already advised him if he needs four more

Hellywood, Nov. 21.

First sections and rerecteding en procae or Henry Weinstein's Tenter is The Night' at 20th-Fox will be considered by the end of the week under supervision of different King.

Six reels have already been chayed by procaer and director and are being raished to New York where Delawa Labs, susbid of 20th will immediately begin turning out color prints.

Pie will definitely will be ready for local theatre booking Dec. 4 to pave was for elastibility in nominations for various categories in Oscar awards race next April by Academy of Motion Picture Arts & Sciences, producer assures.

Firm company is still seeking an exclusive first run to publicly exhibit the \$2500,000 production before the end of the year to meet the Academy's rules.

Shortage of theatres in preferred bookings toward end of the year and we was presented erobtem in get-

Sub-Runs Frowning As Big Pix at Big Fees Alter Playoff Pattern

Changing pattern of Gounam playoff has aroused (predictably) the indie subruns. Independent Theatre Owners Assn. N.1. one Harry Brandt-led alliance, is squawking about it to the major sales exces and the big circuits, arguing that the special treatment extended runs" are depriving the subsequents of their normal availabilities.

abilities.

Though not specified, the albusion is to the advanced-admission first nahe breaks on "Exodus," "Spartacut" and "Ben-Hur."

The practice is "subject to serious legal question," according to Brandt. He doesn't spell it out, but warns that IOTA will take whatever steps are deemed necessary to protect the subsequents. "The industry," he further states, "is witnessing the prostution of the extra run to an extreme where the competitive position of the subsequent run operator is

the subsequent run operator is completely disregarded and seri-ously impaired."

INFLIGHT OFF GROUND VIA PIX ON THE WING

Inflight Motion Pictures: which started out last July with its special projector installations in 12 planes, has entered deals for 26 additional installations starting immediately and probably will have 150 by the end of 1962, according to David Flexer, founderpresident and 72% owner of the compeny.

president and 72' owner of the company.
Hesting a luncheon at 21 Club. New York, Monday (20), the Menylis-based theatreowner who provides airline travelers with new pictures, said it cost \$22 600 in the first own for the tourist section, the other for firstclass). Operation began with only one machine for the luxury class but now everyone aboard can catch the films, said Flexer. He added that TWA's exclusive contract with Inflight expires at the end of this year and then other lines will be going into the chematic business as an extra cinematic business as an extra

Hubley's Animated Pic On Shapley to Manby

Showcorporation, headed by Robert Manby, has acquired global rights, including television and 16m. to John and Faith Hubley's production of "Of Stars and Men." animated feature film based on the book of Dr. Harlow Shapley. Theatrical release is planned for after the first of next year.

Bill Barnes Joins Prem, Replaces Seymour Krim

DENVER'S TOWER TO NEW OWNER, POLICY

Denver, Nov. 21.

Tower Theatre, 911-seat nabe, owned and operated since its opening 11 years ago by a company headed by Pat McGee, former circuit head, has been sold to Wolfberg Theatres for a reported \$75,000.

The theatre has been closed for

The theatre has been closed for the past several weeks since it was seized in a Federal Treasury attachment action.

The new owners, the Wolfberg chain, which is headed by Tom Smiley, also operate the downtown 2.100-seal Paramount and six drive-ins in the Denyer area. It is the company's first venture into nabe competition.

Leonard Albertini, vice prexy, who will be in charge of remodeling, says the theatre will not be reopened until about the Christmas holidays and that extensive refurbishing is planned for the house which is located in the heart of the upper Park Hill residential section. Besides a wood paneled lobby, new Cinemascope screen compatible with 70mm films, complete reseating (reduced to about 750 seats) redecoration and installation of a new draw curtain the name of the theatre will be changed.

Smiley says the film policy has not been determined at this time.

14-Days, Instead of 28, But at Steeper Terms

Minneapolis, Nov. 21. Neighborhood theatres in the Minneapolis, Nov. 21.
Neighborhood theatres in the local uptown firstrun clearance slot now can obtain pictures 14 days after the end of their initial downtown engagegents here, instead of 28. as formerly, if they're willing to meet stiffer terms.

These exhibs currently consider themselves fortunate in obtaining "The Hustler" (20th) on such 14-day clearance. Picture ran only

"The Tustler" 20th on such 14 day clearance. Picture ran only three weeks downtown but still was doing brisk business in its final stanza.

However, the fact that the loop State, where "The Hustler" was playing, had contracted to open another 20th-Fox picture. The Comancheros," on Thanksgiving, and was obligated to play "Back Street", prior thereto, necessitated terminating "Hustler's" run, even though business warranted its retention.

ed terminating. "Hustler's" run, even though business warranted its retention.
Currently six Minneapolis neighborhood theatres in the firstrun slot are playing "The Hustler" day and date.

Youngerman From Hub Now on Lopert's Force

Manny Youngerman, formerly sales manager at United Artists' Boston branch, has joined the sales staff of Lopert Picture.

He'll cover the New York, Boston and New Haven ferritories, for Lopert, replacing Marvin Friedlander, who resigned.

MG's Best Year

Continued from page 3

releasing some of its post-1948 fea-tures to television on a schedule of approximately 30 pix per year, in addition to its backlog of pre-1948 films. As of Aug. 31, the company's total sales on its feature films amounted to \$62.600.000 of which \$14.700,000 still remains to be

Breakdown of the tw operation
Breakdown of the tw operation
shows that total moome from television during the year was \$18.014.611 with costs running to \$8,271,325.
The gross tw income from feature
film and short subject sales in
1961 was \$11.327,834.
Income from series and commercials produced for television
was \$6.686.777. This reflects the
sharp upbeat in tw production
activities at the studios. Last year's
gross take from its tw production
amounted to \$2.564.212.
Net income from music and rec-

Net income from music and rec-ords was carried at \$337,000, down from the previous year's \$1,868,-

principals day and night, concluding "hysteria is a prerequisite for immunity and I don't want any part of it."

It is a prerequisite for immunity and I don't want any part of it."

Cornfield has, 23-day shooting sked, But Kramer has already advised him if he needs four more days he can have it.

After all, writer-director figured, why start his maiden maic effort with hysteria or immunity?

KEPIACES SEYMOUT ACTION (1997) The previous year's \$1,868,-000. The

Pioneers' Dinner

Continued from page 4

ried out pronto as each new mem-ber took the oath from his table. There was room for improvement in the entertainment division. Sid Caesar, far from being in top form, hardly got off the ground with his interpretation of how men of various mationalities propose marriage. The Ivy League Trio, male juveniles, vocalized with their own string accompaniement, and own string accompaniment and drew about fair attention.

drew about fair attention.

Adolph Zukor, Paramount chairman, Par president Barney Balaban and numerous others of this company were in attendance, reflecting the longstanding Col-Par friendship. Zukor, in a brief talk, preached a sermon mirroring his undying optimism anent film biz welfare. Others offering brief talks were Ned E. Depinet, Lazarus and, not so brief but strongly applauded. Sen. Kemneth Keating IR., N.Y.). Keating, who mainly discussed the Communist threat, incidentally is becoming a familiar figure at picture industry functions.

Montague, in a modest acknowl-

tions.

Montague, in a modest acknowledgement, paid tribute to Joseph A. McConville, ex-Col foreign operations chief and his longtime business associate they started together in New England). He also saluted the late Jack Cohn and present Col president Abe Schneider.

Total of 57 industryites became members of the Pioneers, having qualified by way of at least 25 years of activity in the film trade, and now officially enrolled.

Story Beard

Continued from page 3

forded much more leeway prodution-wise. We had 26 pieces in the pit in comparison with 60-70 musicians in the average orchestra here and 76 trombones in the marching band number and the pied piper really led them out of the gymthrough the town. During the first 45 days of shooting, we had between 100 to 700 extras; and 18 dancers, were replaced by 40 in the film."

"Biver City was constructed on cians in the average orchestra here

tween 100 to 700 extras; and 18 dancers, were replaced by 40 in the film.

"River City was constructed on three and a half acres and tailored to Meredith Willson's memories of his home town and in place of eight stare sets, we had 20 snecific locales. Movies have one disadvantage—the sweat is lost in the camera—so we had to compensate for the loss of energy by making sequences more exciting. The "Shipoopi' number, for example, was lifted out of the gym and placed in the park, with a typical summer's day ice-cream festival."

"I love films and I love the theatre," he concluded, "and I expect to spend the rest of my life going back and forth. One is a complete change from the other. In New York, you're rubbing clbows with fellow creators all of the time and sparking new ideas. Here, you have to make an effort to seek them out. It look 6 months and between \$250,000-300,000 to bring in the stace play, whereas the film was a year's project costing \$4.500,000.

Glenville

hiring a business manager to take care of the small-print intricacies of financing and overall corporate affairs. Glenville already has the basis of such an operation with his own British company formed for the production of legitimate plays. Since he has only done three films so far ("Me and The Colonel," "The Prisoner," in addition to "Summer"). Glenville describes himself principally as a theatre man. Because of his facility to participate in more than one aspect of the theatre, on occasion as his own adaptor and producer, he several times reaped financial reading those he might have received if he had only functioned as a director. Unlike most theatre people, he had actually made a good deal of money from the legitimate stage. mate stage.

Ely Landau back at his desk after meetings in Europe with produc-tion talent over his upcoming projects.

FRANK GERVASI TALKS ON OVERSEAS 'IMAGE'

ON OVERSEAS 'IMAGE'
Frank Gervasi, former Hearst and Collier's war correspondent and feature writer, until joining the Eric Johnston organization as weepee of the Italian, Srain and Mediterranean territory operations for the Motion Picture Export Assm. has signed a two-year lecture tour with W. Colston Leigh. He is going out on an extensive series of lectures early in 1962, talking on world affairs. Also will be included an extensive dissertation on "The Impact of Hollywood Abrord." accenting the image created by America via its Hollywood tilms. This is in line with USIA's Ed Murrow diatribe last week, on the Coast, on the same subject.

Gervasi, longtime resident

subject.

Gervasi, longtime resident abroad, has given up his Rome apartment and moved his family to New York. When he resigned from the Johnston office he became veepee of Fairbanks Morse, also he acquarered in Rome, but Gervasi has long yenned to return to his native land, stating he and his family "have had their fill of the European life."

Neil Hellman Realty's Added Convention Site

Albany, Nov. 21.

A convention nall and an executive building will be constructed by Neil Heliman, at a cost of \$1,000,000, on the upper Washington Avenue site where his Thruway Motor Inn and the Hellman Memorial Theatre are presently located. The new structures will be to the west of the motel, overlooking its patio and swimming pool.

pool.

The convention hall will accommodate 750 persons with dining room for 500. Its facilities will be augmented, the exhibitor pointed out. by the 1.050-beat theatre topened in May, 1900. That was used several months ago for the annual meeting of New York Central Railroad stockholders.

Both new building, expected to be completed by spring, will have fallout shelters.

have failout shelters.

Ground was broken last week for the executive building, to consist of 60 suites with a penthouse and elevator service. Groundbreaking for the convention hall will take place within 30 days

will take place within 30 days

Leon Einhorn, of Albany, who
designed the Helman Theatre, is
the architect, Einhorn drew plans,
in 1940, for Hellman's first drives
in, the Saratoga, on the AlbanySaratoga Road—now operated by
Fabian—and for Hellman's Lincoln
Drive-in at North Philadelphia,
Hellman owns four automobilers,
in all; also several race horses.

French Author

Continued from page 3

cause of the grim frankness with which it depicted his World War One childhood in and out of re-form schools. The reason given was that the authorities did not take kindly to a story which showed a child getting such short shrift from authorities. Asked whether or

from authorities. Asked whether or not Francois Truffaut's "The 400 Blows" didn't show more or less the same situation, Le Breton shrugged again. "The 400 Blows," he said simply, is "rosewater." In addition to having cataloged much of the argot of Paris' "green language" (that of the underworld), Le Breton has done his bit by coining his own words or, by having brought, via his novels, underworld slang into everyday use. In addition to publicizing the isse of "riffil" imeaning violence or theft), he also brought forth another even more descriptive word: "waltzer" (pronounced with the "v" sound) and referring quite naturally to a well-shaped derriere. Le Breton will be next repped

Le Breton will be next repped on U.S. screens with the upcoming "Riffi in Tokyo," which he did as an original screenplay and which Continental Distributing will be handling this side. He is most proud nanding this side. He is most proud of the fact, though, that his "Razzia," which depicts traffic in dope in Paris, has been used by the U.S. Narcotics Bureau to train inspectors and detective in the manners and morals of the dope smuggling world.

Little Messages To Film Producers

'IMAGE' AS IN IMAGINATION

- Used to be that if you questioned a man's basic character or origins he would react in an emotionally uncomplicated way by giving you a pow in the kisser. This was before Freud and public relations. Nowadays the guy may go into a deep depression, worrying about his "Image".
- Most of us adults have ripened into maturity never knowing that "Image" was something more than the feedback from a looking glass. We now know that "Image" is not just what the fates or the tailor did for you. It is the sum, the measure, the net of what people think of you. In brief, it is your prestige.
- A film producer's prestige naturally relates to the quality of his pictures. Even so, he cannot neglect the engineering of impressions upon which, in the end, the "Image" is also based. In short, a film producer is ill-advised to suppose that the distributor's publicity department insures or keeps updated the impressions people hold concerning his talent and achievements.
- And the snapper: Impressions Are Rooted in the Film Trade Itself. Hence, Imagination is called for in projecting your "Image". The Ideal Screen for the canny showmen remains



ij.

New York Sound Track

The cocktail party given the visiting Argentine film people on the SS Rio del Plata Thursday (16) evening was certainly one of the most peculiar of the current film season. Guests were invited at 6 p.m. but the bartender refused to serve drinks until almost seven. There was also a food buffet on hand, but busboys stood by to prevent anybody from sampling that until 8:30, at which point many of the guests had departed for the nearest Howard Johnson.

More pressagent enchantment with the sound of words: the campaign that will be "all-out comprehensive and far-reaching."

Anthonal Theatres & Television filed two petitions in NX. Federal Court last week. One seeks acquisition from the firstrun Alvardo driveation of the firstrun Alvardo driveation of the firstrun Alvardo driveation for the firstrun Alvardo driveation of the firstrun Alvardo driveation for the firstrun Alvardo driveation of the firstrun Alvardo driveation of the firstrun Alvardo driveation for the first woek. One seeks acquisition will not bushops the first and the filed two petitions in National Theatres & Television filed two peti

miniar with New York politics," deadpanned Mann.

Magazine deadline being what it is, Harper's appeared with a piece
by James Thurber, recently demised, captioned "The Future, If Any,
of Comedy" which contains some pithy stuff of possible fertilization
to makers of film connedies trare these days), to wit: (1) "The heart
is new where in the throat or the mouth or the stomach or the shoes.

When, it was worn in the breast, or even on the sleeve, we at least
knew where It was."

With 13th has been in the breast, or even on the sleeve, we at least knew where it was."

2. "I am worted about the current meanings of the "funnu." It now means contions, as when one speaks of a funny sound in the meter disturbing, as when one says that a friend is acting funny, and fighte sing, as when a wife tells the police that it is funny, but her hostand hasn't bren hone for two days and nights."

Last Monday 13 night's ban at the French Film Office for director Louis Malle crew a posh crowd including Simone Signoret, Robert Rossen, Rita Gam, assorted distribs and fourth estaters simported and domestic and one lovely young French model who soughf anonymity by smoking a Lie black eigar. The Dutch government has asked that the wild preem of 20th's 'The Inspector' be held in Amsterdam, it was amounted last week by interested parties. UA has set five more readstew dates on "West Side Story," bringing to 12 the total of such dates through February.

Arthur Hailey in N.Y. for conferences with his agent Maeve Southgate and Ken McCormick of Doubleday, which is publishing his next nevel "in Hisch Pleces" in February. His "The Final Diagnosis" became UN "The Young Doctors". Charley Kurtzman, the nonstop exec of Lea vs Theatres, getting around in an iron corset until his painful locator disc slips back.

Difference of craction between Henry Fonda's kids per Show Business Hitchra'ed Daughter Jane loves the theatre, son Peter hates it. But bots' ke astim, Boom is starting for "Sodom and Gomorrah," though it's 131 oxinately a year away from U.S. release. Embassy Pattures took a double-fruck two-pace adv in last Sunday'. N.Y. Times amuse can section. Interestingly, it seeks to impress the Biblical copic constitive all cast mentions including costars Stewart Granger and Pier Angeli . A busy man is Miklos Rozsa. He tours the kersnext ments for a first sunday will debut with the Philadelphia orch next Jarviary.

Mert Sahl boved out of his cameo role in Otto Preminger's "Advise

Mort Sahl boved out of his cameo role in Otto Preminger's "Advise

Metro

Syap De 77, 274 is in throces of inishing his violin-cello concerto which Heifetz and Piatagorsky will debut with the Philadelphia orch next Jarmary

Mort Sahl boved out of his cameo role in Otto Preminger's "Advise and Corvent," due to personal appearance commitments . Metro bought 'Theo cod the Shark," by Clement Richer, for production aboad. . Samuel Bronston recistered "55 Days at Peking" for his upcoming midie on Boxer Rebeilbon . Jerry Lewis registered "The Secret Sevice Ni" and 'The Comic Spy" as possible titles for a spoof on intelligence operations as one of his next indie films. Jim Backus and Tom Poston set for starring roles in William Castle's "Zotz" at Colomba Pictures . John Conte set for untitled social drama based on a Texas trial for Artists XVI, to which he has a two-pix commitment.

Four sphits of champagne delivered to a Honolulu newspaper news-room as a prometion for "Breakfest at Tlifany's" (Par drew this comment from a ferome reporter who snagged two of them: "It's now—but new of their brieff bere sont passes as well."

Seript on pikat ons will delay Sam Spiegel's "Dangerous Silence" which is to snace overseas. Resultantly location publicist Halsey Raines will till in with "Mr. No." which will have six weeks in Jamaica hefore stadio work in England. It's Harry Saltzman's and Cubby Broecoli's undertaking.

Robert Rossen Skedded "Cocoa Beach." based on David Brinkley NBC Oct. It le's asit as first of four on his indie slate during next 18 months. Ross Hunter assigned Henry Koster to direct "If a Man Arswees" at U. John and Hayley Mills together in Jerry Wald's "High Wind in Jamaica" for 20th . John Frankenheimer set Jan. 15 as Startan cate for Dick Condon's "The Manchurian Candidate." to be nace in a sociation with Frank Sinatra's Essex Productions. Anne Francis and Carmen Phillips into "Hemingway's Young Man" at 20th . Nan'y Kwan takes on non-Oriental role in Seven Arts. "Monount of Happiness' as femme star". Constance Ford in Robert L. Lipperts. "Chime's of Calicari" for 20th release.

P

National Petitions For San Diego & Ft. Collins Situations Sanction

Other petition seeks approval to divest the Lyric Theatre in Ft. Collins, Colo., in order to take lease of a new house just built there. Lyric is to be sold for non-

Hearings on both petitions ar expected by end of the month.

Prem

Continued from page 5 i

far more effective, he asserted. Preminger also decried lack of sufficient publicity people who know the pictures, advising larger staffs of field men who have seen the films and know both their weaknesses and strength. As a result, they know best how to sell them. He charged pub men today often work only with press books and haven't even seen the pix they attempt to sell.

they attempt to sell.

Union problems exemplified by Preminger involve the use of crews and extras on locations. He noted importance of unions in the country's business structure, but said they defeat their purpose by requiring duplicate staffs of experienced film technicians even when requiring duplicate staffs of experienced film technicians, even when those sent are incapable of doing the job. Similarly, Screen Extras Guild contracts require full pay for all extras used, whether members or not. He noted for a party scene in "Advise and Consent." he had to pay each of the society millionaires who agreed to do the picture \$34.90 even though they didn't want it. (The money went to charity.) "These are examples of high costs in picturemaking, today that are unnecessary." Prem-

to charity.) "These are examples of high costs in picturemaking today that are unnecessary," Preminger asserted.

Producer defended so-called "runaway" production, using "Ben-Hur" as an example. Picture was made entirely in studios in Rome, "for which there is no excuse tower cost," he said, but defended it on the basis of top public relations job it is doing for Hollywood product. "It is not necessary to make a picture here for it to be a Hollywood film," he added. Preminger called Screen Actors Guild threat to boycott pix they tag as "runaway" an excuse for foreign countries not to play our product and said, "We need the world market."

Preminger called pay-ty a new exhibition vista and said he would make pix for this medium as well as for theatres. He also said sales of old pix to ty is just a matter of hystopes.

as for theatres, he also said saies of old pix to it v is just a matter of business.

Questioned on statements by industry figures that pix such as "Advise and Consent" do not proj-"Advise and Consent" do not project a proper image of Holly wood to foreign countries. Premineer asserted: "People do not fell for propaganda. A picture that is self-critical and truthful will not hurt America. Telling our own problems will bring us closer to other people."

Producer revealed reports that

other people."

Producer revealed reports that
Negro minister Martin Luther King
had been cast as a Southern Senator in "Advise" were unture. He
"tried to get him because it would
show a Negro could become a
Senator and would make a good
statement for the U.S." He signed
for the role but later requested
out, Preminger claimed.

Frisco Film Fest Frolics

Dick Brandt, in for festival, says Frisco customs has sent "A Stranger Knocks," the Danish picture on which Brandt's Trans-Lux has an option, back to New York to let New York customs agents decide if picture can come into the country . . Luis Bunuel's "Viridiana" was first festival film to set the town on its collective ear—much buzzing about it . . The two Soviet entries. "The Clear Sky" and "Peace to Him Who Enters," did NOT repeat the success of 1960s "Ballad of a Soldier." Anti-Stalinist "Clear Sky" got a lukewarm reception, at best, and the second Russian film received shrugs for the most part . . . Russian director Lev Arnstam asked Fred Zinnemann if Zinnemann could arrange for the Russian to see some of Zinnemann's pictures . . . U.S. director Leonarde Bercevici and actor Branko Pleas showed up for screening of Yugoslav entry, "Square of Violence," . Brod Crawford has the films' lead . . Producer Paul Lewis says that in the middle of shooting his low-budget "Glass Cage," actor John Hoyt flew to his Yale class reunion to dun his classmates for money to finish the picture. Got it. too . . Bercovici says he has a deal cooking to have "Square of Violence" distributed by Metro . . Juror Arthur Mayer spent spare time putting thoughts together for a speech he'll deliver to the Harvard Business School Nov. 28—speech will compare unique U.S. film industry with other U.S. industries . . . Director Irving Lerner up for long weekend from Hollywood . . Connecticut exhibitor Sperie Perakos, who made "Antigone" in Athens under his Norma Films banner, flew in for screening of his picture . . On scene for screening of France's "Girl with the Golden Eves' was film's leading player, Marie Laforet . Lubban Aziz, Egyptian actress who has lead in UAR's "Wa Islamah," was expected opening night, arrived week later . . . Argentine director Leopoldo Torre Nilsson, who has lead in Sussia's "The Clear Sky." . Fest director Irving M. Levin was considerably shaken up when Lou Sher, who's just acquired 774-seat Presidio in Frisco from San Francisco, Nov. 21. Dick Brandt, in for festival, says Frisco customs has sent "A Stranger

Nightmares of 'No Show' at Fest; India's 'Devi' Never Makes Frisco

San Francisco, Nov. 21. on of the San Francisco San Francisco, Nov. 21.
Vexation of the San Francisco
Film Festival, operating under the
dicta of the International Federation of Film Producers, was again
notable in the fifth year. First
Britaln's "A Taste of Honey" film
was knocked off the agenda when
the same work's legitimate theatre
version asserted its priority over
screen release. Then the IsraeliFranco documentary, "Description

(Frisco Festival "Bests' awarded are listed on p. 3)

of a Struggle" failed to appear, for unknown reasons. But the real disappointment was in not having India's "Devi" of Satyajit Ray.

Indian film was highly touted, Each of the three parts of Ray's Each, or the three parts of Ray's "Apu" trilogy had had their first American exposure at the Frisco Fest, in 1957-85-95, and had then gone on, through distributor Ed Harrison, to make a considerable impact on the U.S. art circuit.

With this background, Frisco Fest director Irving M. Levin last summer made a special delour in

rest director Irving M. Levin last summer made a special detour in his round-the-world film-gathering trip to see (1) Ray in India and (2) to get complete cooperation of the Indian Government. Ray wanted to enter the film, which has never been shown outside India, and key governmental officials promised full cooperation. Levin even went to the extent of obtaining an Indian juror, director Tapan Sinha, so as to bind his ties with India.

Letters and cables flowed hard-

Letters and cables flowed back and forth between Frisco and New Delhi and all seemed to be pro-ceeding smoothly until last month,

when the Indian Government adwhen the Indian Government advised Levin that "Devi" still had no English subtitles, as required by IFFPA rules. Levin went to a lot of time, trouble and expense and advised the Indians to ship the film pronto because he had arranged for Herman Weinberg to do a hurry-up subtitling job in New York.

But still no film, consigned to the U.S. distributor, Harrison, ar-rived in New York, and a hombardment of cables from Frisco to New ment of cables from Frisco to New Delhi got only vague and what seemed to Levin evasive responses. Finally—too late for subtitling—findia advised Frisco that the film had been shipped and, in a separate cable, claimed it was being held up by U.S. customs in New York.

A frantic check with New York A trantic check with New York after the festival was underway revealed no "Devi." Just 24 hours before "Devi!" was supposed to be screened, Levin was forced to substitute. Jean Cocteau's "Testament of Orpheus," which really pleased

no one.

Levin jumped to the conclusion that someone in India had decided "Devi," a story of superstition in modern India, shawed India in a bad light, Said he: "The fact that Devi' didn't arrive for the testival, after repeated assurance by the director and government authorities, can only be attributed to the film's controversial nature and the ostrich-like attitude of the Indian Government."

Having gotten this off his chest, Levin the next day discovered that the film had indeed arrived at customs in New York a couple of days earlier and had been mislaid, apparently.

days earlier and had been misiaid, apparently.

Levin realized that instead of blaming India's "ostrich-like attitude" about all he could claim was cloth.

At this point he rescheduled "Devi" for screening—still without subtitles, of course—for Nov. 14, but he reckoned without Ed Harrison's office. Because when he tried to get "Devi" trans-shipped from New York to Frisco. Harrison's office said nix, though it was by this time in possession of the film. So Levin wearily cancelled the second "Devi" date and started working on trying to produce "Description of a Struggle," which also became a no-show. became a no-show.

Robert Webb and Eugene Frenke will do "The Odyssey of a Little Dog," by late Col. John Thoma-son, as first pic under merger of their Robar and Eastern production units.

the catendar art of Marilyn Monroe in the years ago? Well, the al freeco Marilyn is a pinup in Steve McQueen's army quarters in "The War Lovers."

Still getting a theatrical play despite all the television exposure are "Citizen Kane" and "Star Is Born". Paul N. Lazarus Jr. Columbia "V.p. became a motion picture pioneer this week at the Pioneers' annual bash. He's 48.

Warner Theatre's "El Cid" boxoffice is open . . . Harold Rand (exparamount, now indie) handling Ed Schreiber's Thalia Films national publicity.

Blake Edwards, producer-director-writer, inked a four-feature deal with Mirisch. for next six years on non-exclusive basis . . 20th-Fox handed Stephen Boyd and Richard Beymer new seven-year pacts . . . Irving Pineus will produce two pix for Mirisch Co. within next 16 months . John Carradine and Jo Morrow snagged roles with Gerald Mohr in "Rat Bread," Chriscoldin production.

Wrifer-director Irving Brecher in for a week or two ballyhooing Cols "Ride a Crooked Ship."

Freedie Goldberg, exce director of ad-pub-exploitation for Uake, if you will, that Stanley Warner is a drug on the market via this solutions in oral disease medication, as disclosed last week br" at the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last week br" at the Parket via the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last week br" at the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last week br" at the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last week br" at the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last week br" at the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last week br" at the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last week br" at the circuit echelons are for some breakthroutens in oral disease medication, as disclosed last w

Amusement Stock Quotations

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- * Week Ended Mon. (20).
- t Ex-dividend.
- ‡ Actual. Volume

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continued from page I between the single Ski-Dek center will have Alpine decor, warming hut, snack bar, ski shop and accommodations for up to 300 spectators.

All centers will be sold on a franchise basis, Schine said. "They will be franchised on leased basis," he said. "a minimum against e percentage and the rate of return will be around 25% of total cost at a conservative figure. "We will hit in six key cities in the first year. Boston is next after Buffalo." He revealed that a Ski-Dek center is being planned in the Cambridge area on one of the well trafficked roads weaving in and out of Boston to follow the Buffalo opening.

The center's will be set with standard admission prices of \$1.50 from 10-6 for the first hour, and 65c for every half-hour thereafter. In what is called "prime time, from 6 in the evening on, admissions will be pegged at \$1.75 and 75c each half hour after first hour. Childrens' prices will be \$1 for first hour, and 50c per half hr. Some 20 franchises are set within the next few months, with 200 center's planned within 12 to 14 months. Most of the franchise holders will be there wore will be set with standard will be the solder will be standard and sold the pointed out that besides concessions, the

skilers can go from one stope to another.

How long a run the skier makes depends upon the individual, as one half hour spent on the sloping Skl-Dek is equal to 1-1½ hours on an actual mountainside. Skl-Dek is made and franchised by Ski-Dek Corp. Officers are. G. David Schine, president; Cyril Farny, chairman of the board; Raymond Hall, vice president; J. Myer Schine, treasurer.

Estimated gross for a 10 deck Ski-Dek center is around \$9,000 weekly. Schine told Variety. The first Ski-Dek in Buffalo is expected to take care of 144 skiers per hour. Centers will make tleups with ski instructors, classes, etc.

Canadian Plaint Sounds Like Yankee: Exhibs Gotta Up Their Showmanship FOR 3 QTRS. OF 1961 Paramount this week disclosed estimated consolidated earnings of \$5,310,000 or \$3.15 per share, for the first nine months of 1961. In addition to this there were special capital gains of \$980,000, equal to 58c per share, making a total income of \$6,290,000, or \$3.73 per share. Corresponding period of 1960 brought comparative total income of \$6,137,000, or \$3.67 In the third quarting period of 1960 brought comparative total income of \$6,137,000, or \$3.67 In the third quarting period of 1960 brought comparative total income of \$6,137,000 or \$3.67 In the third quarting period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be period of 1960 brought comparative total income of \$6,290,000, equal to be under the first of the miscries are not less gloomy than their U.S. counter and their U.S. counte

German Legit

Continued from page 13

at Cologne was even more pronounced. The curtains pulled open to reveal a bare stage except for: a goldfish aquarium, two doves in a case, two oversized stop watches, canaries and balloons flanked by three metal mirrors, with film cameras, piano, drums and artists' easels built onto the sides. In the middle of the stage, for the entire performance, sat the director, Georg Caspari, script in hand.

To Laugh Or Boo

geriformance, sat the director.

Georg Caspari, script in hand.

To Laugh Or Boo

"The audience didn't know whether to laugh or boo, and did a little of both." one critic said.

As the "plat" went, a young girl appeared with a grip and arranged her makeup in one of the mirrors, actors who were called for in the script failed to appear, and a child played with blocks. A pianist dressed as a production of relative to the programment of the mirrors, and a child played with blocks. A pianist dressed as a production of "Glass Menagerie." Mary Beurmeister painted a picture before the audience. Other actors read obituaries from a Cologne newspaper.

"To Munich a king (the mad

obituaries from a Cologne newspaper.

"In Munich a king (the mad Ludwig H) built a theatre for himself. In Cologne a composer invented a theatre for himself." commented another writer.

At everyone of these three productions, though, there were some applauders and cheerers mingled with the jeers and shouts of disapproval. "As if some of the people were really trying to understand what it was all about," one writer suggested. writer suggested.

Mex Industry

Continued from page 13

solution for Mexico. A good many of these have wound up in the red, with budgets not recuperated. But plans are being pushed ahead for major picture vehicles.

In general, however, this government bolstering of the staggering picture industry has the approval of all sectors. The unions see it a resolution of crisis conditions and unemployment. Distributors welcome revision of their respective entities, according to top executives, to give vigor to distribution internally and abroad. The Film Bank claims the coordinating committee will put an end to all problems that have held up the industry's march of progup the industry's march of prog-

py the industry's march of progress.

Dissenters, who prefer to adopt a wait-and-see policy, are not making any loud critical noises at the moment, with diplomatic exceptions, After all, this is a federal plan, having the blessing of President Adolfo Lopez Mateos. So criticism at the moment appears to be out of order.

Apart from the inter-departmental committee, Jorge Ferretts, of the Film Bureau, inferred that the government was seriously considering imposing a double film standard: a special classification of films for domestic consumption and another for those destined as exports. Under a film industry law, another for those destined as ex-ports. Under a film industry law, export permits are to be only au-thorized for high quality moral and artistic product. Exports of films considered as poor quality can thus be officially banned.

Malicious

Continued from page 7

continuing with both groups, but no agreements have been reached, a circuit spokeman said Friday

a checut spokenial said Friday (17).

Pickets are patrolling each of the theatres, and the company is employing nonunion stagehands and projectionists. The local involved is 170. International Alliance of Theatrical Stage Employes.

The damaged screen at the Capri was replaced temporarily by a reserve screen from the Empire Theatre, and the Capri lost only the one showing as a result of this malicious mischief. A new 70mm screen was installed at the Capri over the week-end.

special cap gains amounted to \$1,-448,000, or 53c per share, compared with \$2,405,000, or \$1.44 per share, for the corresponding period of 1960.

Nick Schenck Will

Continued from page 2

and personal property and intangible property of \$3,421,000. In petition for probate it was esti-mated that annual income would be \$150,000, which will be reduced after payment of taxes and various bequests.

In addition to certain specific bequests. Schenck set up a \$250.-000 trust for four close relatives, who will be paid \$50 per week for life from this sum. These are a brother, George Schenck; two sisters, Sarah Burger and Annie Nayfack; and a niece, Rose Burger.

In cash bequests, \$10,000 each was left to Bertram S. Nayfack, nephew; heirs of late Nicholas Nayfack, another nephew; Harry Brand, Louella O. Parsons and Dr. Myron Prinzmetal, longtime, friends; and John Keller, an old carlove. Dana Wynter was left \$5,000 and Stanley Rochas, \$2,500.

Balance of estate was left in trust, from which Nicholas M. Schenck is to receive the annual income for life.

income for life.

Additionally, Schenck named 19 friends who would each receive one piece of personal property or art object, "as a token of my affection and appreciation of their friendship." These include:

Buddy Adler (deceased), Harry Brand, Charles K. Feldman, Leopoid Friedman, Abe Frisch, Arnold Grant, Edgar H. Mannix, Charles C and Joseph A. Moskowitz, Myron Prinzmetal, Ed Rowley, Marvin Schenck, George and Spyros Skouras, Art Stebbins, Benjamin Thau, Jack Warner, William R. Wilkerson and Darvyl F. Zanuck.

Louella Parsons also was left

Louella Parsons also was left an oil painting of Norma Talmadge. Schenck's divorced wife, who is also dead.

Schenck also specified that the Schemer also specified that the balance from the trust set up for his brother, two sisters and niece could go to any blood relatives in need of financial assistance, in the opinion of the executors.

Dixie Exhibs

Continued from page 7

Atlanta, and newly elected president of Theatre Owners of America; Mrs. Margaret C: Twyman, director of Community Relations for the Motion Picture Association of America; and T. D. ("Bud") Edele, Southern District manager for United Artists.

for United Artists.

Each speaker painted a rosy plcture of what the future held for the motion picture industry and made brave promises as to what the future holds for more and finer pictures. Pay television and censorship were given short shrift by the speakers and operators were urged to get on the ball, promote their theatres and the new pictures and shake off the lethargy that has caused them to lose patronage. ronage.

Irving Allen-Cubby Broccoll's Warwick Productions registered "Fings Ain't Wot They Used T'Be" and "No Drums No Trumpets" for future production.

stitutional norm as well as the sent-help obligation to plant picture puff. How long, indeed, has a theatre manager funneled film news to his local paper that con-tained something other than the title and opening of his next fea-ture?

This. of course, is the sort of extracurricular publicity effort exhibs—and distribution, too — so often overlook or shrug off. It's the news that enables understanding of industry problems and burdens, that highlights the public-spirited do-gooding—the sort of news, in toto, that makes for polished image.

toto, that makes for polished image.
For the exhib who puzzles where
to come by it. Chaplin reminded
the assemblage of the tradepress
as repository of articles that bear
broadly on the industry. Such
articles, said the exec. can go far
to promote goodwill, whether they
relate a laudable industry effort
or touch on the myriad difficulties
faced by the film biz in keeping
the entertainment flowing.

Chaplin didn't miss rewinding

Chaplin didn't miss reminding them of the industry virtues—the war bond campalgning, the talent contribs for various charity drives, and the various exhib donations one way or another to good causes.

Too Big for H'wood

Continued from page 5

location backdrops and other embellishments now demanded by present-day audiences.

"Very few pictures are made over here without justification," the Yank filmmaker continued, adding that it was time the unions realized this and took a healthier, more objective as well as long-range viewpoint of the whole mat-ter.

range viewpoint of the whole matter.

"You can" confine the industry to Hollywood," he said. "It's a world industry now, and we must maintain our position in it. Any other view is just shortsighted, and reveals Hollywood's current insecurity." insecurity.'

insecurity."

Producer was all in favor of the investication into "runaways" which he says are really efforts to stem: "unaway loss." feeling it would be a "healthy thing" to bring all arguments pro and con into the open and just "see what's what."

what."

As for his own production (under Morningside banner, Schneer said he had originally expected to make "Jason" along the Yugosiav coast, which exactly duplicated the Black Sea settings of the classic original, but had to abandon plan because he felt that Yugoslav set construction was slow and unsatisfactory for his purposes. His alternate choice, the Gulf of Palinuro south of Naples was "ideal, but remote." Pic is now about to begin interiors at Rome's Safa-Palatino Studios, under direction of Don Chaffey, and with Todd Armstrong, Nancy Kovak, Laurence Naismith and others in cast. Schneer's next production, after

Schneer's next production, after "Jason" winds, is Robert Graves' adaptation of "The Golden Ass," again a Greek legend.

New York Theatre

- RADIO CITY MUSIC HALL Rockefeller Center . Ci 6-4600 Refers and Hammerstein's
"FLOWER DRUM SONG" NANCY KWÁN - JAMES SHIGE
Juanita Has and MIYOSHI UMEKI
Protect by Ross Heater - Directed by Henry Ross
A Universal-International Picture is Coier
On Stage "MOONLIGHT AND RHYTHER"

Strife In Directors Guild Seen Paving Way For Wholesale Layoffs

By ART WOODSTONE

Nowhere is the cliche "east is east and west is west, and never the twain shall meet" more demonstrable than in television unionism. First, it was the rift more repaired) between the Screen Actors Guild in Hollywood and the American Federation of Televivision & Radio Artists in New York, and now it is the internecine strife between the two coasts of the Directors Guild of America.

DGA is controlled by the weight

trable than in television unionism. First, it was the rift now repaired between the Screen Actors Guild in Hollywood and the American Federation of Television & Radio Artists in New York, and now it is the internetine strife between the two coasts of the Directors Guild of America.

DGA is controlled by the weight of numbers in Hollywood, and the pending DGA contract with the feeding DGA contract with the feeding of them, stationed in New York radio and tv. Fear in New York radio and two the managers can easily be fired by NBC. CBS or ABC, if the new contract is ratified in the next few days by the majority of the 1,400-odd DGA members.

Contract clause which has fundamentally caused the conflict concerns the creation of ad, and stage manager freelancers in the East. If it is ratified it leaves a pretty wide pen field in which the webs can lay off staff a.ds. and managers, it is felt.

Ironically, the clause that has foundaming for the roots of the proposed web wheen mailed to the national management negotiators, but by the union's repart and the first one or two VHF stadions in operation with the primary affiliation of a New York hotel room londay '20) where various easterners on of a New York hotel room londay '20) where various easterners on of the Proposed web pact.

DCA recarding on the the medico trend in the first of the proposed web pact.

DCA recarding the proposed of the proposed contract clause which has fundamentally conditions that have been going on since last March.

Copies of the proposed contract for the first one or two VHF stadions in operation with the primary affiliation of a New York hotel room londay '20) where various easterners sought to axe or amend the clause. Various board members in the condition of a New York hotel room londay '20) where various easterners ought to axe or amend the clause. Various board members of the proposed web pact.

DCA recarding the fired by the weight of the first of

operation with the primary affiliation of the proposed contract have now been mailed to the national membership, which includes the 250 a.d.'s and managers and about 400 full directors in N. Y. and the rodin and tv. Fight was brought to the floor of a New York hotel room Monday 200 where various easterners sought to axe or amend the clause. Various board members flam conceded large weaknesses on the proposed web pact.

DGA negotiators first suggested inclusion of the freelance clause several months ago. Coasters liked the idea, it is reported, of "creating a parallel" to labor standards in Hollywood, where freelancing of a d.'s and managers at about \$52 for less than an eighthour day, and, for about \$69, can use them for anything over an eighthour day, and, for about \$69, can use them for anything over an eighthour day, provided the day ends with 14 consecutive hours. Since staff men now only get \$165 a week, plus overtime, the new clause seems harmless enough, even helpful to a.d.'s and managers. But its opponents stress that the webs will be able to save thou (Continued on page 30)

ABC's viewpoint will support the fellow of the full viewpoint will support the for contention that the only way appeared to the follow of the freehance clause can be opened in these clause. The fill of the follow of the freehance clause can be opened in these clause family the following and the fill of the proposed will emphasize that not only will genuine three-net-work competition be established by which add up to the fill of the fill

(Continued on page 30)

NBC's 'Cain's 100' Gets a Reprieve

seven weeks beyond its original 13-week pact on NBC-TV, but after that the future of the Tuesday-at-10 action-adventure hour is any-

week pact on Not-Tv. but after that the future of the Tuesday-at10 action-adventure hour is anybody's guess, including the networks.

Last week, the web picked up
its option with Metro, producer of
the crime stanza, for the additional
hours, on the grounds that the
stanza seems to be picking up
slightly on the Nielsens. Until last
week, however, web brass seemed
awfully charry about the stanza's
future, particularly since CBS-TV's
rival Garry Moore hour was rinning away from the field: initially
NBC was supposed to have picked
up the option after the third show,
but asked for an extension until
the sixth show last week.

If the stanza catches, then all's
well through the end of the season,
because NBC-TV will probably
pick up the next time for another
13 weeks: giving the show 32 or
33 first-runs. If it moves out, report is that NBC-TV will replace
it in its first half-hour period 110
to 10:30 with a live, relatively inexpensive stanza and turn the second half-flour back to stations for
local programming.

Syringe & Forceps Dept.

Latching onto the medico trend in tv. Four Star Television is preparing a 60-min. hospital series, as yet untitled.

Obviously motivated by the reception to "Ben Casey" and "Young Dr. Kildare," Four Star's property will have as its background UCLA and its medical school. A spinoff on "The Dick Powell Show" on NBC-TV, it is being produced by Mort Fine and David Friedkin, and Friedkin will direct.

With the deadline for consummation of the sale of WNTA-TV to a New York educational group looming next Monday (27), execs of New York's Channel 13 are gearing for regular commercial operation of the station. Sale of the station to the Educational Television for the Metropolitan Area outfit has been blocked by U.S. Appellate Court and it does not now look as if the combined efforts of ETNA and the FCC to reverse the ruling will succeed in time.

Leonard David, chairman and president of NTA, the station's parent company, has already indicated that Channel 13 will emdicated that Channel 13 will em-bark on a varied programming schedule if and when the sale finally falls through. The station has already made a cash bid for telecasting rights to the Metro-politans, new National League baseball club bowing in New York with the 1962 season.

3:30 A.M. For the Birds, Robbin Bain Exits 'Today'

CBS Chi Origination For 'Years of Crisis'; Studio Audience, Too

first program for Ziv-UA will be a half-hour situation comedy starring Keely Smith to be produced in conjunction with ABC-TV.
Chrishaw Productions, currently on the United Artists feature film production team, in implementing its move into video programming has signed Bill Asher to head its to operation. Asher will produce and direct the new Smith series.
Other Ziv-UA coproduction deals for networking next season in-

Other Ziv-UA coproduction deals for networking next season include: "Acres and Pains," starring Tom Poston, for CBS-TV; and "Rodeo, U.S. A.", an hour series to be produced by Leslie Stevens for ABC-TV. The Stevens, Lawford deals mark their respective entrance into video production. The other, "Acres and Pains" brings humorist S. J. Perelman into active video production, as script supervisor and co-writer. Stevens, like Lawford, is on the feature film producing roster of United Artists; the parent company of Ziv-UA.

CBS Ups John Horn

Kidder Meade, v.p. of CBS corporate information, is augmenting his staff. John Horn, who had been manager of news and pubaffairs publicity for the net's press information department, is moving over

Robbin Bain was supposed to be the "permanent" hostess on NBC-TV's "Today," but last week she was granted a release from the early morning network stanza and she takes her leave on Dec. 15.

Miss Bain, who has been with the stanza only a couple of months, indicated that she doesn't dig getting up at 3:30 a.m. every day.

Today is hunting a replacement. Here was manager of news, pubaffairs publicist, had been manager of news, pubaffairs publicist, had been licity for the past two years.

Benny Stays With CBS

CBS-TV and MCA resolved their deadlock over the weekend over the return of Jack Benny to the Columbia sirlines next season and everything's set except the actual signing on the dotted line. In the words of one CBS exec: "If CBS lives up to their end of the agreement, Benny'll be back with us." What the agreement actually entails was not spelled out, except that it will provide for CBB purchase of all the Benny reruns, at a price mutually agreed upon, along of course with the new Benny segs.

What had stalemated the deal originally was MCA's insistence upon a price for the rerun which CBS had characterized as "out of reach."

reach."

Benny's present deal is with his sponsor, Lever Bros., but that expires at the end of the season, leaving Benny a free agent to negotiate with 'nny network he chooses. The CBS-MCA agreement came at a time when feelers had been extended to the rival networks as well.

Benny currently occupies the Sunday night 9:36 CBS berth, competing against the higher rated "Bonanza" on NBC and "Bus Stop" on ABC.

Flender's Two-Parter No Danish Pastry; He's a Man With a Cause

NBC-SG 'Lionel' Dicker

hour situation comedy pilot called "Lionel." It's for the '62-63

Harry Ackerman is to produce

Azcarraga Sr. On Warpath; Calls His **Employees 'Inept'**

Emilio Azcarraga Sr. must have been suffering from liver trouble last week, or was uncontrollably ir-ritated by fluffs in transmission oftelecasts over his channels.

telecasts over his channels.
There have been mounting public complaints of the daily deficiencies and interruption in service, and Azearraga admitted that televiewers had reason to be

that televiewers had reason to be peeved.

But he blamed it all on his highly paid personnel" which is topheavy and "most of them don't know what they are doing."

Azcarraga said that most of the 1.200 employees on the Telesistema Mexicano payroll are "incompetent and inept."

These strongly worded remarks, and more, were spoken at a regular press conference, a policy the senior Azcarraga has initiated to give the trade and newspaper press an idea of Televieentro plans and progress.

an idea of Televicentro plans and progress.

Azcarraga especially complained of technicians who use "switcheroo" tactics and think that they justify their high salaries when they use the "switch" 118 times a minute. Although his personnel is anything but efficiently trained, Azcarraga said it is among the highest paid in the world. What Azcarraga did not say was whether his public statement was prelude to a major personnel shakety in Televicentro. The idea must have occurred to workers under fire for at Televicentro there is a subdued air, long faces, and less reliance on the "switch."

SAUDEK ACQUIRES LANDMARK CATALOG

Random House's series of Landmark books for juveniles will be adapted for television by Robert Saudek, head of Saudek Associates, who bought the rights from the publishing firm. Slated for next season, shows will be done on film as either half-hour or hour stanzas with Bennett Cerf, R-H head, being considered as host.

The Landmark books with 150

The Landmark books, with 150 titles in the series, have sold some 50,000,000 copies to date.

Power and the Glory' May Get CBS-TV Repeat

nay uci upp 1 neptat
Negotiations for a repeat on
CBS-TV of "The Power and Glory"
two hour special are underway.
If telecast, same sponsors, Breck
and Motorola, will underwrite the
repeat of the David Suskind production, which would be slated for
airing sometime in the spring.

By MURRAY HOROWITZ

Harold Flender, a young writer, saw the Eichmann trial coverage on to and felt, in the midst of the catalog of horrors, there was an inspiring story. That story of the rescue of Denmark's Jewish population from their would-be Nazi exterminators is being told on CBSTV's "Look Up and Live."

Flender, who now has a motion picture credit as well as a long list of tv credits, has been doing everything he can to publicize the two-parter, titled "An Act of Faith," which will have its final chapter, telecast next Sunday 126 morning. Reason is, as he put it, the Danish experience shows that "if you want to do something you can do it." Denmark was the only nation under Nazi occupation where virtually the entire Jewish population was saved. "It's a lesson for us today," he feels.

Next assignment of Flender will be an hour special on "Democracy

saved. "It's a lesson for us today," he feels.

Next assignment of Flender will be an hour special on "Democracy and the Writer," to be done in January on CBS-TV some Sunday afternoon, in cooperation with the Anti-Defamation League B'nai Brith. He has done a script for "Car 54" and written for comics such as Red Skelton, Sid Caesar, and Garry Moore and for such shows as "Wide Wide World" and "Voice of Firestone." For a young man he has lived in many worlds. Flender, by nature, doesn't appear to be a knocker, although he does have his frustrations in the medium. In passing, he seemed to brush off a possible article in a publication, which seemed to shape up as a blast against tv, if he would lend himself to that slant "Everyone's knocking tv," he said in explanation, embarrassed by the chorus of wailers.

He does have his frustrations with the medium, though. It's a \$600 fee vs. a \$2,000 fee: it's what to him is meaningful writing in an atmosphere of freedom vs. writing in a climate of big money crisis, accompanied by restrictions; it's

in a climate of big money crisis, accompanied by restrictions; it's

(Continued on page 38)

Schoenbrun Gets D.C. Slot for CBS

David Schoenbrun assumes his post as chief correspondent of the CBS News Washington bureau next Feb 1. Among the CBS correspondents held likely to replace Schoenbrun in Paris is. Charles Collingwood, a CBS correspondent for the past 19 years.

Schoenbrun replaces Howard K. Smith who left the web on Oct. 30 following a policy dispute. Smith carried the title of general manager of the Washington bureau, as well as the bureau's chief correspondent. Under the new table of organization of the Washington bureau, there's no plans to appoint a general manager. The administrative functions of the news bureau will be meted out when Schoenbrun assumes command.

Schoenbrun had been CBS News Paris bureau chief since 1047

mand.
Schoenbrun had been CBS News Paris bureau chief since 1947, making periodic visits to the U.S. regularly. Collingwood considered as being among three possible replacements for Schoenbrun in Paris, had been chief of the web's London bureau from 1957 to 1959.
Schoenbrun is due to arrive from Paris on Monday (27).

A TV BILL OF PAARTICULARS

What Does a NAB Prexy Watch?

Wednesday, November 22, 1961

Mineapolis, Nov. 21.

Interviewed here, NAB prexy LeRoy Collins said he doesn't like tv's cartoons and doesn't watch them. He only watches video about an hour a day, or maybe an hour and a half, on the average. He doesn't have the time for more.

"I start in the morning looking at newscasts," he said. "After work I tune in on the newscasts again. On radio I listen to good music and news.

"There's nothing I look forward to more than a ball game over the weekend. And I usually look at the interview programs on Sunday afternoons, I like the documentaries. I like good drama and occasionally a good, fast-moving adventure drama.

Asked if he has found any favorite new series this season, he told Minneapolis Tribune's Will Jones: "Yes, but I'd better not say anything about them because of the competition. If I said "Ben, Casey' I'm afraid 'Dr. Kildare' would be offended."

Addressing 200 broadcasting industry members here at the seventh of a series of eight NAB fall conferences, Collins declared that the key to television and radio programming improvement can be found within the broadcasting industry itself.

He told the gathering that he feels there should be little reliance on government initiative and that federal regulation should be kept at a minimum.

Collins asserted that there's no need for the industry to panic at FCC's changing policies under its new chairman, Newton Minow. However, he pointed out, that improved programming must be the "goal of the broadcasters themselves if they're to head off governmental control while striving to serve the public interest.

Gulf's \$3,000,000 in Expansion Of NBC News Specials; Chet in Shift

Guif Oil has renewed for another calendar year of NBC-TV's "Instant News Specials," but the same sponsor has decided to definitely drop its bankrolling of the regular Friday night half-hour Frank McGee's "Here & Now."

Friday night half-hour Frank McGee's "Here & Now."

However, in dropping McGee, Gulf is now in the process of increasing its purchase of NBC News specials by 50%. In this current year, Gulf is spending early \$2,000,000, which means that the 1962 tab will run the company more like \$3,000,000.

The Gulf changes begin in February. Sponsor leaves McGee soon after the first of the year. Then the Friday. 10:30-11 p.m. side will go to Chet Huntley's stanza, now seen Sunday afternoons at 5:30 p.m. With "Huntley Reporting" taking over vice McGee, Bob. Abernathy's teenage news stanza will move into Huntley's present Sunday slot, also during the first week in February. (Abernathy's program is now seen Saturday's at noon, but the web wants to give the kidvid angle wider exposure on Sundays.)

In the case of McGee, Gulf's far from finished with his services; the newscaster will continue fronting the "Instant Specials," including the proposed additional 50%. McGee's Friday night ratings weren't high enough to satisfy Gulf.

Vieracker Going Int'l for ABC-TV

Chicago, Nov. 21.

Matt Vieracker, general manager of WBKB since the merger of American Broadcasting Co. with Paramount Theatres back in 1953, is leaving the ABC o&o next week to join the network's International Division. His immediate assignment will be to act as ABC adviser to the newest affiliate in the web's Central American tv network, a station in Panama City owned by Televisora Nacional, Sa. It's understood Vieracker had requested the transfer because the has of late developed an international outlook. ABC had sent him to Venezuela last year for a short period, and a few months ago he made a trip to West Germany on his own hook. A bachelor, he's able to give in to his lateborn yen for world-hopping. Vieracker has been known as WBKB's "money man," its accountarcy expert. He had come to the station in 1947 as a comptroller, when the station was the independent Balaban & Katz (Theatres) outlet, prior to the merger, His previous experience had been with Price-Waterhouse. In recent years he he'd doubled as WBKB's sales manager.

FS: Getting to Know You

CBS Inc., is now engaged in a corporate image building program. First it was the innovation of a management letter to stockholders in the recent quarterly financial report, a practice which will be continued

thnued.

Then, CBS prexy Frank
Stanton in another innovation
has sent a newsletter to all
CBS employees, the letter
covering recent corporate
events of general interest to
company personnel.

British Riled As **AFTRA Rejects** Singers for TV

Two British pop singers were told by the American Federation of Television & Radio Artists that they were denied the right to make U.S. tv stands because they didn't qualify under the Immigration & Nationality Act as performers "of distinguished merit and ability."

The singers, who seek to appear on "Dick Clark's Bandstand" and the "Clay Cole Show," are Mark Wynter and Jess Conrad. Through their agents, they applied to AFTRA here for the right to ap-

WHO GETS NBC LATE NITE SLOT?

The "who's-gonna-succeed Jack Paar" speculation is building up with a momentum usually reserved for a UN debate on a new Secretary General, Such is the nature of this crazy, mixed-up facet of show biz. All things being equal. if the world at large isn't inclined to give a hoot over the conse-quences of Paar's departure from the late-late program grind, the fact remains the issue is of immediate concern to NBC and its

In fact some \$12,000,000 worth of concern—that, give or take a couple of million, being the annual gross take from sponsorship revgross take from sponsorship rev-enue on the cross-the-board net-work entry. (And this is quite apart from the sum total of sev-eral millions accruing to the affili-ate stations on revenue from local cut-ins and adjacencies.)

cut-ins and adjacencies.)

Meanwhile the hoop-de-do over the finding of a personality who can fill Paar's shoes is assuming aimost national contest proportions. If, as is possible, NBC is reserving the announcement as something to spring on its affiliates as the 'hot copy' at the annual convention in Hollywood next month, it's a gimmick calculated to invite Page One headlines (such being the journalistic handsprings the word Paar conjures up).

NBC at this point isn't venturing any guesses as to who the possible successor will be, although it's known a variety of names have been tentatively tossed into the hopper. Paar himself has made some casual on-the-air references which could suggest his own candidate might be Bob Newhart (now holding down his own half-hour NBC-TV show). The possibility of Steve Allen returning to the late-late slot (which he occupied not long before Paar came) has been raised. Also the name of Johnny Carson has been advanced. Actually NBC says "we've got a hundred names... pretty soon we'll be ready to make a decision." Whoever and wherever he is. NBC commits itself to only one thing—there will definitely be a continuance of the live show formula (as opposed to stations recapturing the time for slotting of feature pix.) Thanks to the success of the Paar show, it helped coment a lot of affiliate relations in the past, and NBC's determined to keep matters that way.

Actually NBC will be the first to admit that all the masterminding or blueprinting in the world won't pre-guarantee future success of the 11:30 to 1 a.m. showcase. After several fruitless attempts at experimenting with different live formats, including the Steve Allen late nighter, no one was more surprised than the NBC brass at the resounding click of the Paar entry. The peculiar chemistry that makes Paar and his show what they are had turned the trick.

Paar wants out because he thinks he works too hard. But what he's going into—a weekly 60-minute show stacked up against prime time competition requiring careful planning and execution—could be murder, compared with the free-wheeling, ad lib nature of late late tv'ing. But that's what he wants, and NBC's determined to keep him happy.

to keep him happy.

Cinader's Skelton Slot

Hollywood, Nov. 21.
Robert A. Cinader, onetime program veep for California National Productions and telefilm vet, was made veep and general manager of Red Skelton Enterprises.

At the same time prexy actor Skelton made Rupert Goodspeed manager of Skelton Studios. Goodspeed will also remain director of technical operations.

TV Advertisers Want In Earlier & Earlier; Looks Like Feb. Wrapup For '62-'63 Network Commitments

Here We Go Again

Here We Go Again

Hollywood, Nov. 21.

Jack Paar almost took another walk off his NBC-TV
show last Monday night—almost. He didn't like the idea
of the web's censors editing
the tape for the coast delay
and let off just enough steam
to show that he was mad. He
probably didn't have on his
walking shoes so he listened
to reason and stormed off in
a huff.

walking shoes so he listened to reason and stormed off in a huff.

What the web's blue pencillers deleted on the repeat was a crack guestar Red Skelton made about England's "three queens." Even on the live show going east he backed off from the Skelton quip, realizing that it was in bad taste. But he just doesn't like to have his shows tampered with.

Skelton used the guest spot to let off a little steam of his own. He said on the air he was writing a book to tell how \$15,000,000 was stolen from him by men associated with his enterprises. "And," he added," I will name names."

Look For a Flock Of TV Spinoffs To **Ease Pilot Losses**

The spinoff of telepix pilots in

joing series, a common practice in Hollywood lately in an attempt to minimize the industry's annual pilot losses, is gaining new impetus this season. It's because there are four network anthologies this year, and anthology series are the ideal presentation for such spinoffs, having different casts and stories each week.

Execs like the spinoff because they are well aware that only 10-12% of the industry's pilots will sell, and this is the only way sell, and this is the only way found yet to reduce the loss involved in the making of pilots. Four Star Television Pres. Dick Powell, for example, says "I would never gamble on an hourlong pilot: without a network association, or as a spinoff. It's too great a risk."

a rist."

So spinoffs will be seen this semester 'on "The Dick Powell Shew," "Alcoa Premiere," "GE Theater," "Bus Stop," all anthologies, and "The Donna Reed Show" and "Young Dr. Kildare," among others, "The Andy Griffith Show" was selfeably a prinoff on "The Show". others. "The Andy Griffith Show" was originally a spinoff on "The Danny Thomas Show," and "The Untouchables" stemmed from a spinoff on the old "Desilu Playhouse."

MADIGAN EXITS NBC TO JOIN PINKHAM

Tom Madigan is ankling NBC-TV as manager of nighttime programming to become assistant to Ted Bates radio-tv topper Dick

Pinkham.

Madigan will be filling the ad agency post originally held under Pinkham (himself a former NBC-TV'er) by John Calley, who went over some months ago to Filmways as an executive. Madigan was No. 2 man to Joe Cunneff, NBC-TV director of nighttime programming.

Bill Templeton, who first replaced Calley at Bates, is staving with the agency as head of Colgate-sponsored programming.

gate-sponsored programming.

Not so long ago, advertiser interest in new fall shows began perking in late May and June, but the starting gun for the 1962-63 season looks as if it will go off in February next year. It'll be the earliest kickoff ever for the buying season which has been creeping steadily forward for the past half decade.

The ton advertisers who give

The top advertisers, who give the signal for the season's start, are already showing signs of jock-eying for top position in the '62-63 programming sweepstakes. And when Proctor & Gamble, Lever Bros., Colgate, etc., begin making their bids, the race will really be

on.

Nothing, of course, could make the three television networks happier. Whereas economic recession clipped advertiser coin for the fourth quarter of this year, the rosy economic outlook for next year is among the prime factors in the anticipated scramble for early 1962-63 programming commitments. mitments.

early 1962-05 programming commitments.

Another key element in the optimistic outlook is the entry of small advertisers into the network picture. A large roster of brand names, which were virtually unknown a couple of years ago, are now also competing for nighttime slots, thus increasing the pressure to solidify the network buys before the counters are swept clean. The general buoyancy is supported by the upsurge of 1962 first quarter sales. Once again, the time buys are being made by a broad sweep of advertisers riding a prosperity cycle. As for this year's fourth quarter biz, it too finally shaped up as "satisfactory," even if not SRO.

CBS-TV Projecting 5 Pilots for '62-'63

Hollywood, Nov. 21.

Hollywood, Nov. 21.
A quintet of pilot projects has been launched for the 1962-63 season by CBS-TV.
They are "Young Man in a Hurry," 60-min. comedy-human drama to be filmed at Paramount studios and in Phoenix, with Frank Pittman and Andy White as producers; "Call to Danger," half-hour suspenser starring Lleyd Nolan, being produced by Perry Lafferty at MGM; "Little Amy," comedy starring Debbie McGowan, produced by George Cahan at MGM; "Zittle Amy," comedy starring Sheila James and produced by Max Shulman, already finished; "True," 69-min. anthology series based on stories taken from True mag, with Jack Webb as host and star of some segments, and Mike Meshckoff as producer. This pilot rolls in two weeks at Republic studios.

Talent Associates-Par Senses a Trend, Moves In Half-Hr. Direction

Hollywood, Nov. 21

Sensing a trend back to halfhour shows next season, Talent
Associates-Paramount will have
several in the hopper for pilotine,
First to go be an audience participation show to be emceed by Jim
Backus. Producer will be Al
Freedman from the creation of
Carl Reiner and Mack David. It
will be live or tape. It will mark
the first time that TA-P departed
from the longer form of dramatic
shows for tv. shows for tv.

shows for tv.

Al Levy, partnered with David of Susskind in TA-P, is due buck Monday from the east where next season's output is now under discussion. Deal is being negotia of with a major network for the Harry Truman story, in which the ex-president will serve as narrator.

Justice Dept. Asking For Reversal Of Ruling on Vidpix Blockbooking

Washington, Nev. 21. The Justice Dept. has urged reversal of U.S. District Judge D. J. Dawson's vidpix blockbooking Dawson's Vit pix indexbooking opinion. If upheld, it warned, "anti-competitive practices" will be wielded against tv stations bidding for the newly available post-48 features as well as for the pre-48's.

tures as well as for the pre-48's.

In a brief filed with the Supreme Court, Dept. appealed from the New York Federal jurist's decision last February in the Government's antitrust case against six distributors of feature films 'pre-48' for tv. Dawson, after a lengthy trial sustained the Department's claim that block booking per se was illegal. But he ruled that offering of films in a package or block "on a temporary basis" was okay.

Idea hebind Dawson's decision

a temporary basis" was okay.

Idea behind Dawson's decision was that a distributor had a right to refuse bids for individual films from one ty station until it could dicker with competing outlets for licensing the whole package.

The Dept. argued that "the anticompetitive impact of block booking is precisely the same whether or not the seller indicates he may sell the tied films separately if they cannot be sold as a package to anyone else in the same market."

"In both instances, the same

to anyone else in the same market."

"In both instances, the same economic pressures are brought to bear on the prospective purchaser by the film distributors in order to induce a purchase of unwanted films along with wanted ones. In neither case is there a legitimate business justification for the distributor's coercion of the station purchaser."

The Government beside the station of the station purchaser."

The Government, basing its plea on the Supreme Court's Paramount decision ruling out block booking of films for theatres, averred: "This appeal raises substantial and important questions concerning the extent of the antitrust law's prohibition against block booking contracts and the relief necessary to eliminate such practices. The (U.S. District) Court plainly misapprehended the 'temporary' refusal to deal for individual pictures which was temporary only in the sense that the distributor indicated a willingness to spit its package of films if it failed to sell the whole package to a competing station in the same market.

"The extent of the coercive on the Supreme Court's Paramount

"The extent of the coercive power left in the distributors' hands by this temporary exception to the Paramount decision is such that stations can and will be regularly as the stations of the paramount of the paramount decision is such that stations can and will be regularly as the stations of the paramount of t and stations can and will be regularly induced to take unwanted with wanted films and thereby competition on the merits with respect to the tied product is inevitably curbed."

Noting that the case dealt only with distribution of pre-1948 features and that licensing of post-48's is now underway, the Dept. brief warned:

"Unless the District Court's approval of temporary coorditions is reversed and more effective relief provided, similar anticompetitive practices will doubtless be utilized in the licensing of this important new group of films."

new group of films."

The defendant companies in the case, which will file their arguments with the high court in the near future, are: Loev's, Screen Goms, Associate Artists, National Telefilm Associates United Artists and C & C Super Corp.

The Supreme Court will decide whether to hear arguments on the Case or rule on the basis of the briefs.

DOUGLAS' 'KEYHOLE' INTO SYNDICATION

Jack Doudlas "Keyhole" has been put into release by Ziv-UA, representing the fourth first-run-ner going into syndication by the cempany in as many months.

company in as many months.

Described by Ziv-U\ as a "documatics" project, series also represents first project by the major state first project first pro

San Francisco Chronicle's Stanton Delaplane

recounts his TV novitiate in humorous piece titled

Comfort Me With Apples

one of the many Editorial Features
in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

WABC-TV's Madison Sq. Carnival to Collect Toys For Underprivileged Kids

For Underprivileged Kids

One of the largest off-the-air community service projects launched by a New York television station will be staged at Madison Square Garden Saturday (25) when WABC-TV's 'Tommy Seven's Christmas Toy Carnival' will open a two-week drive to collect toys for underprivileged children. WABC is staging the non-televised charity show in cooperation with the N.Y. Fire Department. Other ABC-TV o&o's in Detroit, Los Angeles, San Francisco and Chicago are engaging in similar drives to collect toys for charity.

WABC-TV is bringing in a flock of show biz personalities and circus acts to perform at the Garden. Among those appearing are Troy Denahue, Gigi Perreau, Johnny Carson. Gardner McKay, Horace McMahon, Lori Martin, Herb Oscicar Anderson, Roy Campanella, Darren McGavin, Peter Fonda, Sam Leven, Glenn Ford, among others.

WABC-TV has been promotting the campaign heavily with on-the-

WABC-TV has been promoting the campaign heavily with on-the-air announcements, in-school fly-ers, billboards, and newspaper ads.

Stereo WHFS Bows

Stereo WHFS Bows
Washington, Nov. 21.
WHFS, the Washington area's
first FM stereo station, has gone on
the air, operating from 4.30 p.m.
until midnight temporarily.
William A. Tynan is manager
of the new station, licensed to
High Fidelity Broadcasters, Inc.

Fremantle's Manila Sales

More than 360 hours of tv programming were sold in the Philippine capital of Manila by Fre-

mantle International.

Fremantle prexy Paul Talbot
and Bob Lapthorne, Fremantle's new Far East sales manager, sold five of the six stations in Manila 20 different series and three one-hour specials.

hour specials.

Among series sold were "The Beachcomber," "Silents Please," "Hopalong Cassidy," "Steve Canyon," and "Crusade in the Pacific." The three specials, bought by the Manila Chronicle's outlet, CBN, were produced by WPIX, N.Y. They are: "Cuba, Castro, Communism," "Berlin: Cold War," and "The Secret Life of Adolph Hitler." Other deals were made with Metropolitan Broadcasting Co. of the Philippines, Inter-Island Broadcasting, and the outlet owned by the Manila Times Publishing Co.

Fahey & Tony Flynn Buy Michigan AMer

Chi's toprated newscaster, Fahey Flynn, and his brother Tony, who has been sports director of WISN-Ty, Milwaukee, have has been sports director of WISN-TV, Milwaukee, have purchased a 500-watt fulltime AM-er in Hillsdale, Mich. The station, WCSR, was previously owned by a group headed by Ruth Kiester.

Tony Flynn has resigned his post with the Milwaukee tv outlet to operate the acquired property as veepee and general manager. His brother will be prexy but will remain with WBBM-TV, where he has been for 20 years.

The Flynns are a radio family. A third brother, Bill, who is now an attorney on the Coast, had also been an announcer.

WABC Ups Powers

WABL Ups Yowers

With Tom O'Brian moving upwards to director of news for the ABC Radio network, Jack Powers has been named to fill O'Brian's former post of director of news and public affairs for WABC, N.Y. flagship for the web.

Powers comes to WABC from Detroit where he was public affairs director for WXYZ, another ABC o&o. He produced 60 radio documentaries during the last year for WXYZ and Harold L. Neal Jr., WABC general manager, said Powers' appointment signalized an increased emphasis in local news

Atlanta Poll Seeks Answers On Effective Church Use of TV-Radio

Marcus Bartlett, general manager of WSB-TV, owned and operated by Atlanta Newspapers, Inc., publisher of a.m. Constitution and p.m. Journal, took it upon himself to make a religious poll to find out how the church could do a more effective job of using radio and television broadcasting time.

One reply suggested that churches should realize that mass media audiences are part of the total congregation to which the church should be ministering.

Bartlett made his report via tape recordings and slides at a regular meeting of Greater Atlanta Council of Churches.

Bartlett polled, via letters, 20 broadcasting executives, asking them to record their answers to his headquarters. He received replies and comments from 13 out of the 20.

To the question what do you consider the church's task in the use of radio and tv?" answers varied from "spread the word of God in a professional manner" to "stimulate non-churchgoers into attending" to "propagadice any creed, faith, sect or denomination. Other broadcasters answered this query by saying church broadcateris. ager of WSB-TV, owned and operated by Atlanta Newspapers, Inc.,

about the ratings and use time wisely by using the opportunity to extend the purpose of the

wisely by using the opportunity to extend the purpose of the church... in the great apostolic tradition of evangelism."

In answer to another question, many men considered the broadcasting of church services to be the most effective use of radio or ty time. tv time.

Others felt the presentation

Others felt the presentation of documentary programs, panel discussions with ministers and newsmen or civic personalities and music-and-sermon programs to be most effective.

Asked "how would you like to see the church use radio and tv?" respondents replied:

".. With diversity—not necessarily presenting religion in sermon form."

". Take a more professional approach;" "know the nature and the attitude of the listener;" "keep programs nondenominational;" "get away from pulpit language;" and a pulpit tone of voice;" and "make full use of tv potential with a follow-through after the program."

One of a tv station's biggest

Blockbooking Appeal to High Court

Five of six film distribs enjoined from blockbooking features to two outlets have asked the U.S. Supreme Court to upset the lower court's ruling. National Telefilm Associated artists and United Artists Joined in one brief to the high court and argued against injunctive procedure "where an insignificant number of isolated violations are discovered."

C & C Super Corp., sixth distrib involved, filed a separate brief, citing involvement of contract with International Latex Corp.

As result of the appeals, the Supreme Court must decide whether to upset the opinion of the Federal District Court in New York as five distribs ask; tighten ruling against "temporary" block film offerings, as Justice Dept. urges; or let lower court decision stand.

Last choice is apparently favored by National Telefilm, which did not appeal.

The Big Syndication Pitch Is On In TV's Battle of Biographies

Gerald F. Lieberman has written a sayvy treatise. TV: The Pimple of the Performing Arts

another interesting Feature in the upcoming

56th Anniversary Number

VARIETY

Atlass' 10 Cuffo Spots For the Price of One In

Frisco Bid for AM Biz San Francisco, Nov. 21. How necessary are commercials

to the "sound" of modern radio? Frank Atlass, who recently went on the air with KKHI here, thinks they're essential. "Because of the way people have been condi-tioned," he says, "a new station just doesn't sound legitimate if there are long stretches without commercials. They may expect it from FM, but not from AM."

Accordingly, Atlass has launched a "Bonanza" sales plan, which he calls a new concept in radio selling. With practically no chance national business, since he hasn't been on the air long enough hasn't been on the air long enough to get a rating, Atlass is going to give away up to 10 free spots on a run-of-station basis for every fixed spot purchased. The gift spots would be reduced as new sponsors come in to divide the goodles into smaller portions.

He theight that this is not meant

goodles into smaller portions.

He insists that this is not meant as competitive rate cutting this Class I open rate is \$25 per minute). "It might be construed as that if we had been on the air a long time, but as a three-week-old station we're a highly speculative buy for an advertiser and we don't want our commercial 'sound' to suffer because we've got so much unsold time. Really we're doing it in the interest of programming, although we naturally hope that the bargain deal will attract some business."

Atlass feels that the blurbs help

attract some business."

Atlass feels that the blurbs help to pace programming, and he wants to use 10 spots per hour to effectuate what he terms "the commercial radio sound," even if he has to give them away. He feels that sponsors who are on the station might as well have the benefit of the giveaway.

"It which that radio without

benefit of the giveaway.
"I think that radio without commercials has a certain psychological effect on listners today," Atlass says. "It makes them nervous. They may not realize why, but I think they get a strange feeling that something is lacking, that something must be wrong with the etation.

"You know how people like to patronize a store or restaurant that is doing business. It's the same thing with radio. You can get indigestion in an empty restaurant, worrying about how it's losing money."

A battle of biographies is underway in syndication, and the cut-ting room floors at Wolper Production and Hearst - Metrotone News are knee high with celluloid.

News are knee high with celluloid. Wolper is producing the half-hour "Biography" series for Official Films. Hearst is busy with the hour series, "Perspective on Great-ness" for BCG Films. Peddlers from both syndie firms are on the road. Everyone has a hot pilot on a New York mayor to show the station men and regional advertisers. Official's initialer is on the late LaGuardia. BCG's, concerns the late Al Smith.

The two series both culled from

The two series, both culled from archives and both featuring some new footage via interviews etc., will be crossing personalities in several outings. Scheduled by several outings. Scheduled by both are stanzas on Gandhi, Will Rogers, Babe Ruth, the Duke and Duchess of Windsor, Admiral Byrd, Charles Lindbergh (BCG's Lindy has already played), FDR and

others.

In the works for Official are Greta Garbo, Al Jolson, Winston Churchill, Albert Einstein, Clarence Darrow, Sigmund Freud, Gen, Fershing, Knute Rockne, Woodrow Wilson, For BCG, Wendell Willkie, Helen Keller, Eisenhower, Albert Schweitzer, Gen. George Patton, Harry Truman and many others, including another from the pregnant files on New York mayors—Jimmy Walker.

Official heat BCG to the all-

nant files on New York mayors— Jimmy Walker.

Official beat BCG to the allimportant New York sale, but BCG
will get on the Gotham air first.
"Biography" was picked up by
Chemical Bank New York Trust
Co. for slotting at 7 p.m. Fridayson WNBC-TV. But the start is
slated for spring. "Perspective on
Greatness" is slated for oncemonth showing on WOR-TV with
Rheingold bankrolling. First show,
"The Happy Warrior," (Al Smith)
will be seen Friday, Jan. 5, from
9:30 to 10:30 p.m.

Otherwise, BCG claims more
than 30 markets. Official also has
sales to Pactific Gas & Electric for
several California markets with
that and the New York sale both
being for 52 weeks figuring 13
repeats. Official is making a concerted pitch for more regional
sales.

BUNDLE OF RANK PIX FOR CANADIAN MARKET

Canadian rights to over 50 films made between 1954-57 by the J. Arthur Rank Organization have been purchased by Atlas Television Ltd., as confirmed by prexy Leslie Allen here. Aim is to sell the British film product to the State-owned Canadian Broadcasting Corp.; the Toronto-Vancouver chain of the privately-owned CTV Television. Network Ltd.: independent tv stations across Canada and advertising agencies. ing agencies.

Deal is set to represent some \$500,000 investment.

WRC Goes All-Night

Washington, Nov. 21.
WRC Radio, NBC oko here, has taken the plunge and joined the ranks of round-the-clock broadcasters. After 38 years of operation, the outlet launched its overnight broadcasts Monday (20) with a program dubbed "Night Owl."

With a format of "good but not classical" music, the midnight to 5:30 a. m. stretch will be hosted by Stan Karas.

RERUNS DOWN TO SLOW WALK

I'm Popeye, the Pubservice Man'

The new "Popeye" is public relations conscious. King Features Syndicate, now in the midst of producing 220 new "Popeye" cartoons for ty, is angling a number of the new subjects at various public services.

For instance, a new "Popeye" telefilm, itiled "Uncivil War" has Olive Oyl, Wimpy and Brutus demonstrating just about every unsafe driving technique in the books, with dire consequences. Other "Popeye" films show the hero fighting Brutus over tree conservation and whipping Wimpy for starting a forest fire. "Tooth Be, or Not Tooth Be," which is in production, will have Popeye's Pappy giving Swee'pea the need for dental care.

What about the old "Popeye" films? Mr. Sallor, in some segments, single-handed wins the war against the Japs. Times have changed.

'Movie Station' (KHJ-TV) Sprinkled With Culture; Parlay Pays Off

The loud cries of too many commercials on old pictures has long fallen on deaf ears at the stations but there are men in these midsts who decided to do something about tt. They're Harry Trenner, divi-sion director of RKO-General sta-tions on the coast (Hollywood and Frisco), and Malcolm Klein, KHJ-TV topper.

What they proposed and carried through didn't raise any bravos in

Frisco, and Malcolm Klein, KHJ-TV topper.

What they proposed and carried through didn't raise any bravos in the business office at KHJ-TV. But they insisted on giving it a try and, in Trenner's own words, "it's working out just fine." What Klein and Trenner did was to reduce the volume of spots and raise rates to make the books balance in the station's favor. After the loss of some business, spot buyers saw the wisdom of the move and are now said to be happier for it. Said one national advertiser, "well, at least, now we're not smothered in a maze of commercials that leaves the viewers bewildered as to who is selling what?".

Not content to ride along on its reputation as "The Movie Station," Klein backed by Trenner and the RKO organization, has ordained for KHJ-TV a more cultural concept to give it "distinction and responsibility." Station has bought for the months ahead informational and public service programs to balance off the showing of vintage flickers. Coming up are "Impressions," dealing with contemporary are: filmed operas; "Perspective on Greatness," 26 hours of blographies of such outstanding figures as Al Smith and Charles Lindbergh (from Hearst Metronome) narrated by H. V. Kaltenborn, and feature limss from Japan, which Trenner classifies as in the public service. Station doesn't conceal the fact that of KHJ-TV's 18½ hours on the air daily, 70% of the time is devoted to old films. It's an economic necessity for an indie, which can't compete with the network outlets on live shows or specials, station excess claim. On one of his late night films stripped through the week, a cumulative audience of 800,000 families was recorded. Station figures 2.9 to the set. For station's Sunday night "Theatre 9" of prime features, ratings have been in the 20's to top Ed Sullivan and other network shows.

of prime features, ratings have been in the 20's to top Ed Sullivan and other network shows.

Four Star's 23% **Net Income Hike**

Hollywood, Nov. 21.

A rise of 23% in the net income of Four Star Television for the first quarter of its current fiscal year was reported by exec v.p. Thomas J. McDermott.

For the 14 weeks ended Sept. 30, 1961, net income after taxes amounted to a record \$1816,075 which was equal to 30 cents a share on the 611,250 common shares outstanding at the end of the period. For the 13 weeks ended Sept. 30, 1960, net income was \$147,266 or 25 cents a share on the 600,000 common shares then outstanding. Gross income for the first quarter of 1961 totaled \$3,000,778 compored with gross income of \$3,581,-221 registered in the like period last year.

FOR NEW ZEALAND

FOR NEW ZEALAND

London, Nov. 21.

BBC Television Promotions, the Corp's buy-sell department, has received its third major order for programs from the New Zealand Broadcasting Service. Requesting several serials and series, N.Z. is seeking some 175 separate programs including "Bleak House," "Barnably Rudge," "Rougue Herries" and "The Moonstone," on the dramatic side and "Hancock's Half Hour," "Whacko" and Eric Sykes shows in the comedy field. In all, BBC has supplied the Dominion web with nearly 400 shows.

The Corp. now trades in 80 markets throughout the world and, it is estimated, sends out 100 prints per week, about 50 below the demand.

Quaal Laments It's All Business & No Profession

Chicago, Nov. 21. If broadcasting is ailing in any respect today, it's because too many managements think they're in business rather than in a pro-

fession. That's the thesis of Ward I. Qual, exec veepee of WGN Inc., who told the Illinois Broadcasters conclave here last week that the chief executives of stations too often tend to ignore the main thing they're there for—

programming.
"All of broadcasting starts with

"All of broadcasting starts with programming," he said, "and top executives must involve themselves in it to the same extent as a newspaper editor whose job it is to look after the overall tenor and tone of the material. He should supervise to see that there is balance and a good level of performance. Broadcasting's image, Quaal said, can only be lifted through programming.

Broadcasting's image, Quaal said can only be lifted through programming.

He cited as an example of image damage the emergency of rock 'n' roll stations, which he described as the offspring of "the experts of expediency . the quick capital gains boys." He opined that such stations have been destroying the advertising industry's faith in radio, and he biamed them for causing radio to lose a good share of the national business it used to get.

Other things which result in a loss of respect for radio and ty, Quaal pointed out, are "rubber rate cards." indifferent news operations, irresponsible editorializing and the lack of good executives. The latter problem, at least as pertaining to radio, has been brought about by the population explosion in frequencies since World War II, Quaal said. There simply weren't enough good broadcast executives to go around for all the new stations.

Quaal urged station operators to begin developing future executives and to work with the colleges and (Continued on page 40)

(Continued on page 40)

MARKET SUMUP:

With Desilu's hat in the rerur syndication ring, and Four Star with another huge backlog of vidfilms, poised in the wings, a good hard look at the current rerun market is in order. "It's tough man" is the way the present rerun market is summed up.

That's the savvy description of the vidfilm rerun biz from some top execs now in the field. They not unduly pessimistic either. A hit show with years of episodes in the can still can fetch fancy prices. The turkeys, the also-rans, prices. The turkeys, the miso-rans, the not-so-hot properties, though just can't compete in today's market, they say. There just are too many shows around in the rerunfield, off-network and syndication. rerun properties built up over the many years.

field, off-network and syndication rerun properties built up over the many years.

Other than some unusual series, a good rule of thumb in the current market is that a series with a network track record of two years or more has a place in the rerun syndication sun. Such a series, with 78 episodes, for example, can gross from \$800,000 to \$1,500,000, depending on the popularity of the property. An also-ran off-network property of 39 or 26 episodes, can gross from \$150,000 to \$200,000 "if you're lucky." Those are the estimates furnished by a sales execon the firing line of selling off-network properties, in the half-hour vidfilm format.

Some series seem to have a propulsion all their own. "Honey-mooners" for example, a one-year series, proved out to be one of those "freaks," a clear syndication winner after a so-so network run. Currently, Ziv-UA's "Bat Masterson" seems to be doing well in a non-western climate. Ditto CBS Films "Wyatt Earp."

Present off-network half-hour rerun climate is favorably disposed to light comedy, with years of episodes in the can, as was true in previous seasons. Usually the "Margle's" command more loot than the blood-and-guts series and they stay around longer as daytime strips. "December Bride." CBS Films comedic entry, with 154 episodes is doing well. Skein is sold in over 40 markets in library deals for daytime stripping. Even today's market, though, doesn't command

40 markets in library deals for day-time stripping. Even today's mar-ket, though, doesn't command a runaway sale on such library shows: Stations with inventories usually don't stockpile today with library shows, but order when cur-rent library strips expire. There is big money involved and stations are aware of an inevitable con-tinued supply of off-network prod-uct.

tinued supply of off-network product.

In its rerun drive, Ziv-UA's Economee division is selling a flock of action series as strip material. These series range from "Science Fiction Theatre" to "Highway Patrol" to "Sea Hunt." Ziv-UA's Economee has been doing this for years, a programming format which to some extent has been picked up by the webs, notably ABC-TV's "Texan" last season and "Wagon Train" this upcoming sea-"Wagon Train" this upcoming sea-

"Wagon Train" this upcoming season.

How extensive a domestic syndication organization Desilul plans hasn't been disclosed. There's an intra-industry debate, though, among those outside the Desilu organization whether its more economical in the long run for a vidfilmery to sell off rerun properties to other distribution organizations than to establishing a selling organization of its own. The upcoming Desilu experience should coming Desilu experience should throw more light on the debate.

'Ripcord' Sales

New sales have been registered by Ziv-UA's "Ripcord."

Among the deals were Falstaff Brewing, KOMU, Columbus, Mo.; Tulsa IGA Foodliner Stores, KTUL Tulsa; Culligan Water Softener Dealers, KGLO, Mason City; and stations, WIMA, Lima; and KVIQ, Eureka, Cal.

Stations Into Schiff Formation As Kiddie Time Lures Big Toy Coin; Remco's \$2,300,000 TV Budget

MEX TV DICKERS FOR DISNEY PIX

Mexico City, Nov. 21.

Telesistema Mexicano, S.A., dickering with the Walt Disney Studies to purchase entire output of feature lengths, including cartoons and standard live actor features, hopes to finalize deal by the end of this month.

A Telesistema spokesman said firm has bought a considerable amount of Disney cartoon shorts in the past two years. Now, it is hoped to hypo evening hour programming with such features as 'Snow White and the Seven Dwarfs." "Bambi," "Peter Pan," "Aladdin," "Gulliver's Travels," etc.

etc.

If deal comes to successful con-If deal comes to successful con-clusion, and spokesman said talks were going well, plan is to spot films in best evening hour and re-lease them throughout 1962.

Ginsburg's Series With Constantine: Sets U.S. Dickers

Paris, Nov. 21.
Yank vidfilm producer Lewis S.
Ginsburg has signed a deal with
Eddie Constantine, the U. S. actor
who became a big French and Continental film and singing star, and
is not too well-known in his own
country, for a series of 39 vidfilms based on Peter Cheney's
G-Man character Lemmy Caution.
It will roll in France in mid '62.

It will roll in France in mid '62.

Pix would be made in France, the U. S. and various other countries. Ginsburg goes back to the U. S. Sat. '(25) to start talks with writers and a director. He will also try to huddle with J. Edgar Hoover to get a go-ahead and endorsement on this skein about a G-Man's worldwide adventures.

G-Man's worldwide adventures.

Ginsburg has been in feature exhib and distrib in the U. S. and spent the last few years packaging pix for video there. This will be his first video producing venture. Constantine became famous in Europe in tongue-in-cheek G-Man opuses but Ginsburg stressed these pix will be played straight.

Ginsburg will also talk to not.

these pix will be played straight.
Ginsburg will also talk to networks on his stateside trek. He thinks 12 of the 39 will have U. S. locales and the rest foreign backgrounds. Headquarters will be N.Y. and Paris with Ginsburg backed by longtime resident Exp. Streketz in longtime resident Sam Skelsky in

onguine resident sam Skelsky in Paris.

Ginsburg has 10 scripts ready. Films, after U. S. sales, would be peddled in Latin America and the Far East but held up for a while for Europe so as not to have them conflict with the many Constantine features now coming out and in release.

Constantine is to head to the U. S. in March '62 for appearances and talks on the series. Ginsburg will use some of Constantine's French pix as pilots, on 16m, to prospective buyers as well as the writers and future director.

made it on television this year, as the Christmas holiday season cans a busy 12-month association.

A great upsurge in the amount of kiddie programming on stations across the country is reported by Bernard Schiff, prexy of Webb Associates, which represents Remco Industries and American Doll and

The kiddie programming up-surge is reflected also in the biz done by syndicators of cartoon product and vidifim series of special appeal to youngsters. Rerun values of popular cartoon product,

cial appeal to youngsters. Rerun values of popular cartoon product, for example, is held to be very high. It's no wonder in light of Schiff's report.

Webb prexy said that in market after market, additional stations are climbing abroad the kiddie programming bandwagon. Some stations, he went on, start their children bloc of programming at 3 p.m., using reruns of westerns and adventure vidfilm series as material, as well as cartoons.

Schiff, who last year was loud in his complaints about overcommercialization in kiddie programming, seemed far less argumentative this year. He still felt that there were too many commercials crowded together in kiddie time, but said he: "There isn't much we can do about it." He said stations put a full minute commercial in every four-and-a-half minutes of programming.

Webb Associates finds tv a very effective medium for the sale of its

every foor-ann-a-nail minutes of programming.

Webb Associates finds to a very effective medium for the sale of its clients products, each year increasing its budget for the to medium. This year the Remoc to budget was \$2.300,000 compared to \$1.500,000 the previous year. Six hundred thousand dollars were the to monies allotted this year by American Doll and Toy compared to \$400,000 the previous year.

Remoc and American Doll and Toy are both on networks to and Local. Recently, Webb inked for a series of children's classics pix in 28 of the nation's top markets for a holiday push. Tomorrow's Thanksgiving Parades on NBC-TV and CBS-TV will be partially sponsored by the two clients of Webb.

Agency prexy Schiff didn't join.

Webb.
Agency prexy Schiff didn't join FCC Chairman Newton Minow in his blast against the current type of kiddle fare. Schiff, in explaining his position, mentioned CRS-TV's "Captain Kangeroo" and MBC-TV's "Sharl Lewis." He wondered aloud on what is meani by urgrading and who is to determine what children should be programmed and what they should watch.

Lionel's Holiday 'Zorro' Pic Buy

Lionel Corp., via Grey, has climbed aboard the WCBS-TV, N.Y., single sponsor holiday pic bandwagon. Lionel, for its science

French pix as pilots on 16m, to show the actor's personality to prospective buyers as well as the writers and future director.

NTA's Tint Bundle

National Telefilm Associates ts latching onto the upswing in color tv programming with a special group of over 40 feature color films being pitched to stations. The NTA films are mainly 20th-Fox properties plus some entries from Selznick studios and London Films. Berne Tabakin, NTA exec v.p., said the move to assemble a special color package was cued by a 71°f. increase in nighttime color-casts, while daytime color schedules have gone up nearly 300%. Cagney starrer "Blood on the Sun."

Shell Oil Reverses Self, Quits Print For Major Network, Spot Splurge -On Other Madison Ave. Fronts

000,006 national newspaper ad campaign. Via Ogilvy, Benson & Mather, the last two full-page spreads have been cancelled. The funds recorned, estimated at close to \$500,000, will be added to the 1962 budget, which may include a big swing to network entertainment programming.

The agency is currently studying availabilities o nall three networks availabilities on all three networks for the new year in a move that mirrors the competition.

Mobil, via Ted Bates agency, has already decided which shows will be kept out of the score bought late in this year's buying season. Company will be virtually all the way iv, will be splitting the budget between web and spot.

the burset between web and spot.

Thus Sheil and OB&M are being served a double order of crow in this hour of Thankskiving. The all-out newspaper campaign was heralided with much fanfare at last year's convention of the Assn. of National Advertisers by OB&M prexy David Ogilty. Although the vast print expenditure is not viewed as a failure by tradesters, it still did not come up to expectations. Folding the effort with two spreads to go in the face of a sizable stack of chips, is one serving of the bird.

The second is in the recognition of the Mobil-Bates pioneer foray (for a gasoline into entertainment web shows, for the rivalry between Shell and Mobil extends to two of Madison Ave.'s outsanding creative Restee chairman Rosser

Madison Ave.'s outsanding creative factorums. Bates chairman Rosser eeves and OB&M chairman David

Shell's video creative approach Shell's video creative approach and program buys and presumably spot buys are under wraps as far as the agency is concerned. But look for severe pruning of the long newspaper copy. Acency has hired top video copywiter Finley Hunt away from MacManus, John & Adams, and his orders reportedly are to make 20-second tv copy out of those newspaper pages. "Wow! The Lord's Prayer on the head of pin." commented one agency exec.

Question arises, will OB&M

Question arises, will OB&M hang on to the Shell business? Most tradesters have respect for the resiliency of the Ogilty shop. the resiliency of the Oglity Stop. One recalls the agency's plunge of Lever Bros. Rinso into a year-long weekly spread in Life to the exclusion of other media. Campaign was less than successful. The soap, however, is still with OB&M years letter.

however, is still with OB&M years later.

One of the major criticisms of the Shell newspaper campaign was taking the plunge without proper test marketing. This summer the company went into a dozen or so test markets, carefully researching various media mixes—radio, newspaper, tv in a variety of combos.

Otherwise, the company deviated from its all-print pledge via a 50 or so market sorte into spot tv in interests of a snark-class sailboat giveaway.

giveau av

via Kenyon & Eckhardt. the International parent company hought a CBS-TV spread to start in January, a return to the Bern-stem kid concerts and an hour golf

Top Taste Cop

As never before, advertisers and agencies are concerned with the good taste of their commercials. Examplifying the taste trend is word that mant soapery Procter & Gamble, which has remained clean of FTC complaints through the Gomble, which has remained clean of FTC complaints throuth the years, asks its ad agency commercial producers one question in referred to production of all its Fitchs. "How will you sound defending at before the judges in Washington?"

Thus the American Assn. of Advertising Agencies at their Billmore Hotel meeting last week deviced a good deal of time to session.

that such elements as introduction of semi-nudity gets an unfavorable response. In bathroom cleanser blurbs, use of symbolism and animation, slotted preferably daytime, greatly help the "acceptability index." Negative reaction to pitches in the bathroom can be fierce. The top cop reeled off a series of objectionable ads, including an alkalizer, cold remedy, deodorant two, headache remedy and girdle, describing public reaction and corthat such elements as introduction

describing public reaction and cor-

Video's Hot War

Except from remarks of William B. Lewis, board chairman of Kenyon & Eckhardt, at the annual Television Bureau of Advertising convention at Detroit:

"For a number of years now your industry and ours have been under incessant attack on a be-wildering number of fronts—from

wildering number of fronts—from critics, from educators, from parent groups, from politicians, from intelligensia. from the government and from the bootblack down on the corner. Talk about a cold war; we are in a hot one.

"And what has your industry and ours done to fight back? Not much; certainly not enough; at best a series of delaying actions and orderly withdrawals to none-to-well prepared positions. Is this the best we can do? Is our case so black that it is futile to defend it? Have we no leaders wise enough or bold enough to regroup our considerenough to regroup our consider-able forces and mount a strong counteroffensive? Hasn't the time come to fish or cut minow?"

Podium Parade

Business editors Clem Morgello, senior editor of business news for Newsweek. Robert Christopher, same for biz and people section of Time, and Raymond Brady, exec editor of Dun's Review, will be speakers at today's '22' luncheon session of the Public Relations Society of America.

session of the Public Relations Society of America.

Foote, Cone & Belding topper Fairfax Cone comes in from Chicago Dec. 14 to speak before the Magazine Promotion Group. J. Walter Thompson chieftain Norman Strouse will address the same org Jan. 11. Others on the podium roster Include McCann-Erickson's Marion Harper Jr.. Doyle, Dane, Bernbach prexy William Bernbach and Cunningham & Walsh head John P. Cunningham.

London Agencies

London, Nov. 21. Walter Thompson's art, co J. Walter Thompson's art, copy and tv groups have been forged into one department and three new directors appointed. These are Harold George. Dermot Wilson and James Archibald. Aim is to strengthen the creative side of the agency . . . Because so many agencies have been faced with full house notices from "Showcase," a networked advertising magazine. house notices from "Showcase," a networked advertising magazine. commercial contractors have decided to screen seven extra admags in 1962. From Jan. 1, a new company. Sarong' Ltd. will start a nationwide campaign for corsetry. Acents Benton & Bowles say it is going to be the biggest-ever. Young & Rubicam warned tv stations that if rates were not kept down, both tv and the national economy would suffer within the next five years.

With the Station Reps

The hard fact of spot radio much like spot video) is that the top 50 markets command 70% of

Video Scripter Charles Isaacs written a whimsy on a Vast Minowland

another Editorial Feature in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Don Quinn, national sales director for RKO, says, "These figures bear out what we had suspected based our what we had suspected based on our own estimates... that spot radio continues to be a primary advertising vehicle. There is noth-ing unhealthy about a medium in which advertisers invested \$30,-000,000 more in 1960 than they did two years before."

did two years before."

Briefs: Irving Gross, formerly with Young Television, has switched to the sales department of WNEW-TV, New York. Same move for Edward Dillon, formerly with TvAR... Maxwell House coffee, both the instant and regular brands via Benton & Bowles and Ogilvy, Benson & Mather, have drastically cut spot campaigns... Benton & Bowles and Joe McCarthy have switched to Pappert, Koenig Lois... Frank DiGraciformerly with Ted Bates, has joined the sales staff of Young Television. Peter R. Baxter, formerly with WOR and WCBS-TV, New York, has joined the sales staff.

Biggest Audience Yet' For British Com'l TV On **Royal Variety Telecast**

London, Nov. 21. Associated TeleVision's three hour networked screening of this year's Royal Variety Performance headed TAM's (Television Audience Measurements Ltd.) lists in

headed TAM's Television Audience Measurements Ltd.) lists in
eight out of 10 regions and set a
new high in audience figures for a
single-channel program. The show
was seen in an average of 8.480,000.
homes in the 10 commercial tv
area's and, at one time (9:50 p.m.),
there were 9.261,000 homes tuned
in. This was the largest audience
to a commercial tv program.
Previous record-holder in the
single-channel transmission category was last year's Royal Variety
Performance which was seen in an
average of 8.064.000 homes.
But despite the success of this
year's Royal show in most regions,
it never made a clean sweep. In
the South West, served by Westward-TV, it was pushed into third
place by "Double Your Money"
and "Emergency—Ward 10" and
in Ulster it was rated third again,
being beaten there by "Double
Your, Money" and the locally-produced "With a Fiddle and a Flute."

ABC-TV Daytime Biz

ABC-TV has lined up some varied business for its daytime lineup. The Mennen Co. has come in for 27 and a third quarter hours spread over 26 weeks, and Devoe & Reynolds has bought 14 quarter hours over 26 weeks. Hollywood Shoe Polish has picked up seven quarter hours over 11 weeks through Total Marketing agency and Alcoa has bought 23 quarter hours over 49 weeks.

Standard Brands, meantime, has renewed for 50 quarter heurs over 24 weeks, starting in January.

Schlitz Radio Spots

Washington?"

Thus the American Asso, of Advertising Agencies at their Billishore Hold meeting last week destored a good deal of time to sessions with the industry's taste apportionment of spot radio dollars of Proceeding Tester as subjective Preceding "taste" as a subjective Proceeding "taste Proceeding "taste" as a subjective Proceeding "taste Proceed

TV-Radio Production Centres

IN NEW YORK CITY . . .

programs in upcoming weeks, "Twilight Zone," "Dick Van Dyke Show," and "Adventures in Paradise."

Bill Smith taking a leave from his lecturing on show biz at the New School to act as talent consultant for "PM East" ... Alan J. Hartnick resigned as assistant general counsel of Metromedia to join the firm of Gallop, Climenko & Gould ... Fred Robbins interviews Rock Hudson, Elsa Maxwell, Jack Webb, Peggy Lee and Harry Belafonte on his "Assignment Hollywood" show this week ... Kay Thompson signed as creative consultant for Judy Garland special due on CBS-TV March 11, Frank Sinatra and Dean Martin will be guesting ... ABC-TV's daytime game show, "Camouflage" marking its first anni next month via a giveaway tie-in with various veteran's hospitals ... An indie telefilm outfit dug up one of Konrad Bercovicl's old Pictorial Review short stories. "Yadhe, the Proud" Romanian tartar theme and locale) and is talking to the author's attorney, Louis Nizer, for a series. "Yahde" appeared in one of the "Best Short Stories" anthologies, which accounts for its renaissances although it is many years old ... Robert A. Bernstein has been promoted to director of public relations for Westinghouse Broadcasting Co. from his former slot of trade press contact. He fills the vacancy created by the moveover of Michael R. Santangelo to the WBC programming department.

Barry Gray, the WMCA interviewer now on a tour of Germany, recording a special broadcast to be heard Sunday 1260 on the station; Philip Clarke is holding Gray's regular latenight chair until the latter returns. AP dispatch vesterday 'Tues.' reported that Gray was held by East German police for 15 minutes while taking some pictures in East Berlin but soon released.

Len Weinles, WNBC-TV director-producer, got feted last week at the Forum for his Universe with the NBC flag. Marx Lou Forster

East Berlin but soon released.

Len Weinles, WNBC-TV director-producer, got fefed last week at the Forum for his 10 years with the NBC flag. Mary Lou Forster into "My True Story" on WOR Radio this weekend . John McClane joining NBC Special Projects as program coordinator and as head of the department's informational unit . . Producer Bob Banner ("Garry Moore Show" and "Candid Camera") was speaker at a luncheon last week of Corinthian Broadcasting station managers who had gathered in New York for a group session . Mutual Broadcasting's 13th annual Christmas concert series will feature the Oklahoma City Symphony performing works of four contemporary American composers, Samuel Barber, Niel McKay, Violet Archer (Canadian) and Robert Hall Lewis . ABC Radio has signed Dayton Allen, comic. Drue Smith, Washington newspaperwoman; and Ron Cochran, human interest reporter, to its "Flair" talent roster . Sonny Fox. Paul Winchell and 16-year-old songstress Pat Woodell will head WNEW-TV's "Emence Thanksgiving Party" tomorrow afternoon (Thurs.).

IN HOLLYWOOD . . .

Jim Backus likes to believe he's the unluckiest actor in Hollywood. He first turned down the lead in the stage play. "Born Yesterday," and says he was offered the Rudy Vallee role in "How to Succeed Without Really Trying." but didn't like the part. What he didn't say was that his income from working in Hollywood treble that he'd get from Broadway. ... Andrew McLaglen must like those westerns. After locking up the season's 38 segs of 'Have Gun, Will Travel' Nov. 28, he moves over to direct a stack of "Gunsmoke's." his 62d of the Jim Arness oaters ... "Target—the Corrupters" will make a foray into show biz with the inurguing title of "Viva Vegas." George Jessel has been offered the role of an old comic who joined the mob, which controls a young comic, possibly Shelley Berman .. Vet comedy writer Alan Lipscott hospitalized with ticker trouble ... Roy Rogers western troupe set for the Seattle Wolld's Fair from June 23 to July 7 ... Hollswood fight fans are a little miffed at Don Dunphy's calling of the Saturday night scraps on ABC-TV. He tries to make dull fights look good, they complain, ignoring the fact that the camera doesn't lie and those at home have as good a view as Dunphy ... Lee Wainer toying with the idea of an album of "Folk Songs for Rich People."

IN CHICAGO . . .

Bill Ray, former news director of the NBC stations here, recently became an assistant to Newton Minow ... WNBQ doing a documentary on El jah Muhammad's "Black Muslim" movement next Monday (27) ... J m Hanlon and his frau, Fran, celebrate their 25th wedding anni. Thanksgiving Day ... Paul Lindsay, ad-promo manager for Westinghouse's WOWO Ft. Wayne, joins WIND here next week in similar post. WOWO is general manager Ed Wallis' former base ... Fred Silverman upped to a producer-writer at WGN-TV. Station has also signed on three new directors and one a.d. ... Odin Ramsland named exec veepee and general manager of KDAL Inc., the Duluth-Superior affill of WGN Inc. Ward Quaal is prexy ... Daily News film critic Sam Lesner started a new radio interview show from the Florentine Room of Italian Village of WFMQ ... Bennett Cerf in town this week to tape a segment for WGN-TV's "Investor's Forum". .. Maurie Streitmatter pink-slipped as music director of WIND, which has been undergoing an extensive personnel overhauling the past half year ... George Mooney named continuity director of WGN Radio ... David R. Hayea resigned from W. E. Long Advertising, where he was radio-tv director, to become exec director of a new creative service outfit. Take Ten Inc. His assistant. Keith Holden, made the move too ... A group of local broadcasting and agency folk have formed "Santa Claus Anonymous" to raise money as proper in the proper in the common of the proper to raise money to buy shoes for poor kids at Christmas time.

IN LONDON . . .

Iain Gregory, second-lead in Associated-Rediffusion's newly screened series "Richard the Lionheart." is yet another actor who has turned to disks. He recorded "Can't You Hear the Beat of a Broken Heart' for Pye... Following a huddle between Warner exec Bob Weiss and agent Hymie Zahl, Dorothy Provine may sign for a schedule of tw dates here... Television Wales and West worked out another quiz game, "Three Little Words." This one will feature married couples

(Continued on page 36)

'CHECKER TIME' ON NETWORKS

The Lawyers Come Through

The decision to slot "Perry Mason," and "The Defenders" back-to-back, which initially met with plenty of resistance within the CBS camp, has paid off. The CBS battle for Saturday night 7:30 to 9:30 program laurels has been won hands down.

If there were some trepidations as to the outcome it's because some \$20,000,000 in combined program-time billings are involved —the sponsor loot coming, to about \$10,000,000 for each show per season. Last week's Associated Press poll on '61-'62 programming, which gave the nod to "Defenders," clinched the argument for CBS so far as that entry was concerned. And "Perry Mason" is enjoying its finest hour on most everybody's rating chart.

Top 10 Entries Toppling In British TV Strike; Palladium Show Crisis

London, Nov. 21.
What seemed to be a major threat to commercial tv's top show "Sunday Night At The London Palladium" was resolved when Asso-Saintay was resolved when Asso-ciated TeleVision reached agree-ment with the Variety Artists Fed-eration over supposed "scab" con-tracts. VAF, striking with Equity for a new fee set up (related to audience size), accused the com-mercial web of signing talent for the Palladium show on contracts that didn't meet agreed require-ments. For instance, the union claimed that clauses covering re-peat fees and overseas use were missing.

claimed that clauses covering repeat fees and overseas use were missing.

The union subsequently instructed members who had previously received official clearance to work on ATV programs to abandon their contracts. This included longterm contracts such as Bruce Forsyth who emcees the Palladium show. After talks with other entertainment unions, however, the VAF met ATV toppers and now all is well in this field at least.

As VAF signed a separate peace Friday (17) with commercial tv., Equity began intensifying its campaign by expelling Bernard Braden and warning Bernard Braden and warning seamer of Sunday's Paliadium show. Braden who's appealing against the expulsion claims he's in the clear' as he appears as himself in "Time, Place and Camera" which is permitted in Equity rules.

Val Pannell offered to let Braden

and camera which is permitted in Equity rules.

Val Panrell offered to let Braden out of his ATV contract after Sun-day's show if Equity reinstated him but the Union declined. Equity souncil will meet Tuesday to decide council will meet Tuesday to decide Vaughan's situation, but performer says he's a dual member and signed with VAF approval. VAF settlement gives \$84 minimum for vaude artist in networked show and, \$210 minimum for specialty acts. Sunday's "Camera" show was unaffected, with Braden offering his fee to Equity's strike fund.

The general dispute still drags on in deadlock. Equity's walkout is gradually taking its foll of Top 10 programs such as ATV's "Ox-(Continued on page \$80).

(Continued on page 30)

800G Chesebrough Coin to Daytime

More hefty coin poured into daytime coffers, Chesebrough Ponds committing over \$800,000 for the first quarter of the new year. Chesebrough Ponds also is in the midst of nego-tiations for some nighttime minutes on the web for fourth quarter ex-

on the wen for fourth quarter posure.

Sponsor bought four quarter hours weekly in the following shows, "Brighter Day," "Love of Life," "Millionaire," and "Verdict Is Yours." Chesebrough Ponds also bought seven minutes weekly in the web's morning plan.

Deal came on the heels of the \$3,000,000 daytime biz order of Nestle. Lever Bros. has renewed its daytime deal with the web, although increasing its sponsorship of quarter hours from four to five in the next 13-week cycle.

Other daytime biz inked recently by the web includes Toni for four additional quarter hours in December. Both Toni and Campbell had taken four additional quarter hours in December. Both Toni and Campbell had taken four additional quarter hours in December. WCCB-TV, a UHF station in Montgomery, Ala., will join the additional quarter hours in December. Both Toni and Campbell had taken four additional quarter hours in December. WCCB-TV network as a primary affiliate when it starts telecasting in January. Currently, Montgomery has two VHF stations.

Milt Josefsberg has a breesy article on

'No Article This Year'

One of the Many Editorial Features In the Upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

2d French Channel For Late in '63; Tint Is Assured

Paris, Nov. 21.
In a budgetary meeting of the
National Assembly this week it was National Assembly this week it was definitely announced that the long delayed second television channel would now bow at the end of '63. It was not stated whether it would have any commercial aspects, but that it would have color programs

that it would have color programs too.

Since the budget handed to the governmental radio and video arm, Radiodiffusion - Television Francaise, is not sufficient to put the second web into operation the RTF will be allowed to float a loan as well as getting extra credits.

RTF also has to soon let its plans be known as to whether it will allow private licensing for needed dough as well as ads. An excess of personnel is also hurting the RTF. The annual radio and two iticense payments and tax on radio and tv sets come to \$120,000,000 while the RTF spends \$140,000,000 a year. So the second web money may well mean commercial aspects,

may well mean commercial appects,
To facilitate ty set sales the government will also collect set taxes after it has been bought, which may spurt sales on lower prices and more time to pay. So the second station again looks in sight, but all is not completely clear on its makeup yet.

SG Gets TV Rights To 'Farmer's Daughter'

Hollywood, Nov. 21.
TV rights to the 1947 RKO film,
"Farmer's Daughter," for which
Loretta Young won an Oscar as,
"best actress," have been acquired
by Screen Gems.
"The studio plans a half-hour vidseries, but hasn't cast it yet. SG
also plans to pilot "APO 923," a
60-min. World War II show;
"Grindl," a comedy, and "Empire,"
60-min. act.on-meller.

months old, but this is already the week when a lot of programs on the three networks come up for grabs. For this is the week when notification on cancellation occurs on all the dubious entries on which sponsors have committed themselves for 13 weeks.

At the moment all kinds of shifts and checkerboard maneuvers have being plotted or are in the making webs in a bid to invite more

being plotted or are in the making by the webs in a bid to invite more attractive ratings and thus staye off cancellation orders. Even before the 13-week notification period, some shifts and lopoffs had already been engineered, as with ABC-TV moving up its "New Breed" hour entry; CBS-TV deciding to drop the hour "The Investigators" to make room for a pair of half-hour shows including Groucho Marx; and ABC's cancellation of "Roaring 20's.")

At "13-week time" the scuttlebut and the plots are many and varied. ABC must decide what to do about "Margie," which is extremely iffy at the moment. Steve Allen is about to undergo a drastic change in format in an effort to ward off complete disaster. There's a plot afoot at ABC to move both "Top Cat" and "Calvin and the Colonel" into Saturday night as back-to-back 7:30 to 8:30 cartoon entries, thus filling the gap by the vacating of "Roaring '20s." Both cartoon shows in their present berths are hurting.

CBS is concerned about its "Tather of the Bride" comedy, with talk that General Mills wants out. And over at NBC they're contemplating a three-pronged plot in-

The Skirt & the Shift

When all the contemplated moves go into effect, three "girls" will fight it out in the Thursday night 9:30 slot the balance of the season. Gertrude Berg ("Mrs. G Goes To College") will be pitted against "Margie" and "Hazel."

volving the Tuesday night "Cain's 100" and the pair of Hubbell Robinson Monday night entries, "87th Precinct" and "Thriller" in a checkerboard move to get all three shows off the hook and forestall early cancellation. Also on NBC there's a cancellation coming up Feb. 1 on the Friday night Frank McGee kalf-hour show, with Gulf exiting.

there's a cancellation coming up Feb. 1 on the Friday night Frank McGee half-hour show, with Gulf exiting.

At CBS the plots are extensive and, intricate. In order to keep General Foods and Procter & Gamble happy, the network is moving GF's "Mrs. G Goes To. College" out of its Wednesday berth and installing it (along with Groucho) in the Thursday period being vacated by "Investigators." P & G's Dick Van Dyke show moves out of Tuesday night into the Wednesday slot currently tenanted by "Mrs. G." Going into the Tuesday slot will be the new Goodson-Todman "Password" game show.

Never before have so many network shows been involved in so many desperation moves at so early a stage in the season. But the pattern of tv network programming, has changed considerably with the emergence of the costly hour show and the one-minute sponsor buys. The shortterm deal now permits a client to rid himself of a dog after 13 weeks. The networks themselves, aware of the risks of riding with a loser, in turn have only committed for many programs for 13-week periods. Everybody gets an out. And getting rid of the dogs is good for the industry as a whole. And it's good for the "live" boys back in the east who are standing in the wings ready to move in with their game and quiz shows as midseason replacements (as witness the Harry Salter and Goodson-Todman deal-on the Bert Parks show and "Password.")

DESPERATE BIDS Kobak Sees Minow 'Wasteland' Rap As Damaging; Hits Fax Cone Concept; **Defends TV Critics and Option Time**

Henry C. Rogers explains how

Another Old Rule Collapses-Clients Now Advertise Advertising

e of the many Editorial Foats in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

\$18,376,400 **Sept.** Billings for Brit. Com'l TV; AR Top

Lond I I Y, AK 10P

London, Nov. 21.

Britain's 13 commercial tv stations took \$18,376,400 in advertising revenue during September, an increase of \$2,878,400 over the previous month. The government collected \$2,021,800 in excise duty (worked out at 11% of the total ad expenditure except in the case of Ulster-TV which pays only 10% duty). During September, therefore, total ad expenditure amounted to \$20,398,000, according to a Media Records statistical report. Station-by-station breakdown is hown associated-Rediffusion (London's weekday web) just topping Associated TeleVision (which operates for seven days, weekdays in the Midlands and in London at weekends).
Figures for the majors are: A-R \$4,004,000; ATV (Midlands) \$2,119,-600 and (London) \$1,222,800; ABC-TV (Midlands weekends) \$1,178,800; Granada-TV (North, weekdays) \$3,267,600.
Regional stations (seven-days-

Granada-Tv (North, weekdays)
\$3,267,600.
Regional st a ti o n s (seven-daysa-week operations): Scottish-Tv
\$1,103,200: Tv Wales & West
\$1,120,000: Southern-Tv \$391,200;
Tyne Tees-Tv \$320,400; AngliaTv \$470,400; Ulster-Tv \$224,000;
Westward-Tv \$257,600; Border-Tv
\$154,000 and Grampian-Tv \$3,400.

DICKER 'TWILIGHT ZONE' AS A FILM FEATURE

Hollywood, Nov. 22.

Rod Serling, creator of "Twilight Zone" on CBS-TV, is negotiating with major motion picture studios regarding a feature film version of

Serling will write the screen-play, and Buck Houghton, producer of the series, will produce the film. Plans are to shoot it next spring, in color.

Meanwhile, Serling received a renewal for 10 more "Zone" segments, to round out the current

Sponsor Wants McRaes For Daytime TV Entry

Gordon and Sheila McRae, active for the past couple of years on the nitery circuit, are being pitched to the three television networks as stars for a daytime show to be sponsored by Beatrice Foods. Ivan Hill, head of the food com-

pany, caught the duo doing one of their nitery routines and was sold on identifying the duo with his company's brand image.

Chicago, Nov. 21. Edgar Kobak, a former network

exec with no ax to grind in the trade today, said that if FCC chairman Newton Minow had wanted—just hypothetically—to place his "vast wasteland" statement in a radio or tv commercial, "and I was head of network, I should have to turn it down because it would be untruthful advertising. The industry is always pressured about the distorted claims in advertising, but I guess there are no rules of the sort for speechmaking."

speechmaking."

Kobak told the Chi Broadcast Advertising Club last week that he had made that very point to Minow personally once, and the Commission head told him, "Believe it or not, I agree with you." Kobak said he recently watched the New York-New Jersey election returns on the three network stations, "and I can tell you it was a terrific job. So what's with the vast wasteland?"

He called Minow

vast wasteland?"

He called Minow a good critic and a positive influence on broadcasting, who has had the effect of waking the broadcasters up. Kobak takes exception only to the now widely-quoted "vast wasteland" figure of speech, which he said was unwarranted and in a way damaging.

said was inherizated and may damaging.

The man who had helped father option time when he was veepee of the old Blue Network deplored the current threat to do away with it. He stated that networks could not exist without option time and that "we were able to build shows and develop them in radio only when we finally got option time. If television loses it there'll be a new problem in programming. The programming that makes the networks what they are are those that need full clearances."

Along with Minow's "vast waste-

works what they are are those that need full clearances."

Along with Minow's "vast wasteland." Kobak also lit into adman Fairfax Cone's "magazine concept," which he said would be doomed to failure ("Anyway, why cail it magazine concept!"). "If anything," he said, "I want to see agencies get back into programming and look out for new shows. Ideas shouldn't be expected to rome from only three houses, those of the three networks. Some should come from the outside; otherwise there will only be constant copying rather than searching for new ideas. "Sponsors get very excited when ratings are low. They don't believe in their own good ideas. In radio, it sometimes took a year or two to build a good idea and get (Continued on page 36)

20th-TV Prepping Four New Pilots

Hollywood, Nov. 21.

A minimum of four pilots will be produced by 20th-Fox TV during December, with production chief William Self in charge of the Projects.

They are a pair of hourlong shows, "The Commuters" and a newspaper, series, still untitled. "Commuters" and a newspaper, series, still untitled. "Commuters" is a bout those making the daily Connecticut-to-Manhattan trek. There is a possibility the studio may skip a pilot here, since talks are now being held with networks, with a presentation pitched at the webs, and there are hopes a deal can be wrapped up without a pilot.

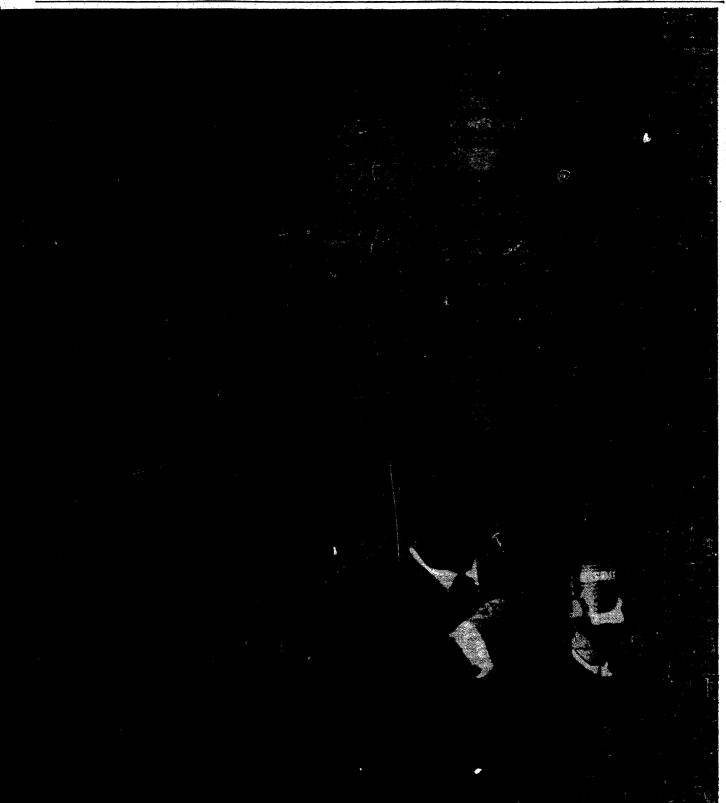
The other projects, half-hour series, are "Dateline: San Francisco," a newspaper series and "The Great American Family," a comedy.

In addition, exec producer Roy

In addition, exec producer Roy Huggins of "Bus Stop," a 20th-Fox series, plans to spinoff three pilots on that show.



What do you have to be to really sell them?



Ernest.

Saleswise, the importance of being Ernie has been amply documented by his success with his one sponsor over the past four years.

What's special about Ernie is, of course, his warm, natural naturalness, his unaffected affection for people. A selling talent, in total, that makes him totally, devastatingly, pea-pickin' perfect for daytime viewing.

Now that he's bringing all this special, ness to ABC-TV Daytime, come April 2nd, we're being pretty special about the selling company he'll keep...keeping it confined to a limited number of sponsors. Three (Lever, Bristol-Myers, J & J) have already signed.

The remaining availabilities should not long remain available.

The Tennessee Ernie Ford Show on ABC Television-Daytime

80

'10 Commandments'

Continued from page 2

Monthly as arranging a recent special section of Zionism which totally excluded the contrary opinions.

Borrowing from his own religious background Berger framed his own "10 Commandments" for media professing to maintain the American spirit of fair, balanced presentation without which, he stated, the so-called free forum of ideas is a meaningless slogan. His Commandments:

1. Thou shalt keep open all chancels of communication for conflicting and dissenting views in order to strengthen the moral character of our free society.

2. Thou shalt have no other gods except your readers, listeners and viewers who shalt be kept informed of all sides of current issues.

8. Thou shalt not deal treacherously with thy readers, listeners and viewers by accepting favors, paid-in-full junkets, or plus't dinners in exchange for favorable reporting of special interests, or for slighting or slanting minority-held views.

4. Thou shalt keep advertising and news operations separate and independent, remembering this week-days as well as on the Sabbath.

5 Thou shalt honor thy father and thy mether by upholding the American principle separating the interests of church and state — no matter in which context the problem arises

6. Thou shalt not commit murder—but thou shalt slaugh-

- arises
 6. Then shalt not commit murder—but thou shalt slaughter all sacred cows, and consider no issue "too hot" to handle.
 7. Thou shalt not adulterate reporting or discussion of even the most "controversial" issues of cur day, for fear of losing the advertising or readership of special-interest groups.
- readership of special-interest groups.

 Thou shalt not accept withent verification self-serving organizational releases which purport to be objective fact.

 Thou shalt not bear false witness, or even or saided witness; thou shalt per stuate the domestic principe of open detaile and free choice from among varied versions and interpretations.

 Thou shalt not covet thy competitors' markets by special appeals to "blocs" of readers or listeners at the expense of objectivity.

MCA-Par

Continued from page 1

bent on leasing rights to the product for a limited time, perhaps a few years, and then recouping these rights.

Company has turned over to its distribution exees the entire list of films in the vaults. The sales officials are under instruction to determine which of the pictures can stand up as theatrical reissue material and these will be held bark from ty for the time being.

All other pic outfits consider their backlogs like so much money in the bank, via tv. of course. But it was expected that Par would held out, preterring instead to hold the product for home tall types according to the product

bard if lead with new material on its. International Telemeter System.

The present maneuvers anent conventions by his important lade order. Observers believe that their manifestion thing for still search mass and the a comparable mass and the particular mass and the manifest of the conviction this rearrishe wants to particular mass and the wants to particular mass and the wants to the real state of search and the received within the temperature of the search of the real state of the search of the s

Pittsburch-Stephanie Diamond, who was a featured performer on the old Jac Penner radio show 27 years are bas folined KDKA as the first district performer to work strict on the mouning Rege Cordic show.

VARIETY ARB FEATURE FILM CHART

Variety-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

● STATIONS: KDKA, WTAE, WIIC ● SURVEY DATES: SEPT. 8 - SEPT 28, 1961 Pittsburgh

KDKA Average Rating: 8 Average Share: 42

MONDAYS 5:00-6:30 Program: EARLY SHOW

Sept. 11 "OBJECTIVE BURMA" (part 1)

"OBJECTIVE BURMA" (part 1)
Errol Flynn, George Tobias
1945, Warner Bros., UAA, Repeat
"CAPTAINS OF THE CLOUDS"
James Cagney, Dennis Morgan
1942, Warner Bros., UAA, Repeat Sept. 18

"GENTLEMEN JIM"
Erroll Flynn, Alexis Smith
1942, Warner Bros., UAA, Repeat Sept. 25

Sept. 12 "OBJECTIVE BURMA" (part II) Erroll Flynn, George Tobias 1945, Warner Bros., UAA, Repeat

Sept. 19 "GOLD IS WHERE YOU FIND IT" George Brent, Claude Rains 1938, Warner Bros., UAA, Repeat

Sept. 26 "BLACK FURY"
Paul Muni, William Gargan
1935, Warner Bros., UAA. Repeat

KDKA Average Rating: 7
Average Share: 37

COMPETITION

STATION & PROGRAM AVG. RATING Shannons Adven, Paul WTAE 5:00-6:15 WHC Popeye 5:00-6:30 8 ABC News, Shannon WTAR

COMPETITION

6:15-6:30

STATION & PROGRAM AVG. RATING Shannons Adven, Paul WTAE 5:00-6:15 Popeve WHC 5:00-6:30 ABC News, Shannon WTAE 6:15-6:30

KDKA Average Rating: 6 Average Share: 35

WEDNESDAYS 5:00-6:30 Program: EARLY SHOW

TUESDAYS 5:00-6:30 Program: EARLY SHOW

Sept. 13 "YOU'RE IN THE ARMY NOW"
Phil Silvers, Jimmy Durante
1941 Warner Bros., UAA, Repeat

"A DISPATCH FROM REUTHERS"
E. G. Robinson, Edna Best
1940 Warner Bros., UAA, Repeat

Sept. 27 "CEILING ZERO"

James Cagney, Pat O'Brien
1936, Warner Bros., UAA, Repeat

COMPETITION

STATION & **PROGRAM** AVG. RATING Shannons Adven, Paul WTAE 5:00-6:15 WIIC Popeye 5:00-6:30 ABC News, Shannon 6:15-6:30

KDKA Average Rating: 8 Average Share: 36

THURSDAYS 5:00-6:30 Program: EARLY SHOW

gram: EARLY SHOW

Sept. 14 "HELLS KITCHEN"
Ronald Regan, Dead End Kids
1939. Warner Bros., UAA, Repeat

Sept. 21 "HERE COMES THE NAVY"
James Cagney. Pat O'Brien
1944, Warner Bros., UAA, Repeat

Sept. 28 "CAPTAIN BLOOD"
Errol Flynn, Olivia DeHavilland
1935. Warner Bros., UAA, Repeat

COMPETITION

STATION &

STATION & AVG. RATING

KDKA

35

KDKA

KDKA

WTAE

WTAE 8

STATION &

AVG. RATING

KDKA

10

WIIC

PROGRAM AVG. RATING Shannons Adven, Paul WTAE 5:00-6:15 WIIC Popeye 5:00-6:30 16 WTAE

ABC News, Shannon 6:15-6:30 5

WTAE Average Rating: 13 Average Share; 45

Sept. 8 "TRACK OF THE CAT"
Robert Mitchum. Tab Hunter
1954, Warners, Seven Arts, 1st Run

"KEEP YOUR POWDER DRY" Lana Turner. Larraine Day 1945. MGM, MGM-TV, 1st Run

"ARIZONA"
William Holden, Jean Arthur
1940, Columbia, Screen Gems, 1st Run

COMPETITION

STATION & PROGRAM AVG. RATING PM East West KDKA 11:15-12:45 Я Pittsburgh Tonight KDKA 12:45-1:00 Jack Paar WHC 11:15-1:00

COMPETITION

COMPETITION

The entire show gateway studio had an average rating of 5

PROGRAM Have Gun, Pageant

9:30-10:00

RCMP, Pageant 10:30-11:00 Lawrence Welk 9:30-10:00

Gunsmoke, Pageant 10:00-10:30

Fight Of The Week 10:00-11:00

PROGRAM

Gateway Studio

Academy Theatre 11:15-12:30

11:15-12:45

WIIC Average Rating: 13 Average Share: 21

Sept. 9 "LIFEBOAT"
Tal!ulāh Bankhead, William Bendix
1944 20th Fox. NTA, Repeat

"THE SNAKE PIT"
Olivia Dellavilland, Mark Stevens
1949, 20th Fox, NTA, Repeat
"HOW TO MARRY A MILLIONAIRE"
Bette Grable, Laurenne Bacall, Marilyn Monroe
1953, 20th Fox, Network Sept. 23

WTAÉ Average Rating: 6 Average Share: 33

SUNDAYS 11:15-12:45 Program: MILLION \$ MOVIES

gram: MILLION'S MOVIES

Sept. 10 "IT'S A WONDERFUL WORLD"
Claudette Colbert. James Stewart
1939. MGM, MGM-TV, 1st Run

Sept. 17 "THE RED MENACE"
Robert Rockwell, Hanne Axman
1949. Republic, HTS, 1st Run

Sept. 24 "SPIN A DARK WEB"
Faith Domerque, Lee Patterson
1956, Columbia, Screen Gems, 1st Run

(Continued on page 40)

Directors Guild

ntinued from page 22 a

sands of dollars annually in staff employment by simply hiring freeemployment by simply hiring free-lancers, paying the extra \$19 a day and using them, without prohibi-tion, on as many as three or four different programs in the course of a given one-day period. In short, the new clause places no defined restraints on how many different shows a freelancer can be used. Moreover, 14 hours straight on a staff would earn more money, it's alleged, than 14 hours as a free-lancer.

lancer.

The existing Coast contracts don't have written restraints either, but film a.d.'s and managers, it has been pointed out, work under conditions set by most other Hollywood cunions. And in Hollywood cunions. And in Hollywood all the unions hold to a straight 40-hour week or less. Thus, even if film producers wanted use an a.d. for over eight hours a day at the price of an extra tenner, the a.d.'s would have to work in a vacuum because other rankand-filers would have already gone home for the day.

In New York, on the other hand,

nome for the day.

In New York, on the other hand, there is no limit by most laborites on the number of overtime hours a rank-and-filer can work during a one-day period. (Many staffers here pick up as many as 18 or 20 hours a week in overtime, to prove the point.)

Feeling among some N. Y. di-rectors is that the a.d.'s now on web staff can be laid off because there is no prohibition on the use of freelancers.

is no prohibition on the use of freelancers.

One network spokesman said his organization had no desire to lay off freelancers or, for that matter, any intention of laying them off. But, say DGA dissenters, that very same web has already fired the executive who for the last decade and a half has "scheduled" staff a.d.'s and managers. This, they feel, is a dangerous omen.

After hearing objections some weeks back from the eastern branch. Coast DGA leaders evidently tried to have the freelance clause removed from the pending pact, but the networks refused to give in. particularly since these same DGA'ers suggested the clause in the first place. Union would not make a strike issue of its removal, and the webs have held firm.

Guild officials in New York refused to comment on the explosive situation. Incidentally, fever is so high in N. Y. that some members of the ad. and stage manager ranks have sought to get Nicky Burnett, DGA exec secretary, "impeached," allegedly because he carried on dickers with the web, at one point a few months ago, without authorization.

Coast film directors merged with the Radio-TV Directors Guild.

a rew months ago, without authorization.
Coast film directors merged with the Radio-Tv Directors Guild(of 'N.Y.) a few years ago and the Coast inherited the mantle of chief authority as part of the deal. It has been said by a New Yorker, consequently, that "this has never been a merger in the sense that it, works, because the West's deal allows them to do our jobs but were not allowed to do theirs." This is a reference to other alleged parts of the original merger arrangement.

Brit. TV Strike

Continued from page 27

bridge 2000," Associated-Rediffusion's "Top Secret." Granada's "Criss Cross Quiz" and "Family Solicitor." The actors union claims, too, that the contractors are not so well off in the drama field as was first believed. ABC-TV having only four "Armchair Theatre" programs left and ATV down to its last five "Drama 61" tapes.

No further meetings are scheduled between the two sides at presstime though Peter Cadbury, chief of Westward-TV, did meet Equity in a private capacity following a statement that he was prepared to "fell the actors the facts." But settlement of the dispute seems to be no closer.

Raleigh—Fred Fletcher has been made president of the reorganized Tobacco Radio Network and Wally Voight is sales manager. The network serves radio stations in central and eastern North Carolina, covering 43 counties. Other officers include Jesse Helms, vice president; A. J. Fletcher, treasurer; and L. H. Bryan, secretary.

Foreign TV Reviews

German theatregoers. Without exception, his plays have proved definite clicks in this country. Part of his remarkable success stems from the fact that he's never dull. His creations may shock an audience but they are also amusing. "Soprano' is one of Ionesco's finest creations. He dedicated their work to one of his favorite subjects: The questionable value and banality of social convention.

The play employed six people of whom two, the maid and a captain of the fire-brigade, had only minor functions. Principal players were two couples who constantly talked to each other but were practically

two couples who constantly talked to each other but were practically talking about nothing. They had nothing to say to each other any longer. Both married for many years, their lives had become empty, their conversation rubbish.

empty, their conversation rubbish.

There was excellent acting down
the line. Sylvain Dhomme provided fine direction, and praiseworthy too was the German translation by Serge Stauffer, Technical
credits were fine. Hans.

LA GUERRA F LA VITTORIA
(War and Victory)
With Rosanna Cartiert, Guseppe
Campora, Renato Capecchi, Raffaele Arrie, others
Directors: Raffaele Gervasion, Vittorio Cottafavi, Mario Morassi
120 Mins.; Sat., 9:05 p.m.
RAI-TV, from Rome (live, tape,
film)

film) RAI-TV chose a patriotic kick to inaugurate its new Second Chan-nel (actually Second Program, as it uses several channels), also as

ner tactuaty Second Program, as uses several channels), also as opener coincided with anniversary of Italy's World War I victory. Questionable though the choice of such grim and sober fare for the inaugural of Italy's long-awaited switch-over outlet may be, the resultant pot-pourri was done with great taste.

Opening with a brief introductory salute from RAI-TV Studios in Milan, Rome, Turin, and Naples, show immediately got to the point with a concert of wartime songs and music executed by a huge RAI orchestra. This was followed by a studio 're-enactment of wartime episodes written with great feeling by Giuseppe Dessi, and by a montage documentary of W.W.I. footage.

age.

It was pointed out that his was an a-typical "Second Program" presentation, set up mainly to mark the occasion of the new outlet's debut on the local scene.

Have.

THE JOHNNY DARLING SHOW
With Anthony Newley, George
Benson, Edwin Richfield, John
le Mesurier, Joan Hickson, Carl
Bernard, Howard Marlon-Crawford, Julian West, Margaret Gordon, Jean Garnet, Laurie Heath,
Jeremy Rachner, Janet Cox,
Denise Garvin, John Gabriet,
Anna Quayle, Gordon Clyde,
Dudy Nimmo, Hugh Paddick,
Dan Jackson, Barbara Hicks,
Jimmy Thompson, Gerald Harper, the Ivor Raymond Singers
Producer: Bryan Sears
Writers: Newley, Lesile Bricusse
45 Mins., Sun., 9:30 p.m.
BBC-TV, from London
Strongly related in mood and

BBC-TV, from London
Strongly related in mood and
intention to Anthony Newley's current London legit show, "Stop the
World—I Want to Get Off," this
program drew a shaky line between whimsy and social comment
and, despite occasional faltering,
had some good off-beat ideas and
a vein of surrealist humor which
was more witty than daffy.

Newly, who's made the disk

The Bald-Headed Soprano)
With Manfred Heidmann, Inge
Langen, Siegfried Wischnewski,
Eva-Marie Meineke, Rolf Schult,
Eva-Marie Meineke, Proud of the work of the program was that, as Johnny Darling, top of the posk, frou the two fer de und the two fer de w with more variation to his familiar doom-ladeen and haunted expression. Bryan Sears produced with polish, and the show, like Newley's previous skein for the commercial web, would intrigue a well-tuned minority but befuddle his fans.

FACE TO FACE
With John Freeman
Producer: Hugh Burnett
30 Mins.; Sun., 10:15 p.m.
BBC-TV, from London
The return of this successful and
controversial interview-skein kept
the format unchanged. There
seemed no reason to change it, for
its combination of probing questioning by weekly-editor John
Freeman and searching photography has led to many feeble
mitations. As usual, the introductory credits were drawings of the
interviewee by Feliks Topolski, on
this occasion too vague and ill-

itery credits were drawings of the interviewee by Feliks Topolski, on this occasion too vague and illdefined to pin him down.

Said subject was Frank Cousins, boss of the powerful Transport and General Workers' Union. a leading campaigner for unilateral nuclear disarmament and thus the chief antagonist within the Labor Party, of its leader, Hugh Gaitskell. There was a tendency by Freeman, who was practically unseen throughout the half-hour, to pull his punches with Cousins. He certainly gave the impression of letting Cousins use the program as a forum for his views, rather than as a chopping-block for his personality.

as a chopping-block for his personality.
For example, Cousins explained that, though he fervently believed that Britain should dispense with the bomb, she should still support NATO. Freeman allowed this disminate or ride without pressing it to a possibly illogical conclusion. Cousins, in common with his Trade Union colleagues, affirmed that he would have nothing to do with the Tory Government's wage pause, and here again Freeman seemed to miss a chance to elicit the conditions, if any upon which he would cooperate.

ditions, if any upon which he would cooperate.

But the program still succeeded up to the hilt as a revelation of personality. Cousins insisted that he had no intention of entering parliament, but averred that he would prefer a trade unionist to Gaitskell in charge of the Labor Party. He also dodged the question about what luxuries he himself enjoyed—placing children in that category. He came out humorless and dedicated to his unbending point of view, and the camera showed him wary and occasionally, incoherent in his logic.

Hugh Burnett's production was up to his own superb standard, and the only criticism must be whether "Face to Face" can go deeper than the skin "when Freeman, a Socialist, rubs noses with Cousins, another Socialist. There should be no room for brotherly love in this conception.

conception. Otta.

GALLERY
With Robert McKenzie, Franis Williams, David Butler
Producer: John Grist
30 Mins., Thurs... 10:15 p.m.
BBC-TV, from London
Intended as a weekly survey of
current political events, "Gallery"
made a promising start under the
urbane chairmanship of Canadian
Robert McKenzie. The controver(Continued on page 40)

(Continued on page 40)

(D'Arcy)

WBKB's two hours of good intentions in surveying the Nike defenses around Chicago totaled up to a puff for the U.S. Air Force and, it must be said, a lengthy bore. For all the useful information it contained, the documentary, "Countdown:" would have been a far more suitable tv offering had it been edited down to a single hour.

hour.

It seemed as though the Ross-McElroy producing team—which in the past has shown quite a bit of video ken—had an obligation to give top Air Force brass a season in the klieg lights in return for their cooperation, or how else to explain the too numerous, too long-winded and too repetitious military "interviews" which only served to bloat the progam?

The viewrount was strictly that

(Continued on page 38)

COUNTDOWN: IS CHICAGO DE-FENSIBLE?
With Norman Ross, others
Producer-Writer: David McElroy
Director: Clifford Braun
120 Mins., Sat., 9 p.m.
BUDWEISER, MAGES
WBKB, Chicago (film)

THE MANY FACES OF SPAIN
With Chet Huntley, narrator
Producer: Reuven Frank
Director: George Murray
Writer: Huntley
60 Mins., Tues. (14), 10 p.m.
WESTINCHOUSE
NBC-TV (film)

(McCann-Erickson)

(McCann-Erickson)

As the first of four NBC-produced hour specials for Weslinghouse which will alternate Chet Huntley and Dave Brinkley as narrators, "The Many Faces of Spain" presented last Tuesday night (14) was an altogether absorbing and informative sweeting and presented last Tuesday night (14) was an altogether absorbing and informative program of a people and its country. If it wasn't the definitive documentary on Spain, it was nevertheless/a meaningful comprehensive study, both visually and in what it had to say. For Chet Huntley it represented a two-fold meritorious achievement, both as narrator and writer.

While eschewing any encroachment into controversy or politics, in hewing to an objectivity, it wasnonetheless an enlightening looksee of its cities, its peasants, the pageantry of Spain, the influences of the Church, the 90-cents-a-day tibler of the soil sharply contrasted with the 17,000,000 acres for bull-breeding whose wealthy owners

military "interviews" which only served to bloat the progam?

The viewpoint was strictly that of the USAF, and in making a pitch to viewpoint was strictly that of the USAF, and in making a pitch to viewpoint was strictly that of the USAF, and in making a pitch to viewpoint was the Congressment to expedite the development of the Zeus anti-missile missile, Ross didn't first weigh the pros and cons (there are cons) before taking his position. It was therefore, in a certain respect, more propaganda than documentary. (There's a body of thought, subscribed to by some members of the military, that the Zeus won't solve the problem. The modern ICBM's, they say, don't leave enough time for trigger-pulling once they've been detected.)

A third and final point of cavil was that R&M got overly ambitious with their subject. In desirations with their subject, in desirations with their subject, in desirations that R&M got overly ambitious with their subject. In desirations do the thermal aspects of each man's job at North American Air Defense Command. These technical parts were doubtless over the heads of most viewers and, besides, were irrelevant to the title question, "Is Chicago Defensible." Just the flavor of the NORAD operation, from detection (Continued on page 38) of franco as the ruler, functionary and sportsman. And some meaningful words by writer-teacher-philosopher Dr. Julian Marias which contributed slightly to a better understanding of the inexplicable Spaniard. Rose.

YOURS FOR A SONG
With Bert Parks
Producer: Harry Salter.
Director: Seymour Robble
30 Mins.; Tues., 9:30 p.m.
LEVER BROS.; ALBERTO - CULa

ABC-TV, from N. Y.

(J. Waiter Transplan; Compton)
In ABC-TV's first prime time reshuffle of the season involving the temporally deletion of "Calvin and The Colonel" cartoon series, a new audience participation game is stepping into the Tuesday night breach with some alrusing angles breach with some a rusing angles in an unpretentious sort of way.

"Yours For A Song," which is also due to be stripped across ABC—TV's daytime schedule starting Dec. 4, is a blend of the game show format and the "Sing Along With Mitch" idea, a good parlay under prevailing to track conditions.

prevailing to track conditions.

Under Bert Parks' ebullient handling, this entry has more of the folksy characteristics of a singalong than a high-pressure game show. Idea is based on a lyric recall contest between two contestants who are asked to sing familiar ballads as the words, with certain omissions, are flashed on a screen. For every missing word remembered, the contestant wins \$20. The winner is then held over for another match with a new contestant. Parks played it for laughs all

winner is then held over for another match with a new contestant.

Parks played it for laughs all the way, helping the contestants along with broad hints. Parks'-kidding of the contestants was handled skillfully and managed to generate the kind of warm atmosphere required for a family show. For the final chorus of each song, Parks lead the studio audience in an ensemble vocal with the words superimposed on the screen for the benefit of home viewers. This, of course, is one of the pegs of the Mitch Miller show. Another similarily is the repertory of way-back standards used on "Yours For A Song." On the opener, such pidies as "My Blue Heaven." "Cruising Down The River." "Winter Wonderland." "Let's All Sing Like The Birdies Sing" and "Toot Toot Tootsie Goodbye." were the basis of the show. The contestants on the opener (14) were good, almost too good. One contestant, a French-accented chef, hammed it up like a ringer even to the studied ad libs. However, he was not strong in the memory department.

Another source for this show's to, man and the source for this show's to, man and the sudied ad libs. However, he was not strong in the show's to, man is "Stop the Music" and it's, the man of the show's the show the show's the show the show's the show's the show the show's the show the show the show's the show the s

department.

Another source for this show's fo.mat is "Stop the Music" and it's, no accident that Harry Salter, creator of that defunct show, is the producer of this new series. Ted Rapf handles the musical direction white

VINCENT VAN GOGH: A SELF PORTRAIT With Martin Gabel, Lee J. Cobb Producer-Writer: Lou Hazam Director: Ray Garner 60 Mins. Fri. (17), 9:30 p.m. LINCOLN-WERCURY NBC-TV (film)

(Kee you & Eckhard!)
Vincent Van Gogh is synony-

mous with color so RCA had a natural shill for its color-ty pitch in the hour-long rundown of the painter's life and work. In monochrome, too, the program had potent values and the showing of the paintings on the screen had an impact of its own and could be favorably compared to black-and-white art books that get the Van Gogh message across without the brilliant color reproductions. However, it was the added tint dimension that made this an accomplishment of rare beauty, in which all the brilliant hues and shadings of the masterpieces were captured. The special was expertly conceived in text as well as in puctures. Lou Hazam, who produced and scripted, fit the Van Gogh slory into a concise and pertinent format that gave meaning to the man. The camera, intermittently paining in on his paintings or the places in which he lived during his brief life, gave added impact to the text. Director Ray Garner and cameraman Guy Blanchard knew just what they were about in the visual department.

The Hazam script was also in good hands. Culeå mostly from letters from Van Gogh to his brother Theo, it was handled effectively by Martin Gabel as a narrator and Lee J. Cobb as Van Gogh, but he did bring an emotional quality to the reading that carried the hour. in the hour-long rundown of the painter's life and work. In mono-

Tele Follow-Up Comment

The idea c. datpiting old David O. Selznack films into live tv shows faces two obvious difficulties. Firstly, tailoring the films to the one-hour time period easily leads to a dramatic straitjacket. Secondly, the tv adaptation must stand comparsion with the original film. "Theatre '62's" conversion of "Intermezzo" into a one-hour drama on NBC-TV Sunday night 199 suffered badly from both difficulties. A totally sentimental yarn in its original celluioid version. "Intermezzo" neither improved with time nor with its sketchy tv treatment. Only the bare outlines of romantic relationship between a middle-aged married concert violinist and a young pianist were visible in the abruptly episodic retelling on television.

The original film, which has been around on television, also had Leslie Howard and a very young Ingrid Bergman in the lead roles. The ty version substituted Jean Pierre Aumoni, whose performance suffered from emotional anemia, and Ingrid Thulin, a Norwegian actress seen in some Ingmar Bergman films recently. She could not rise above her role's artificiality. Teresa Wright, as the faithful wife, and George Voskovec, as the trusted friend, played within the confines of the cliche.

Look Up and Live

Look Up and Live
An inspiring and absorbing story was told Sunday (19 on "Look Up and Live" the religioso half-hour series which is slotted at 10:30 a.m. on CBS-TV. Titled. "An Act of Faith." it dealt with the quiet heroism of the Danish people in rescuing the country's near 8.000 Jews from the Nazis during the occupation.

near 8,000 Jews from the Nazis during the occupation.

It wasn't a big documentary, in the sense of offering a large, husy canvass, nor did it have the excitement of action footage which might come from a reenactment of the rescue operation. Yet, it had an excitement of its own, The documentary, as fashioned, told the story of the rescue from the vantage point of today. The Danes,

the hunted and the rescuers, stood before the cameras and related how they felt during those dark days, why they operated the Jew-ish underground to Sweden, and

days, why they operated the Jewish underground to Sweden, and
how they did it.

Pictorially, the first half-hour
of the two-part documentary could
have been improved. A few of the
scenes seemed unnecessarily
stagey when a Dane was speaking
informally to the cameras. Better
editing could have introduced
greater fluidity and mitigated
against awkward stageness. The
finale, though, was stagey and
properly so. End segment showed
a Lutheran pastor reading that
Church's "Act of Faith," a pastoral
letter defying the Nazi's reign of
terror against the Jews which had
been read from the pulpits of Denmark during the Nazi occupation.

As the letter was reread, the
seats of the church were empty,
but the screen was filled with
meaning. Richard Siemanowski
produced the two-parter which had
been filmed on location in Denmark. John Desmond directed
and Harold Flender wrote the
moving script. The second part of
the documentary, dealing with the
smuggling of the Jewis to neutral
Sweden, will unreel Sunday (26).

Close-Up!

Close-Up!
As in previous outings this season, "Close-Up!" delivered an exciting pictorial essay, this one on East Germany, telecast Tuesday (14" night on ABC-TV.
It wasn't a matter of imparting new information. The half-hour really didn't have any of that. What Behind the Wall," title of the outing, did offer was a pictorial assessment of the facts already known. The assessment was done in an imaginative style, with the accent on people.

accent on people.

Producer-director Jim Faichney used the device of having an East German Communist propagandist deliver his version of Berlin events and issues. Interspersed in the Communist's delivery were ac-counts of East Berlin refugees, in-

(Continued on page 40)

Clear Out of This World

If all the projectiles that have been seen on TV news shows and documentaries were laid end-to-end in space, getting to the moon would be no problem at all. We could walk it.

- Actually, the thoroughness with which spaceage developments have been covered by camera and microphone is a genuine tribute to the entire television industry.
- But it's also a perpetual challenge to the TV network—guess which one—that specializes in giving viewers what they haven't seen before and what they don't get on other channels.
 - For a dramatic example of the way NBC meets—and passes—this test, we recommend this Friday evening's "Crossing the Threshold." The subject of this 90-minute special is man's orbital flight around the globe, with the story being told in both real and hypothetical terms.

The real will be demonstrated with excerpts from official Soviet films—films never before

shown here publicly—of the exploits of astronauts Yuri Gagarin and Gherman Titov.

For the very first time, the American viewer will be seeing the earth from more than a hundred miles up through the unfrantic camera of a manned capsule rather than from the jerky vantage point of an erratic rocket.

And for the very first time (assuming, of course, that the sequences are authentic), we'll be seeing space-men inside their capsules in actual flight, through pictures transmitted to TV receivers on the ground in Moscow.



IN A VERY REAL WAY, the excerpts are the most significant footage in the history of flight since someone had the good sense to turn a

camera on the Wright Brothers at Kitty Hawk.

(Here at the network we've been flying pretty high ourselves ever since NBC News acquired the rights to the Soviet films a little over a month ago.)

But hardly less fascinating an aspect of "Crossing the Threshold" is its hypothetical, beautifully-detailed account of the manned orbital flight of an American astronaut.

Through specially-made and/or specially-selected film of the activities of many of those very team-members who'll bring off the real thing one day, Producer Robert Bendick has achieved what could well be the clearest image ever drawn of the teamwork, tensions and technical wizardry involved in such an adventure.

One sequence in particular—a uniquely photographed, slow-motion record of the blast-off of an Atlas rocket (with Mercury capsule)—virtually defies description. Filmed in extreme close-up from nine different angles, the action—really only a few seconds in duration—takes more than three minutes to unfold on the screen. The effect is hypnotic. As one of Bendick's film editors puts it, "It's like looking into the mouth of hell."

As serious a business as orbital flight is, Friday's documentary will not be without a leavening touch or two. These come up in a few of the real-life sidewalk interviews NBC crews filmed in foreign cities on the subject of space

exploration. A spunky young mother in Tokyo allowed as how she'd be happy to make an excursion herself if she could only get a baby sitter. Not nearly so eager was a comely interviewee in Rome who was sounded out on a flight to the moon. "I think it would be disgusting," she said. "It's so dusty up there."



to report, is but the first of three "Threshold" shows (the others: "Beyond the Threshold" and "Other Thresholds") being produced by NBC News and sponsored by the Bell System.

All three documentaries are aimed at giving television audiences the clearest and most stimulating account possible of the manner in which modern man is facing up to the challenges of new scientific frontiers.

If the greater part of that account concerns itself with the universe of space, that's all too understandable. For it is the intriguing, limitless workshop of space that promises to give man

a power beyond his wildest dreams. Now, at long last, he's able to say, "Yes, everything that goes up comes down—but only if and when we want it to."



ARIETY-ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week three definent markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of plecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation-will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(*) ARB's September 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU.

*SURVEY DATES: SEPTEMBER 8-28, 1961

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	AV. RTG.			AV. TOP COMPETITION AV. SH. PROGRAM STA. BTG.
1. My Three Sons Thurs. 9:00-9:30) WFK 2. Gunsmoke Sat. 10:00-10:30 WCAU 8. Real McCoys Thurs. 8.30-9:00) WFIL 4. Flintstones Fri. 8:30-9:00 WFIL 4. 77 Sunset Strip Fri. 9:00-10:00) WFK	34 · 34		34 15 12 12	63 Sat. Nite Movie WRCV 11 63 Fishing: Score WFIL 64 61 News; Wea.: CBS News. WCAU 8 50 Early Show: News; Wea. WCAU 9 Huntley-Brinkley WRCV 13 Game; Picture WCAU 4 Play of Week WRCV 4
4. Surfside 6 Mon. 8:30-9:30	32 30 30	4. Lock-Up '(Tues. 7:00) WRCV Ziv-UA 5. Death Valley Days (Mon. 7:00) WRCV U.S. Borax 5. Huck Remnet Local Shew (Thurs. 7) WRCV Screen Gems 5. Yogi Bear (Fri. 7:00) WRCV Screen Gems 6. Ramar of Jungle (Sak. 10:00 a.m.) WFIL ITC 6. Best of Past (Sun. 7:00) WFIL FTC	11 10 10 10 10 9	35 News; Wea.; CBS News, WCAU 12 32 News; Wea.; CBS News, WCAU 13 34 News; Wea.; CBS News, WCAU 10 42 News; Wea.; CBS News, WCAU 17 41 (Captain Kangaroo, WCAU 12 48 Lasste WCAU 13

PORTLAND, OREGON

STATIONS: KOIN, KGW, KRTV.

*SURVEY DATES: SEPTEMBER 8-28, 1961

•	the second secon			
1. Real McCoys (Thurs. 8:30-9:00) KPTV 2. Joey Bishop: Price Is Right	1. Desth Valley: Pageant (Sat. 10:30) KOIN U.S. Borax 1. Huckleberry Hound (Thurs. 6:30) KGW Screen Gems 2. Sea Hunt (Tues. 7:60) KGW Ziv-UA 3. Yegi Bear (Tues. 6:30) KGW Screen Gems 30 4. Quack Draw (Mon. 6:30) KGW Screen Gems 4. Quack Draw (Mon. 6:30) KGW MPA-TV 5. Tracer (Wed. 6:30) KGW MPA-TV 5. Manhaut (Thurs. 7:60) KGW Screen Gems 6. Tightrope (Wed. 7:00) KOIN Screen Gems 7. Jim Backus (Mon. 7:00) KOIN NBC Films 7. Kingdom of The Sea (Fri. 7:00) KOIN Medallion	24 22 18 17 17	54 Roar. 20's; Assassination KPTV 57 New Horizon KOIN 63 Mount. Pol. KOIN 61 Calif. KOIN 50 Million; Local Show. KOIN 37 Highway Patrol KOIN 43 Navy Log. KPTV 53 20th Century KOIN 36 Success Story KGW 43 Medicine: Faces West. KGW 43 Blue Angels KGW	12 13 10 10 12 14 12 12 12 18 11

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO.

*SURVEY DATES: SEPTEMBER 8-28, 1961

1. Gunsmoke Sat. 10:00-10:30) KPIX 2. Have Gun, Will Travel (Sat. 9:30-10) KPIX	32 1. Divorce Court (Sat. 6:00)	20	57 Rescue 8KPIX	5
			J. MidniteKPIX	6
2. Perry Mason Sat. 7:30-8:30 KPIX	28 2. Sea Hunt (Tues. 7:00)	16	39 M SquadKPIX	15
	2. You Asked For It (Thurs 7:00) KTVII Cros Br	16	41 Lock-UpKRON	9
4. Wagon Train Wed. 7:30-8:30: KRON	26 if 2 San Francisca Reat (Sat 7-00) KDIV CRS Films	16	35 Fight	18
5. Real McCoys Thurs. 8:30-9:00 KGO	2. Sea Hunt (Tues. 7:00) KRON Ziy-UA	15	37 Sea HuntKRON	16
6. Alfred Hitchcock (Tues. 8:30-9.00)., KRON	4 Vori Rear (Mon 8:30) KTVII Screen Come	14	41 News; CBS NewsKPIX	12
6. Ed Sullivan Sun. 8:00-9:00	23 if A Manhunt (Tune 2.20) FDOM Correst Come	11	39 News: CBS NewsKPIX	12
6. Flintstones Fri. 8 30-9:00 KGO	4 Unshishara Haund (Wed 6:20) KTUI Concer Come	14	41 Two Faces WestKRON	- 6
6. Groucho; Mitch Thurs. 10:00-10:30 KRON	40 A Duick Draw Thung Colo	14	40 News: CBS NewsKRON	15.
6. My Three Sons Thurs, 9:00-9:30 KGO	23 4. Quick Draw (Inurs. 0:30)	14		13
6. To Tell The Truth (Mon. 7:30-8:00) . KPIX	23 5. State Trooper (Thurs. 7:30)	13	23 OutlawsKPIX	9.

Minow Warns Networks to Study Up On Their Homework in Alerting Them to Hard-Hitting Jan. Hearings

Washington, Nov. 21.

The time metworks have been given fair notice to the prepared for loaded probing in ticklish areas when Federal Communications Commission, stazes the windup of its television programming inquiry next January.

In letters to NBC, CBS and ABC, Chviman Newton Minow listed with those topics as requiring "explaination and clarification": network control of programming relations between the webs and talent agencies which also package or problate programs; pubaffairs politics and practices; ratings; alleged program censorship by sponsors; and consultation for lack of with affiliates on upcoming programmans.

That the networks should keep their exes peeled for possible hooks trans was apparent from Minow's chaloration on the topics slated to: quizzing. In the letters twitten per direction of the full Commission, Minow said of the not one control of programming issue.

To provide the inquiry indicates that and the acquisition by not cork, of financial interest in the programs which they place in their statefales.

Catagli istimony during the Holl word verbox phase of the inquiry in particular. Minow referred to that the state in the bargaining process between networks and producers, the networks continually attenut to acquire financial particulation in profits derived from suce programs and additional raghts, such as syndication, distribution in spadication, merchandisis, and the results in terms of programs and additional raghts, such as syndication, distribution in spadication, merchandision, or method and the programs and additional raghts such as syndication, distribution in spadication, merchandision, or method the programs and additional raghts, such as syndication, distribution in spadication, merchandision, or method the wind and the second of the inquiry indicates that "in the bargaining process between networks and programs and additional raghts, such as syndication, distribution in spadication, merchandision or method the second of the program processes was pointed up by Minow sone of th

their senertides."

Citual testinony during the Hollowork tenory phase of the inquiry in particular. Minow referred to chaites that "in the hargaining piotess between networks and producers, the networks continually attenual to acquire financial particulation in profits derived from since programs and additional radius, such as syndication, distribution in sendication, merchandising forcian sales, etc."

The question of relations be-

Minow said "as much detail as possible" was desired by the Commission on pubaffairs program(Continued on page 38)

BBC's Carleton Greene Doesn't Ouite Dig U.S. TV: 'News Rather Odd' Hugh Carleton Green, Director-Jeneral, British Broadcasting

Hugh Carleton Green, Director-General, British Broadcasting Corp., hasn't had much chance to view U.S. television on his current visit, but he doesn't dig what little lie's seen.

"To my British eyes, sponsorship of news seems rather odd," said the chief of the British non-commerical web who's a former newsman, "especially when the announcer reads the commercials."

Needless to say, British newscasts are unsponsored. Greene, however, does like the 10°2 American programming the BBC carries, both documentary and entertainment, even down to the hour oater, "Overland Trail," which bombed here, but was one of the top 10 shows during the British web's 25th anny celebration, Oct. 28th to Nov. 3.

One other U.S. offering made

25th anny celebration, Oct. 28th to Nov. 3.

One other U. S. offering made that top 10. "Perry Mason." Aud for "Overland" was estimated at 11,200,000 viewers, for "Mason," 10,700,000.

10.700.000.

Otherwise, at a press conference early this week, Greene commented on color—"I think it will go like a bomb" (British style bomb, that is, meaning great) put down the commercial competition as way out of it in sports coverage; predicted payvee would never make it in England; said satelite video didect to homes was a decade away, and laid at the door of the commercial folk any rating frenzy in the British tv industry.

Cleveland—Ohio Bell Telephone
Co: picked up the nightly fiveminute 11:20 p.m. tab for "Moscow
Tonight," an analysis of the Kremlin's doings resulting from the
Communist Party Congress. The
stint, on WJW-TV, follows the
cross-the-board news and sports
segments. Dr. Michael Pap, head
of the John Carroll Univ. Soviet
Institute is the commentator,

Inside Stuff-Radio-TV

CBS-TV's Ed Sullivan last week was involved in as busy a schedule that ever faced an on-the-mend performer. He had just recovered from a two-week bout with the flu which kept him off the air. This was his schedule: Friday and Saturday, Nov. 19 and 11, flew to Buffalo, N.Y., to accept an award from the National Council of Catholic Youth; Nov. 15, toastmaster and chairman of the USO luncheon honoring Mary Martin; Nov. 17, emcee at the Hotel Pierre of the United Nations Correspondents Assn.; same day in the evening participated in a Puerto Rican charity function; Nov. 19, at Cardinal Spellman's Serviceman's Club 20th anni celebration; Nov. 20, at United Jewish Appeal's "Night of Stars"; Nov. 21, testimonial dinner honoring Sullivan at the Waldorf given by the advertising and allied industries on behalf of Joint Defense Appeal.

CBS, continuing its support to educational television, has given \$35,000 worth of tv equipment to WGBH-TV, Boston are tv station, destroyed by fire.

Last year, CBS donated \$75,000 in equipment and funds to KETC, St. Louis, to enable the etv station there to continue operation. In New York, CBS, along with ABC and NBC, pledged \$500,000 toward the acquisition of WNTA-TV, Newark-N.Y., by educational tv interests. Disposition of WNTA-TV now is in the hands of the courts. CBS-TV-Chicago &co. WBBM-TV, has been supporting the activities of the etv station there, WTTW, through spot announcements on WBBM-TV calling attention to the need for public support of WTTW. WBBM helped WTTW get started in 1955 with a contribution of transmitting equipment and of broadcast quarters.

Edward P. Morgan, ABC commentator, and the ABC Radio network are kicking off a heavy promotion around an essay contest aimed a cademic circles. The AFL-CIO, Morgan's sponsor on ABC Radio, and its agency, Furman, Felner & Co., are joining in footing the costs for the prize to the winning essayists—a scholarship for graduate study. Some 10,000 mailing pieces have been sent to college professors about the essay contest on the subject, "Youth's Role In U.S. Foreign Policy."

Judges for the Edward P. Morgan Essay Contest include Under Secretary of State Chester Bowles, Senators J. W. Fulbright and Everett M. Dirksen, Peace Corps Director R. Sargent Shriver and Morgan.

Deadline for entries in the contest is Dec. 31. Philip Cohan has been hired to do public relations for the contest.

The Pittsburgh edition of TV Guide has been bought by Triangle Publications, parent org which had franchised a local group since 1953. The group, William F. Adler, Rachel Adler and Post-Gazette critic Harold V. Cohen, operated the mag under the name of TV Guide since 1953 when they were granted the rights. They had started their own publication in 1950 under the name of Television News, later changed it to TV Digest and used this name until they were franchised by TV Guide. Adler will continue to work for TV Guide as local manager.

CLOBBERED ALL COMPETITION FOR 2 CONSECUTIVE HOURS!



Starring HUMPHREY BOGART JOSE FERRER VAN JOHNSON FRED MacMURRAY

"The Caine Mutiny"...another great Columbia Post-48!

SALT L	AKE CITY, SP	ECIAL ARB, SATURDAY, NOVEMBER 11, 196	1
TIME	STATION	PROGRAM	RATING
9:00- 9:30 P.M.	KCPX-TV Station "B" Station "C"	THE CAINE MUTINY SATURDAY NIGHT MOVIE and NEWS SEA HUNT	25 18 15
9:30-10:00 P.M.	KCPX-TV Station "B" Station "C"	THE CAINE MUTINY ALFRED HITCHCOCK PERRY MASON	27 8 20
10:00-10:30 P.M.	KCPX-TV Station "B" Station "C"	THE CAINE MUTINY CAPTAIN OF DETECTIVES PERRY MASON	26 5 21
10:30-11:00 P.M.	KCPX-TV Station "B" Station "C"	THE CAINE MUTINY CAPTAIN OF DETECTIVES NEWS and MOVIE	30 6 7

KCPX-TV has scheduled Columbia's Post-48's for its new once-a-week prime-time movie. The lead-off feature was "The Caine Mutiny" and the results were fabulous, out-rating the best of network competition! Other great Columbia Post-48 features of this caliber, such as "All The King's Men," "Death of a Salesman," "Miss Sadie Thompson," "Phffft" and "The Harder They Fall," are regularly taking top rating honors in city after city across the nation.

To make your feature programming tops in your market, contact



SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

From The Production Centres

and have trial runs in the Welsh language . . . BBC presented the first tv report from the Caucausus, in the USSR . . . After its first two months of operation Border-TV decided to double its local-programs . Michael Alexander, thesp in Granada-TV's "Family tor" series, hospitalized with suspected polio . . . Goon-humorist Spike Milligan signed to compere BBC Radio's kiddle disk program, "Children's Favornes"... Jack Benny and George Eurus interviewed on BBC-TV's nightly "Tonight" program ... Visitors to London: Faul Talbot, president of Fremantle International and Ralph Ellis prexy of Fremantle of Canada.

IN MEXICO CITY . . .

Mexico currently producing between 425.000 to 450.000 radio receivers; and 80.000 television sets, with 85% of parts manufactured in Mexico, according to the National Chamber of the Electronics Industry. Republic zetting set to export to Latin America via the Latin American Common Market set up which becomes operative in January of 1962. . . Mexican radio executive Clemente Serma Martinex, back from a Latin American swing studying the radio and television situation, sa d that radio is gaining popularity strength, especially in Argentina. Chile and Uruguay, with soap operas having an "extraordinary following." . . . Raymond Burr salted to come to Mexico second week in January, to do several segments of Perry Mason in Mexican locales, and to accept night club and theatre engagements, a gimmick started by the extraordinary success of Mike Commors, "Tightrope" star, who made a big hit with femmes. Impressarios now want to repeat, and apart from Burr dicker for other American television personalities . . . There are 45 American episodics telecast weekly over Mexican channels, and although heavily criticized for violent themes, are popular with public and sponsors; latter because of low cost.

IN PHILADELPHIA . . .

Frank Beazley, formerty account exec for the CBS Television Stations national sales, appointed general sales manager of WCAU-TV. William P. Keeney, ad agency exec appointed business manager for the WRCV stations. He succeeds Arthur A. Watsan, recently named tv station manager ... WCAU farm director Wugh Ferguson to attend the National Association of Television and Radio Farm Directors (NATFRED in Chicago He will address the confab on "The Egg and I" 25: ... William S. Mowbray Jr., appointed sales manager of WPBS, the Phila Bulletin station ... Broadcast News Service now heard in the local area on WFLN ... WRCV-TV named winner of the National Safety Council Award for "exceptional service to farm safety". .. Comaic Stevens receives an award from the Poor Richard Club '22: for being selected as the "Sweetheart" of the Gimbels Thanksgiving Day Parade ... Alan Scoti subs for Ed Havrey, WCAU's "Talk of Philadelphia" host 'Nov. 27-Dec. 4). Doug Arthur subs on the George Thomas show (12-26).

IN DETROIT . . .

Kart Haas, WJR's director of Fine Arts, will speak before the FarmIngton Friends of the Library, Inc., illustrating his commentary on
music with solo piano performances . . WJR has made available to
the Univ. of Detroit its extensive library of musical arrangements for
vocal groups. The library consists of about 1,500 different arrangements with 35 to 40 separate voice parts-for each arrangement. Most
of the arrangements originated with Don Large's "Make Way for
Youth" chorus of 50 voices . . "The Jolson Story in Song," will be a
69-minute presentation of WJR this week, featuring Jolson's Kraft
Music Hall performances with Oscar Levant.

IN SAN FRANCISCO . .

Word at KCBS is that boss Jules Dundes has been told to follow the all-talk format of CBS o-and-o KMOX, St. Louis. Realignment in programming is resulting in departure of deejays Owen Spann and Bill Weaver, promotion exec Harry Sherinian and sales exec Pede Worth, who used to be program manager. One possible difficulty in following the KMOX format: the St. Louis station carries, baseball, and its automatic rating guarantee, while Frisco Giants' baseball is on Golden West's KSFO. Oddly, it was Dundes, then stationed in New York, who passed the word on to another KCBS manager to forget about trying to get the Glants' radiocasts when the Glants were

IF YOU MAKE IT FOR A DIME... SELL IT FOR A DOLLAR..... AND IT'S HABIT FORMING.....

... then you don't need us. (Although we'd sure like to meet you.)

But if your product needs selling in the vital Northwest market, KSTP-TV is for you.

The Northwest's first TV station, KSTP-TV serves and sells a market which includes \$10,800 TV homes and over \$5 Billion in spendable income.



making their Western trek. Spann, incidentally, may wind up at KNBC, and Worth is departing broadcasting—after 18 years—to go to work for a real estate firm... Alden S. (Bill) Nye, tv-radio director of McCann-Erickson in Frisco for the past 16 years, resigned to open his own firm... Jess Mel" popped into Frisco—took the train west when the rest of the Jack. sar gang flew out... KTVU's promos, with Remain Schell, won a pair of awards at the Broadcasters Promotion Association convention... New 5 p.m. half-hour on ABC's KGO-TV is "Santa's Village." a Dan Norien production with ex-Disney man Mark Cannelly and Angela Cosmbes taking lead roles—it's another KGO-TV effort to break the KRON stranglehold on the kids.

IN DALLAS . . .

IN MINNEAPOLIS . .

WTCN-TV sent out over 5,000 October-November feature film schedules to viewers in response to telephone and mail requests. KUXL, area's newest radio station, has hired Jack Hyatt of Los Angeles and Hugh Cardenas, Mort Garren and John Sewalt to handle on-the-air chores. Station, owned and operated by Charles J. Lamphier, is the 13th radio outlet in Twin Cities . . . Minnesota Gov. Elmer L. Andersen appeared so NBC's "Today" show while in New York last week on a "boost Minnesota" tour . . . NAB prexy LeRey Cellius here dast week to address NAB regional fail confab . . . WTCN-TV introduced new weekly wrestling show Saturday (18), "All Star Wrestling." Rasslin champ Verm Gagne is promoting the bourts which originate in the station's studios . . New Duluth radio station WIGL is being promoted with poster pix of rear views of a stacked femme bearding a bus . . . Don Swaris, manager of 20th-Fox's KMSP-TV. ABC affiliate, and station sales manager bick Butterfield in New York last week for homeoffice conference. In his absence, Swartz was elected a director of the Northwest Variety Club.

IN PITTSBURGH . .

IN MILWAUKEE

IN MILW AUKEE.

Jack Raymond now general manager of WFOX. operated by the Wisconsin Broadcasting Co... Lon Zimmerman, longtime sports editor of The Deutsche Zeitung, Milwaukee's German language daily, added to WAWA staff as international program director. Zimmerman's weekend programming for nationality groups, includes the Croatian, Hour, the Hungarian Hour and "Cafe Vienna," an hour and a half disk deal Saturdays and Sundays 3 n.m. 4:30 p.m. . Stan Nastaf was made national and Milwaukee area sales manager at WFOX. "Focus" new WFMR program, stressing discussions in interviews with Milwaukee area guests and "stopover" celebrities, has Wayne Cody, WFMR staffer hosting and directing Mondays, Wednesdays and Fridays at 12:30 p.m. Another new WFMR program (dramatic) is BBC drama based on such storjes as "A Pair of Hands," adapted from piece by Sir Arthur Quiller-Couch, and "A Day Like Any Other," by Henry Boll, heard Mondays, 2 p.m. . WTMJ-TV racked up 12 hours of color broadcasting recently, in the Milwaukee Journal stations "Color TV Day," with both network and Milwaukee produced shows included.

Kebak Appraises TV Scene

Bob Hope and Fibber McGee and Molly as examples.

Kobak, who was also once prexy of Mutual Broadcasting System and is now a business consultant. told the Chi broadcasters and admen that they were lucky to have critics. "Imagine;" he said, "if you critics. "Imagine," he said, "if you put on a great show and didn't get reviews. Whether you agree with them or not, critics are healthy for television. TV lives in a goldfish bowl. Everything you do is public. I think it's wonderful. We've got to keep it clean. The critics find our mistakes for us, and we have to correct them."

Of broadcast editorials, Kobak had this to say: "If you're writing editorials you want to correct something, so why air it only once? The trouble is there's no follow-up.

a big audience for it." He cited | Stick with it until the job is done —ride the subject. Editorializing is a selling job, and like advertising you've gotta hammer it home seven days a week."

On allocations: "I believe in On allocations: "I believe in free enterprise, and I'm for as many stations in a marked as possible. The pressure that is being put on the FCC to stop allocations is by guys who already have a frequency and want to protect their stake."

On three-network competition: "I think it's a good thing. Maybe we ought to have three FCCs. Then we'd really have some competition. But that would be a troka, so we better wash that idea out."

out."
On the Barrow report: "Who is Barrow — a dean of Law? What does he know about tv, or business? What if we went in to make a study of his law school?"

Radio Reviews

AN HOUR WITH JONAH JONES With Big Wilson, others Producer: Mark Olds Director: Dave Pound 60 Mins., Fri., 8 p.m. PARTICIPATING WNEW, New York

It is kind of rare these days to hear a local radio station do a live. one-shot musical program, but that's what happened last Friday (17) on WNEW Radio. Station aired

(17) on WNEW Radio. Station aired an hour of the Jonah Jones jazz combo, and, while a bit hokey from time to time, it was fun. The Jones music actually can be heard on records, but Jones adlibbed a few lines and some song material, and that was a neat plus. Big Wilson, a fairly new WNEW deelay, did a thoroughly pleasant, hip joh of handling the emcee chores. Planist-talker Wilson this time played the clayietta.

chores. Planist-taiker Wilson this time played the clavietta. WNEW says it's going to try these "spectaculars" once or twice a month for the next year. If like the first, they'll be welcome.

mitrojonathan schwartz
sting.

PROGRAM
spinate
s being
sarding
surding
surding
wncn-fm, n.y.

Jonathan Schwartz has begun a new series of midnight to one Sunday shows over WNCN-FM, New York. Sprinkled with commentary on music, books, theatre and the like, the program proves an enter-taining hour of music and opinion.

taining hour of music and opinion.

Schwartz' discussions are terse and to the point and his cholee of platters is well-programmed for the hour, featuring the efforts of Frank Sinatra, Judy Garland, Fred Astaire, Billie Holliday. Mel Torme. Gene Kelley, Nichols & May, Miles Davis, Ella Logan and others on his first outing last Sunday (5). His book discussion is pegged to Simon & Schuster material, the publishers being his sponsor. In this connection, however, Schwartz does not just deever. sponsor. In this connection, how-ever, Schwartz does not just de-liver a commercial but some re-flective discussion instead, spot-lighting excerpts from the books and their reviews to plus advan-tage along with his personal commentary.

Indications are also that the Indications are also that the show will develop some of his opinions on related subjects. Last. Sunday, for example, he began a discussion on literary criticism, branding some reviewers as "the Harper's crowd," he rapped them as mediocre writers who have taken to criticism because they can't write well enough on their own

own.

Schwartz, who is the son of
Arthur Schwartz, composer who
with Howard Dietz and Fay and
Michael Kanin has written the
Broadway "Gay Life," has pre-Broadway "Gay Life," has pre-pared a nicely-packaged hour, pro-grammed with diversified and en-tertaining flexibility. In addition to his current format, plans also call for him to have various guests on the show from time to time for further discussions. It all adds up to a sail letter inter outing further discussions. It an accept to a solid late-night outing.

Kali.



Big Wilson to lead Buffalo Symphony in corral.

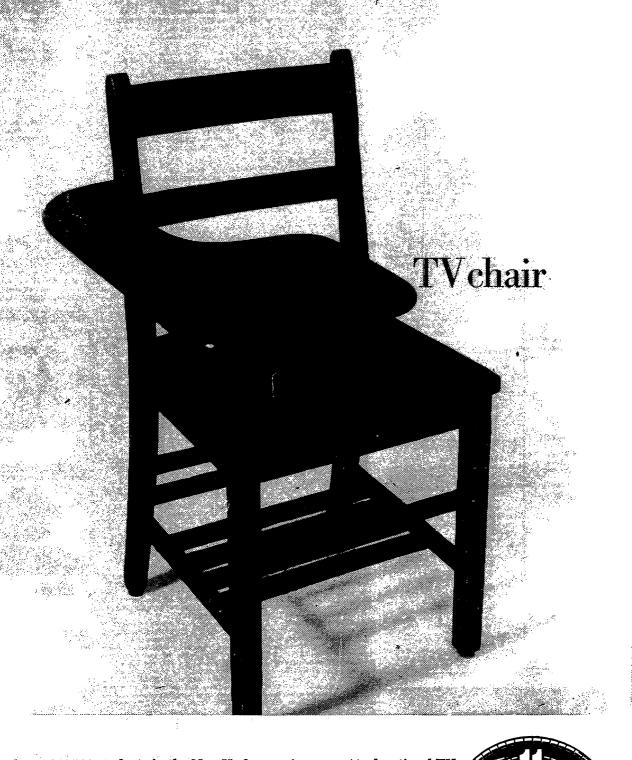


KOB-TV AlbuquerqueWSB-TV Altaria
KERO-TV Bakerstrai
WSB-TV Bakerstrai
WSB-TV Baltimore
WGR-TV Bultimore
WGR-TV Bultimore
WFAI-TV Dicago
WGAI-TV D.Dulth-Superior
WHEN-TV File-Bay for
WHEN-TV File-Bay for
WHEN-TV Houston

WBAFTY Kansas City KARK-TY Little Rock KCDP LOS. Angeles WISN-TV Milwaukee KSTP-TY Milwaukee KSTP-TY Milwaukee WSB-TY Nash-vi.c WYUE Rew Oleans WHENTY Gorden Key Tork KWTY Gorden City KWTY Gorden Comba

HEW YORK - CHICAGO - ATLANTA - BUSTON - DALLAS - BETROIT - LOS ANGELES - SAN FRANCISCO - ST. LOUIS

RETV Portland, Orig.
WJAR-TV Providence
WIDD Raleigh-Quicke
WROG-TV Rochester
KROR-TV Sacrament
WQAI-TV Sar Antonio
WQAI-TV San Antonio
KMB-TV San Diego
WNER-TV Scranton-Wilkes Barrs
KWG-TV Spokane
KWG-TV Tulsa



More than 1,000,000 students in the New York area view wpix-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday wpix-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of wpix-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.

NEW YORK'S PRESTIGE INDEPENDENT

Television Reviews

of enemy aircraft, to the human decision, to the computer's direction of the kill should have sufficed. "The Glamour Trap," an affecting dramatized investigation into the

There's no question but that with judicious cutting—and it would take a lot—"Countdown" could be turned into a fine docucount be turned into a nile docu-mentary. Since the defense set-up around Chicago is described as fair's typical, the film should be of interest anywhere in the U.S. Les.

THE GLAMOUR TRAP With Pauline Frederick, Glenda Farrell, Meg Mundy, Marian Seides, Lenka Peterson, Barbara Dana, Dr. Sara Sheiner, Candy

Producer: George Lefferts Director: Lela Swift Writer: Lefferts

Writer: Lefterts
60 Mins., Thurs., 8 p.m.
PUREX
NBC-TV (tape)
(Edward H. Weiss & Co.)
Purex, whose soap products include beauty aids, had to be a nervous sideliner during produc-

There must be a reason why

HENRY I. MARSHALL'S change of pace standard

"BE MY LITTLE BABY BUMBLE BEE"*

was programmed on these recent TV network show

Oct. 17-CBS GARRY MOORE SHOW

Oct. 19-NEC

SING ALONG WITH MITCH Oct. 29-NBC

DUPONT SHOW OF THE WEEK

Nov. 3-C35

CHEYY'S 50th ANNI SHOW

It's like no other song done today—It's everyboo favorite—try it in you show—it can't miss.

ARDATH MARSHALL **JOHNSON**

Sone Consultant for Catalog of HENRY I. MARSHALL

515 BUMBLE BEE LANE

Watchung, Scotch Plains P.O., N.J.

* Published by Remick Music Corp ALSO SEE PAGE 48. VAUDE SECTION dramatized investigation into the American woman's lunatic quest for youth and beauty, was a hard test of the programming independ-ence of exec producer Irving Git-lin's documentary crew.

They would appear to have com

They would appear to have come out virtually unscathed, except that a look at the original script shows that Candy Jones, who appeared to argue the case of glamour against psychoanalyst Sarah Sheiner, wasn't included.

Nonetheless, the emotional utmost was drained out of the tragedy of what Dr. Sheiner called "emphasis on package" in the dramatization that centered around a beauty shop where four women go to try and achieve the impossible perfection of a mannekin goddess that's on display. Through conversations with operator Glenda-Farrell and voiceover musings, a frustrated plain girl, a fading model, a contented housewife and a happy working mother, the mis-

model, a contented housewife and a happy working mother, the miseries of the beauty fetish were sharply contrasted to the wisdom of a sane approach to appearances. For tearjerking impact, the drama clearly topped the adjacent scaps, with benefit, of course, of the shocking basic truths of the glamour trap. And actresses Meg Munday, Marian Seldes, Lenka Peterson and Barbara Dana milked it but good without overplaying.

Peterson and Barbara Dana milked it but good without overplaying. It must be stated that in the knockdown between experts that followed the drama, exmodel and charm school factotum, Candy Jones, made some points for beauty, although a viewer got the impression she came to the tape session too late to catch the show. Purex concession was to lay off beauty pitches, sticking mainly to its household cleaners and washday soaps.

COLLEGE NEWS CONFERENCE With Rath Hagy Producer: Hagy 30 Mins., Sui., 8 p.m. WNEW-TV, N.Y. (tape)

WNEW-TV, N.X. (tape)
This vet pubaffairs entry was supposed to return to tv with a film study of the Peace Corp in action in Colombia, but, according to WNEW-TV, the quality of both the film and sound was such that the stanza couldn't be aired.

Instead, show went back on the old conference format of students interviewing a dignitary with Ruth Hagy moderating. Subject, in this case, was a fellow who has become fairly popular on the pubaffairs

case, was a fellow who has become fairly popular on the pubaffairs and talk circuit, Nigerian foreign minister and UN delegate Jaja Wachuku. Festooned in native costume, Wachuku was his usual enticulate self, but the less effective for lack of stimulous from the questioning end. The college kids, from Loyola, Northwestern, U, of Chicago and Kendall, tust wefen't very probing, despite Miss Hagy warning to the Minister that the

WTIC - POLITZ STUDY* TAKES A NEW - AND CLOSER LOOK AT RADIO LISTENERS IN RICH, RICH SOUTHERN **NEW ENGLAND**

was feel to the second of the second

* YOU. TOO. MAY TAKE A LONG LOOK AT THIS IN-DEPTH AUDIENCE SURVEY. JUST CALL YOUR NEAREST HENRY I. CHRISTAL OFFICE



Chubby's Videotwists

Wanna be the toast of cafe society? Just tune in to WOR-

society? Just tune in to WORTY, N.Y., where Chubby Checker, the Twist king, is giving lessons on this terp mania every hour on the hour with expanded sessions spiced throughout the day.

To really see the Twist in action, the expanded spots are the ones to catch since they are a composite of the shorter dittles (five minutes as opposed to one minute shots). Lessons cover all-footwork, hips, stance, arms, and tricks with a partner.

cover all-footwork, hips, stance, arms, and tricks with a partner. Checker's Twist disks are played in the background as he describes and demonstrates with personable thoroughness and physical endurance.

Better hurry though. The "specials" end tomorrow (Thurs.). They are sponsored by Duncan Hines Fudge Mix and produced by Dave Yarnell. In all there are nine one-minute sessions and three of the expanded bits per day. Kali.

queries would be "piercing and

It's to be hoped, as planned, that It's to be hoped, as planned, that the show in the future can vary format with such as the investigation of the Peace Corps. The old roundtable as presented on the opener was no match for Ed Sullivan. Miss Nagy produces "Conference" for the National Educational Network.

IT'S ACADEMIC With Mac McGarry, mod Producer: Sophie Altman Director: Richard Cox

Director: Richard Cox
30 Mins., Sat., 6:38 P.M.
WRC-TV, Washington
Here is a public service program
which one station in each market
could well afford to copy. It
proves that entertainment and
public service can go together like
love and marriage.
Actually, it's a copy itself, It's
like CBS' "GE College Bowl," only
better. It has a crisper pace, a
first rate moderator (Mac McGarry
makes Allen Ludden seem pale),
better use of camera, and, most
of all, the participants are high
school kids rather than college
students. students

There's greater appeal in seeing

There's greater appeal in seeing a high school senior field a devilishly difficult question than in watching someone off a campus do it. There's more drama to it. "It's Academic," only one of a group of pubservice programs offered by the local NBC o.8co. in Washington, takes three brains from each of three different D.C. area high schools every Saturday evening and lets them compete. There is fine showmanship in the brief time they are permitted to solve the brain-puzzlers tossed at them by McGarry. He keeps everything in motion, while convincing the audience.

WHAT'S THE STORY With Charles Herring, Sam Angel-off, Robert Schulman, Kurt Fort-ney, Rev. Martin Luther King,

of. Robert Schulman, Kurt Foriney, Rev. Martin Luther King, Jr.
Producer: Charles Herring Director: Carrol Ellerbe 30 mins; Sun., 2 p.m.
KING-TV, Seatile
This news panel show is a hardy perennial. It has been carried by KING for six years and although its been switched from day to day and had the airtime changed it is apparent why it's still on; a good, sharp look at people in the news by skillful interrogators whose probing questions are not offensive.

probing questions are not offensive:

In this session, Dr. King, a bell-wether of integrationists, was given a great deal of leeway, but questions by Sam Angeloff, top P. I. reporter, Kurt Fortney, KING-TV news' city editor and Robert Schulman, KING special events chief, brought out aspects of integration vs. segregation in bold relief.

Dr. King was an articulate, persuasive pleader and the three newsmen were understandably affable. The trio made good team and wee betide the figure (political, social, economic, et al.) who underestimates their savyy. They can be penetrating and adamant—perhaps that's why the program has been around so long.

Herring is a gracious, alert host and Ellerbe keeps it moving right along in an "open end" format that makes the half hour speed by. This was a good one, a good example of public service on the local level

was a good one, a good example of public service on the local level and not too far below network standards for such programs. Reed.

Flender

Continued from page 22 Sunday daytime shows vs. night-

In 1955, he scripted "Nothing to Do," starring Sal Mineo, for the National Council of Churches spon-sored series on CBS-TV. Sundays. It dealt with juvenile delinquency brought on by an emptiness in faith. He also did "Rebels With a Cause" dealing with justified refaith. He also did "Rebels With a Cause," dealing with justified rebellions from Spartacus to the recent Hungarian revolt. The Sunday a.m.'er wound up with a panty raid in an American college campus, a biting postscript on U. S. youth which Flender would correct today with America's Freedom Riders. He spoke of "Look Up and Live's" rendition of Camus' "The Fall" and Albee's "The Sandbox." He felt plays of this genre and substance should find expression on nighttime television, as well. nighttime television, as

stance should find expression on nighttime television, as well.

He is appreciative of CES-TV for spending considerably more money on "Act of Faith" than usually allotted for "Look Up and Live," for the web underwriting the cost of sending a production crew to Denmark where filming of the two episodes took place. Series is produced by Richard D. Slemanowski, with whom Fiender has enjoyed a long association.

Flender, a former Fulbright Scholar, worked in French television, doing some experimental films and writing and directing some comedies. His book "Paris Blues" has been adapted into a pic and is now in theatrical release.

Postseript to "Act of Faith" is that the two-parser will not be shown in Denmark. Feeling there, according to CBS, is that it would be immodest to show a film on to in Denmark depicting Danish bravery. Flender said he won Danish cooperation in filming the documentary only by convincing the

cooperation in filming the docu-mentary only by convincing the Danish participants that they owed it to history and the world to tell their unique story. Other-wise, according to Flender, the Danes felt they did only what they had to do in rescuing about 8,000 of their countrymen. of their countrymen.

Minow Warns

Continued from page 24

ming policies, including the question of clearance by affiliates.
On the subject of ratings, the Chairman advised: "While the Commission obviously cannot and should not seek to prescribe or advise the networks with regard to the details of their commercial operations, it is important for us thoroughly to understand the use made by the networks of such information in selecting their programs and the effect of such use on the ultimate compositions of the schedules."

grams and the enect or such use on the ultimate compositions of the schedules."

Minow told the networks that the Commission believed allegations of censorship of programs by sponsors should be "fully explored." (Citing an "abundance of testimony" on this charge, he said the issue "appears directly to affect your stated policies as to responsibility for the form and content of your programs and program schedules."

How much opportunity is afforded affiliates to exercise "informed judgments prior to exhibition" of network programs was another question FCC would toss at the web witnesses.

The windup hearings, to be held before the full Commission, are slated to begin Jan. 9.

Calgary, Alta.—Radio station CFAC, Calgary, has moved to a new building after 39 years in the Greyhound building in downtown Calgary, Building and equipment are valued at \$300,000. Station is operated by the Calgary Broadcast-ing Co., Ltd. D. H. Hartford is sta-tion manager.

Mex TV Actors Ask 50% Hike

Mexico City, Nov. 21. The National Association of Actors is asking Telesistema Mexicano for a blanket 50% increase

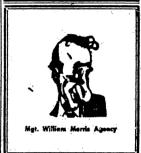
cano for a blanket 50% increase for talent used over its channels. Attorney Antonio Cabera, representing manager ', finds this increase "way out of line." He suggested that actors should follow lead of musicians who did not ask for pay hike, settled for Telesistema promises of more work via expanded live programming. But Rodolfo Landa, of ANDA, wants a wage boost too. Talks are proceeding "cordially," and a settlement is expected to be reached shortly.

shortly.

Some actor elements have been some actor elements have been pressuring both Landa and Tele-sistema to cut down on the num-ber of American shows telecast here (around 45 a week) since these "displace" a sizable num-ber of performers.

But Televicentro is adamant on

Rut Televicentro is adamant on this point. First of all, American shows, despite attacks on westerns, crime, etc., all are high audience favorites. Apart from this, Cabrera pointed out that dubing provides work for about 300 Mexican elements. Therefore, there will be no cutting back on American programs by Telesistems. sistema





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NEW YORK CHICAGO



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More BBC Shows Into TAM Top 20

For the third successive week BBC-TV shows have broken into the top 20 category, ground previously monopolized by commercial tv programs except in isolated instances. Television Audience Measurements Ltd. (TAM) reveals that for the week ended Nov. 12 BBC pushed up its number of toprankers to four, one breaking into the first 10.

pushed up its number of toprankers to four, one breaking into the first 10.

Shows in question were "Miss World 1961" (ninth place); "Charlie Drake Show" 10th; "Dr. Kildare" (15th) and "Overland Trail" 117th with Granada-TV's "Bootsie and Snudge"). Drake and "Kildare" featured in the previous week's ratings and Drake's new-skein opener on Oct. 24 rocketed to No. 5. (Since then BBC-TV has been airging reruns as the comic injured himself while clowning and hasn't been able to record since.)

Regionally, BBC-TV came through best in Wales and the West where it swiped six of the top 10 places.

Although the commercial companies were in the second week of the Equity-Variety artists strike, this does not account yet) for the rise in the popularity of Corporation programming. For, at this time, only one toprate commercial tv tape, "Echo Four-Two," out of the Associated-Rediffusion stable, was hit.

BBC announces that for its 25th anniversary week its audience came within a whisker-width of catching the competition.

BBC states that of the dual-net-

within a whisker-width of catching the competition.

BBC states that of the dual-network homes, 49% viewed BBC-TV
while 51% stayed with the independent channel. The 49% reps
the highest weekly figure the Corp.
has gained since commercial to
began. The same week in 1960
which saw BBC with only 38% of
the dual-chaneller and 62% peeking at commercial tv, illustrates
the BBC's big gain.

'Denied Piece of Show' Hirschman Ouitting As 'Kildare' Producer Hollywood, Nov. 21.

Herbert Hirschman is quitting as producer of MGM-TV's "Dr. Kil-dare" in four weeks when his year's contract expires. He will be replaced by David Victor, associate

year's contract expires. He will be replaced by David Victor, associate producer and story ditor of "Kildare." Norman Felton continues as executive producer.

Reason for Hirschman's departure, according to his agents. Ziegler, Hellman & Ross, is that he was refused a piece of the hourshow. Robert Weitman, veepee in charge of MGM-TV production, denied that this phase of a new contract was discussed, that Hirschman's agent insisted on a 52-week firm contract when the current pact runs out which the studio declined. Felton owns a piece of the show, Weitman said, but that this phase did not enter into the discussion for a new contract for Hirschman.

Weitman said he knew nothing of a demand by Hirschman for a share of two pilots to be spun of "Kildare" per agent says. The spinoffs, in association with NBC-TV, were "Search," already completed, and "The Psychiatrist." Hirschman produced the pilot of "Kildare" and has been producer since.

Bredouw Calls Signals For ABC On-Air Promos

Jerome Bredouw has joined ABC-TV's staff as director of onthe-air promotion for the network. He'll report directly to ABC-TV

He'll report directly to ABC-TV prexy Oliver Treyz and will be responsible for all network promotions and on-the-air material furnished to local stations such as trailers, spots, voice - over - announcements, etc.

Bredouw formerly was with Young & Rubicam and more recently with 20th Century-Fox Films in charge of the television trailer department. Ted Fetter had been handling ABC-TV's on-the-air promotion for the past several months on a temporary assignment.

Shelley Berman Flins As BBC-TV Gives Him Carte Blanche on Spec

London, Nov. 21.

Fending off awkward questions with little trouble, Shelley Ber-man, in town to tape a BBC-TV special, met the British show press for the first time at a conferencecum-cocktailery tossed by the Corporation. Characteristically

Corporation. Characteristically perched on a high stool, he fought off the "sick" humorist label and emphasized that all through time a few comics have broken the "rules" and let their gags overflow into the sadistic and brutal. Describing his upcoming show lost off or early December), Berman sald he was surprised—and pleased—when he was told to tape as much material as he wanted over and above his projected hour. The most video he'd ever landed over and above his projected hour. The most video he'd ever landed at one time in the U.S., he said, was eight minutes—"hardly time to get the audience warmed up."

CBS-TV's Four Bowls

Four post-season football bowl games will be telecast by CBS-TV during the holiday sports specials include the holiday sports specials include will be Glator The Bluebonnet Bowl, The Gator The Bluebonn

Lestoil's NBC Buvs

Lestoll is going to spend about \$420,000 in a spring network television campaign. The company has never before been in web tv, but the onetime "spot tv success" has been experimenting with new ways to regain marketing eminence among liquid cleaners.

Buy is a 14 - 1-1-1-1.

Buy is of 14 nighttime minute participations, between February and April, on NBC-TV's "Laramie" and "Dr. Kildare."

Educ 1 TV So Hot In Twin Cities Single Channel Doesn't Seem Enough

Minneapolis, Nov. 21.

Education over the air is so popular in this area that KTCA-TV, the Twin Cities video education at station, undoubtedly will need another channel to help take care of its present crowded schedule. ule, according to Dr. John Schwarz-walder, its director.

walder, its director.

Schwarzwalder, however, denied a report current in local broadcasting circles that KTCA-TV is negotiating to acquire WTCN-TV, Life-Time's commercial station which operates on Channel 11 out of the Twin Cities, and is planning to launch a campaign to raise funds for the purchase.

"Not that we wouldn't like to

funds for the purchase.

"Not that we wouldn't like to have WTCN-TV," said Dr. Schwarzwalder who announced that his own Channel 2 was considering a "junior college of the air" which would save millions of dollars in the construction costs;

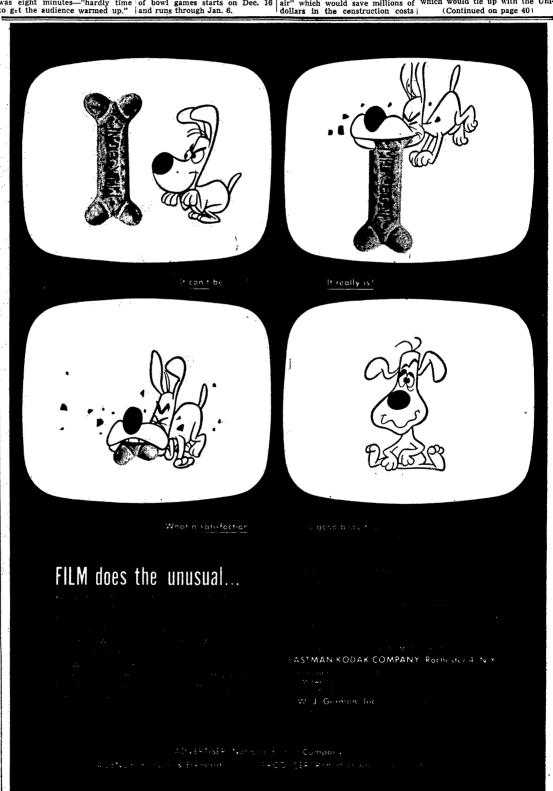
The surprisingly enormous success of KTCA-TV's "Minnesota Industries School of the Air" is one of the reasons why KTCA-TV expansion is desirable and even necessary, Dr. Schwarzwalder points out.

In a brief time this "School of

necessary, Dr. Schwarzwalder points out.

In a brief time this "School of the Air" has enlisted 1,572 students who pay it \$9 fees each for their enrollment, even though participation in it carries no college credits. It includes courses in human relations, supervisory technique and effective reading and is on the air Tuesdays through Fridays, the afternoon programs being repeated in the evenings.

Preliminary to the creation of the "junior college of the air," which would tie up with the Unicontinued on page 40)



Foreign TV Reviews

stal Government plan to build up the Army by selective conscription was first discussed with military sribe Aran Gwynne-Jones stating the facts of the problem squarely, and Tory Julian Critchley and Socialist Christopher Mayhew both o; ining that the country's defense arrangements had been miffed and that either overseas committments must be reduced or more men found.

Although colored immigration has been a constant source of tweether than the control of the control

found.

Although colored immigration has been a constant source of ty debate, Francis Williams came up with some effective candid film from an affected Manchester district. His interviews with Negro men in a bar strikingly brought out their recentment at discrimination. men in a bar strikingly brought out their resentment at discrimination and their feeling that, as British subjects, they had a right to be here. Some suggested that if new proposals to control immigration became law then the English should be barred from colonial territories. The arguments on the white side were less forthcoming, though prejudice shone through the evasions.

Finally, "Gallery" summed up on trends in the three local bye-elections that resulted in a decline in the Tory vote and a swing towards

the Tory vote and a swing towards the Liberals. The analysis was capably delivered by David Butler. capably delivered by David Buck, and the program, competently produced by John Grist, made an informative background to the news.

Otta.

BONSOIR, CATHERINE
With Caterina Valente, Mechucambos Trio, Philipe Clay, Renato Rascel, Irving Davies Dancers (9). Quartetto Radar, Enzo Ceragioli Orch
Director: Vito Molinari
Writers: Faele and Verde
60 Mins; Sun., 9:05 p.m.
RAI-TV has another topnotch variety show which, combined with the Saturday night's hit "Studio One" should give RAI-TV a hard-to-beat weekend one-two punch in coming weeks. Stanza also bids well for Second Program fortunes, being its top variety presentation just as "Studio One" is the first, or "National," program's showcase item.
Caterina Valente, a big favorite

Caterina Valente, a big favorite here, made an, ideal emcee-star via her savvy parlay of song, dance, patter and—an important asset patter and—an important asset—her clear dominance of the Italian Idiom, unusual to this degree in a "toreign" star. Top audience rapport and sympathy was established by her renderings of several new and oldie songs, both Italian and American. A surprise guest stint by Renato Rascel was a welcome feature, allowing a neatly integrated dance duo with Miss Valente, plus a reprise of Rascel's best-known songs, and some amiable risible interludes.

Another show highlight was the

"Jimmy, you'll KO Hollywood in one round."

TELEGIORNALE With Edilio Tarantino, Raviart, Luigi Carrai Director: Aldo Blagi Marco

Director: Aldo Blagi
30 Mins., nightly, 8:30 & 11 p.m.
RAI-TV, "National Program" from
Rome, Milan
The Italian "Telegiornale," or
news program, has long gathered
accolades for its range, technical
feats, and quality. These are now
even more deserved because of an
important new objectivity and .xciting news sense developed since
the advent of a new director. Enzo

the advent of a new director, Enzo

citing news sense developed since the advent of a new director, Enzo Biagi.

Biagi has made a lively, timely, and objective reporting instrument out of a news show which has long shone brightly from all asperts but the vital one of material covered. Apparently in abeyance to government likes, "Telegiornale" was for years characterized by long takes of government officials inaugurating plants or fairs, as well as recording their every word and deed. Now, the sudden switch-over to hard news, including such previously taboo subjects as crime and other non-political current events, makes for a welcome and important change, and gives the show a new importance.

tant change, and gives the show a new importance.

RAI-TV's impressive technical means and prowess are evident in their rapid processing of filmed inserts, commented by a speaker, which makes up bulk of programs, making it an outstanding example of news coverage even by international standards. Most of the material is gathered by RAI's own staff, but remote pickups, especially via the Eurovision network (for London and Paris), are likewise regular daily features. Nor does the "Telegiornale" omit the occasional human interest story, such as the frankly moving visit to docasional human interest story, "toreign" star. Top audience rapport and sympathy was established a human starter story, such as the frankly moving visit to the "new" RAI newscast eschew on the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the frankly moving visit to such as the frankly moving visit to "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the "new" RAI newscast eschew and oldie songs, both Italian and the frankly moving visit to such as the frankly moving visit to such as

-RUDY VALLEE

VARIETY ARB FEATURE FILM CHART

WJW Average Ratings Average Share: 45

SUNDAYS 11:15-1:00 Program: NITE MOVIE

Sept. 10 "THE ROAD TO RIO"
Crosby, Hope & Lamour
1947, Paramount, MCA, 1st Run Sept. 17 "MOONTIDE"

Sept. 17 "MOONTIDE"
Jean Gabin, Ida Lupino
1942, 20th Fox, NTA, 1st Run
Sept. 24 "GHOST BREAKERS"
Bob Hope, Paullette Goddard
1940, Paramount, MCA, Repeat

other current pix-In-production. For the first time, too, it has in recent weeks brought off several sensational "scoops." Sports likewise receive traditionally elaborate and able exposure.

Considering the fact that RAITV is after all a government-subsidized institution, and especially considering its stereotyped history of the past several years, the lively and democratic (in the true sense) innovations battled for by director Biagi deserve the highest credit and now shine as an example of complete, elaborate, fully satisfying tv news coverage.

Foreign TV Followup

The Jo Stafford Show
Slick direction by Francis Essex,
with ro time lost on extraneous
chatter, kept this edition of "The
Jo Stafford Show" bubbling brightly. It was a particularly easy-onthe ear seesh for lovers of light, pop
music. Miss Stafford lined up some
notable warblers as her guests.
Rosemary Clooney, Mel Torme.
The Polka Dots and, showing his
versatility in a country mostly regarding him as a straight thesp in
"T' Sunset Strip," Edd "Kookie"
Byrnes, with "Singing In The
Rain." The Jo Stafford Show

Rain."

Miss Stafford was in lively form with a bunch of 10 ditties ranging from "Good Old Summertime" to "The Whifenpoof Song." "Autumn Leaves," "Summertime" and "County Fair" were others that got the full, cool treatment from the educated Stafford tonsils. Miss Cleanart was first through the stafford the stafford that the staffor the educated Stafford tonsils. Miss Clooney made fine Impact with a couple of contrasted numbers, the ebullient June Is Busting Out All Over" and "Tis Autumn." Tor-me's best was "Lazy In Love."

me's best was "Lazy in Love."
The show was perhaps a shade
thin on the yocks, but as a song
flesta it rang the bell as a relaxed,
yet lively hour.
Lionel Blair and his Dancers and

Jack Parnell's orch gave full sup-port and they performed in front of some bright, unfussy sets de-signed by Tom Lingwood. Rich.

TV Followup

Continued from page 31

terviews with West Berlin leaders. a panel of West Germans, pictures of the now ill-famous wall, and

or the now ill-tamous wall, and people behind the barbed wire. There also were pictures of East German factories, cities, etc.

The sequence of pictures and words were so fashioned as to intite involvement of viewsr. Next outing, tomorrow, (Thurs.), of this Bell & Howell series will be the West German story, titled "West of the Wall."

Horo.

of the Wall."

Accent

Picture Stephen Spender, Kingsley Amis and Robert Whiting, three English authors, sitting at a window in Royal Festival Hall (overlooking a crowded London thoroughfare from which the noise is tremendous), talking, in effect, about themselves onto a bad soundtrack with the encouragement of CBS newsman Alexander Kendrick. That was "Accent" last Saturday (18) on CBS-TV and ff was bad.

The three gentlemen, Spender the poet, Amis the novelist and Whiting the dramatist, were not diffident about the subject matter—the literary culture in which they function—but they should have been; a little inhibition might have gone a long way. The discussion was loose and amorphous, partially due to Kendrick's failure to tie it into meaningful topical knots. Not only unstimulating, the half-hour

discussion was also poorly "writ-ten": Imagine a good writer saying, "An Anglo-American writing com-munity is springing up; Peter De Vries, for Instance, speaks my language." (Editors Note: Not, likely.)

Educ'l TV

versity of Minnesota or other colleges in the state and give college credits to its students. KTCA-TV is now gathering information from educators and communities televised Junior college programs.

irom educators and communities using televised junior college programs.

Academic standards of the "junior college of the air" will have to be the finest and in order to accomplish this it must have the most outstanding teachers available, says Dr. Schwarzwalder. It also must be self-supporting within a year to 18 months, he feels. "This will be a regular college program with regular credit for the courses and ordinary transfer into campus classes after the first two years," he says. "Chicago has opened one such ty junior college and officials there estimate it saved taxpayers around 55,000,000 in building construction costs." The plan now offered for the Twin Cities, Schwarzwalder says will be much more extensive than any now operating.

"The way it might work." he explained, "would be to establish a basic two-year college program televised to students' homes. It probably would be broadcast on a special wave band because KTCA-TV's schedule is too crowded to handle the work.

"We know that students easily could cover the usual two years of college work in three years of tv. It would be worth the extra year for most students because the tw courses would be offered in the evening hours, thus giving students time to earn money for more expensive campus instruction in the upper classes."

He points out that several Twin Cities suburban communities have considered establishing junior colleges, but that the televised system could save those communificies millions in construction as well as faculty and staff.

While denying that negitiations are under way for the acquisition of WTCN-TV, Schwarzwalder did admit that his station does hope to have another supplemental channel within a year to 18 months.

Cookman Exits Scot TV

Glasgow, Nov. 21.
Peter Cookman, sales director of
Scottish Television Ltd. since 1958,
is quitting that post at end of the
year. He will devote more time to
international television interests.
He is succeeded by William
Brown, at present General Sales
Manager of Scottish Television,
the commercial tv web in Central
Scotland.

PROGRAM

Late Show

11:30-1:00

Movie. Theatre

11:15-12:30

COMPETITION STATION &

AVG. RATING KYW 4

WEWS

'Years of Crisis'

Continued from page 22 respondents away from their post

for more than a two-week period. These are the cities on the

speaking tour this year of "Years of Crisis": New York, Boston, Washington, Philadelphia, Dallas and Los Angeles.

NBC Team's Dates
The annual cross-country trek by
NBC News foreign correspondents
begins Jan. 4 iv Washington at the
National Press Club.

National Press Club.

The traditional roundtable this time will include Piers Anderton Bonn', Frank Bourgholtzer (Moscow), Cecil Brown 'Tokyo', Bernard Frizell (Leopoldville), Wilson Hall (Rio de Janeiro), Welles Hangen (New Delhi', Joseph C. Harsch (London), John Rich (Paris), and James Robinson (Hong Kong), Current events confabs will move to 10 other cities besides the capital: Boston, M.Y., Philly, Pittsburgh, Chicago, Detroit, L.A., Seattle, San Francisco and San Diego.

Quaai Continued from page 25

universities in their area that are offering broadcasting curricula.

offering broadcasting curricula.

"The first job of a chief executive," he said, "should be to train his successor. We have to develop youth in radio and tv in the spirit of the Communications Act, under which we have to live. It's alarming to me how many executives in broadcasting know nothing about the Communications Act except Section 315."

As for his own operations at

As for his own operations at WGN Inc., Quaal stated. "If anything happens to me tomorrow, we have a dozen guys who could take over."

Greensboro, N.C. — Balley W. Hobgood Jr., former continuity director of WFMY-TV, has been appointed WFMY-TV production manager, it was announced by the station's general manager, Gaines Kelley, Hobgood rejoined the station Oct. 30.

Big Wilson will accept all awards in person.

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1356 N. Vine St., Hellywood, Calif.

SOUNDTRACKS: SINGLE OR LP?

Despite Kwamina' Fold, Cap Cut Orig Cast Album in \$25,000 Experiment Capitol Records has taken an un-the Capitol Records has taken and taken an un-the Capitol Records has taken an un-the Capitol Records has taken and taken an un-the Capitol Records has taken an un-the Capitol Records has taken an un-the Capitol Recor

Capitol Records has taken an un-dorthodox step in the original cast album field. It recorded the original cast set of "Kwamina" after the show folded on Broadway last Saturday (19) after a 32-performance run. The tuner was put into the groove Monday (20).

Jec Csida, Cap's veepee in charge of eastern operations, admits that it's quite a gamble but the diskery execs feel that the Richard Adler score was good enough to preserve on disk and not be allowed to go down the drain. Csida noted that most of the New York notices "raved about the score and blasted the book."

most of the New York notices "raved about the score and blasted the book."

"In that respect." Csida added, "we're going to build up the score's value." The liner notes will reprint the critics' favorable comments on Adler's contribution to the show. Csida admits that pushing a disk package of a show that's folded is going to be a difficult job but we're going to see if we can sell it. Capitol, he adds, had an option to record it or drop it and we decided to go along with the recording.

The experiment will cost Capitol between \$20,000 and \$25,000 in recording and packaging expenses. Company is shaving some costs on the package. For example, instead of recording at New York's Manhattan Center, where Cap has done all of its original cast sets before, "Kwamina" will be recorded at the diskery's West 46th St. studios. This move will save the company about \$1,000.

On the singles end, the diskery

This move will save the company about \$1,000.

On the singles end, the diskery already has helped the score along with releases by the Kingston Trio. Gordon MacRae, Al Martino and the Hollyridge Strings.

The production's \$400,000-plus loss was absorbed by John Schlesinger, a wealthy South African who put up all the loot. Adler wrote the words and music for the score and Robert Alan Aurthur wrote the book.

Dot Earns Par

Dot Records has earned back its purchase price. Bought by Paramount Pictures in 1957 for less than \$3,000,000, Dot has, in five years, earned it all back and shows a 250% rise in capital value. Randy Wood, Dot president, states that at the time of the Par purchase the diskery had only 25 albums in its catalog and the roster was confined to Pat Boone, Gale Storm, Eddie Peabody, Johnny Maddox, The Hilltoppers, Fontane Sisters and Billy Vaughn.

Today, Dot's catalog has more than 600 LPs and to the stable has been added such names as Lawrence Welk, Tony Martin, Jerry Lewis, Dodie Stevens, Steve Allen, Louis Prima, Keely Smith, the Mills Bros. and Louis Armstrong. Paramount turned down a \$10,000,000 offer for the label from Philips of Holland last year. Subsequently Philips purchased Mercury Records in 1961 for reportedly \$3.500,000.

The sales figures, as released by Wood, are:

Wood,	are:	
Year	Gross	Net
1957	\$ 6,105,136	\$664,10
1958	7,540,247	456,90
1959 •	8,765,510	615,05
1960	11,009,440	799,44
1961	15,000,000	800,00
	(projected)	14.5

WB Sets French Distrib

Vogue Records, of Paris, has been inked to manufacture and distribute Warner Bros. Records throughout France.

The French company, headed by M. Leon Cabat is expected to The French company, headed by M. Leon Cabat, is expected to make its first release of WB material by Dec. 1: Slated for inclusion in that release are the Warner soundtrackers of "Fanny" and "Parrish," as well as platters by the Everly Bros., George Greeley, Bob Luman and Connie Stevens.

Victor's O'seas **Opera Recording** Irks Metop Orch

RCA Victor and the Metropolitan Opera Co. Orchestra are not in tune. The Met orch's business administrator Herman Krawitz, stat-

tune. The Met orch's business administrator Herman Krawitz, statiany is shaving some costs on ackage. For example, instead cording at New York's Manach Center, where Cap has done its original cast sets before, mina" will be recorded at iskery's West 46th St. studios, move will save the company \$1,000.

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Victor does about three new operas a year, and the ratio has been, for the most part, two overseas recording of "The Barber of Seville."

PUICHASE PTICE

Records has earned back

ROCK AROUND CLOCK' STILL MAKING TIME

"Rock Around the Clock," the tune which is said to have opened up the rock "n' roll era, has been slotted for its 15th motion picture display. It's been set for the upcoming Paramount release of Jerry Lewis' "Errand Boy,"

Other films in which "Rock" appeared were "Blackboard Jungle," which was the theme for this MGM release; the title song for a Columbia pic, "10,000 Bedrooms" and "Reluctant Debutante," both for MGM, among others.

"Rock" has been recorded in over 35 foreign languages and has, 140 different recorded versions around the world. The Bill Haley recording (Decca) is credited with selling 14,000,000 copies throughout the world.

The tune has nearly 100 various printed editions including cories

out the world.

The tune has nearly 100 various printed editions including copies for kiddles and brass bands. Myers Music, a Philadelphia firm, holds the copyright.

Mills Handling Mel Bay In Most Global Areas

15,000.000 800,000

(projected)

MGM's Maxin Huddling

At Studio on Albums

Arnold Maxin, president of MGM Records, is on the Coast for meetings with MGM film execs at Culver City, Topics under discussion are new soundtrack albums and single record releases from Metro pbx.

Maxin will also meet with Jesse Kaye, veepee in charge of Coast operations who handles film and records liaison.

In Most Global Areas Mills Music has set a deal with Mel Bay, publisher and writer of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications internationally, exclusive of the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications in the Mel Bay Guitar Method and many books on guitar material, to represent him and his publications and publications and publications in the Mel Bay Guitar Method and many books on

By EDDIE KALISH

What's the value of a soundtrack album? "The majority of these mean nothing commercially speaking," says Henry Mancini, prolific writer of background scores for pix and tv. In fact he feels for the most part, there shouldn't be soundtrack LPs.

By this comment he is referring.

pix and w. In fact he reels for the most part, there shouldn't be soundtrack LPs.

By this comment he is referring to background soundtracks and not those that feature the score from a musical which do have their on the sound of the points. Manchin feels that the majority of the background music albums come off only to the point of establishing a main theme on probably the first band. The rest of the disk is usually an assortment of fragments which don't mean much musically or commercially.

Mancini, of course, has made several background music albums, some of which have been big sellers so there would appear to be an inherent contradiction. But Mancini asserts there are reasons behind this. For one thing, he points out, most film scorers don't write with commercial varues for the music in mind. They compose strictly for the film's requirements. Mancini says he does both. He, of course, composes to do the best job for the particular pic on which he's working, but he also considers the commercial value of the music as well.

Cites His Reasons

Another reason he feels that soundtrack albums aren't too val-

music as well.

Cites His Reasons

Another reason he feels that soundtrack albums aren't too valuable is that the albums are usually prepared directly from the track itself. In this instance he finds two difficulties. One, he believes, is that the quality of the recording is not all that good, and the other is that the finished product emerges mostly as assorted bits of themes which don't have any individual value.

When Mancini does a soundtrack album from either pix or tv, he re-records his music for disk use. In this way, he is able to control each selection on the platter and make it into a separate tune with its own identity. He uses the same tooters on everything he does, and notes that he runs the show much differently for the picture and the waxing.

There is more control exercised for the film, he relates, but for a record date of the same music he lets them go a lot more because he wants "excitement" to come from his recordings. In both cases he uses improvistalon, but he says

he wants "excitement" to come from his recordings. In both cases from his recordings. In both cases he uses improvistation, but he says that a disk is "one of the few places where you can have your work come off." The result, he feels, is a more exciting package than would have been created if the LP were made directly from the film.

He edds however that most

the film.

He adds, however, that most composers aren't in a position to work this way since their contracts with studios don't permit them to. In Mancini's case, he has an exclusive recording pact with RCA Victor, thus he has the builtin authority to proceed along these lines

For another thing, he points out, most composers don't get per-(Continued on page 43)

Musicologist

Stanley Green written an interesting saga of Irving Berlin's 50-year-old standard

Come On An' Hear, Come On An' Hear which established a Global Ragtime Craze * * *

one of the many Editorial Features in the upcoming 56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Aid Schools With \$10-Mil. Disk Buys

Perrin Rejoins H&R

Jack Perrin has returned to Hill & Range as professional manager. Perrin was first employed by H&R in 1948 when owners Jean and Julian Aberach put the firm into the pop field.

For the past five years Perrin had been associated with Southern-Peer International in New York, Chicago and the midwest.

Mills Music Sets **Broad Foreign** Expansion Pgm.

eign activities. Company prexy Jack Mills recently returned from an overseas trip during which he set deals in England and France, set deals in England and France, began negotiations in Germany and Italy and supervised a recent-ly-completed arrangement in Israel. He also visited branches of the firm in other European countries

countries.

In France, Mills set a pact with Editions Phillipe Pares for the establishment of Editions Mills Mills

ing handled both ways.

In London, Mills signed with Clifford Essex Music, publisher of fret instrument music and BMG magazine which is the trade magazine for studios, teachers and students of fret instruments in England and Australia, to be the firm's exclusive sales agent in the U.S. and Canada.

and Canada.

Although still in negotiation, mills is setting up two new European outlets—one in Germany and one in Italy. The publisher is now represented in England, France, Spain, the Netherlands, Brussels, Canada and South America. In the course of his travels, Jack Mills picked up material in various countries for publication here covering a variety of subject matter from pop to educational.

Mills signed a deal last July

from pop to educational.

Mills signed a deal last July with the Israeli Composers League Publications group to represent its catalog internationally. As part of his trip, Mills stopped in Israel to meet with the group about, material he could handle. Pact at present calls for Mills to represent the group's catalog with no representation in Israel for Mills' material, but an arrangement is now being worked on to provide for this.

Mills said that he was enthused with the interest Israeli's show in all forms of music. The Israeli Composers League comprises 85-100 contemporary symphonic composers and some pop writers as well, among them the top composers in Israel.

Charlie Parker Records Now Handled Via MGM

Charlie Parker Records, which recently discontinued its distribution through Carlton Records, will now be distributed by MGM Records. Latter will handle the entre Parker line both domestically and in the foreign market as well.

been urged to appropriate \$10,-000,000 for money-poor U.S. libraries and schools to buy basic Journal of the man ey-poor U.S. libraries and schools to buy basic record collections of music and literature, ranging from disks of Enrico Caruso singing to the poetry of Dylan Thomas. The piea came from Marianne Mantell, co-founder of Caedmon Records and the Shakespeare Recording Society, testifying at the House Sub-Committee hearings on performers' economic conditions in New York Friday (17).

Miss Mantell pointed out the money she called for was much less than the \$22.842.000 collected in 1960 from excise taxes levied on record manufacturers. She mentioned that many U.S. libraries don't buy disks because of lack of funds. She also emphasized that these disks would make available to many people living far from the big cities, the finest instrumentalists, opera singers and literary figures.

opera singers and literary figures

ists, opera singers and literary figures.

She stated that a change in the copyright law to protect phonograph performances is also necessary. Such a law, she mentioned, has been drawn up on the basis of a study prepared by the U.S. Copyright Office. This law would prohibit "unauthorized" (bootleg) duplication of phonograph records. Miss Mantell broached the idea of a Presidential Commission to determine the cause for the decline in the arts, and how the trend may be reversed. She also favored the establishment of a Secretary of the Arts with Cabinet status.

For "Macbeth" and Pablo Casals to be heard in the White House is a step in the right direction, she asserted. "But we have a long way to go before it can be said that the Federal government is acquitting itself in its role as the apogee of our culture."

Anka's Own Co. & Global Tour

In the switchover from ABCParamount to RCA Victor, Paul
Anka got two important things—
his own disk production firm and
a global tour.
Anka will be recorded by his
own Camy Productions and the
disks will be released on an exclusive basis by RCA Victor in the
U.S. and throughout the world.
Victor is also laying out a worldwide promotion tour in conjunction with the Anka acquisition. In
1962, Anka will visit every major
country in the world to meet the
local RCA Victor people and to
promote this association.

During the round-the-world tour,
he will also do a concert in each
country and scout out local talent
to record for his new company.
Within the next three months
Anka is scheduled to appear "live"
on ty shows in Japan, The Philipplnes, Puerto Rico, Venezuela and
France.

12,500 Musical Events Set in U.S. 1961-62 Season

Washington, Nov. 21. More than 12,500 musical events are slated in 1,022 American cities between now and next June.

That is the total of symphony,

Charlie Parker Records, which recently discontinued its distribution through Carlton Records, will now be distributed by MGM Records. Latter will handle the entire Parker line both domestically and in the foreign market as well. The deal is exclusive to MGM and has no connection with Verve, MGM's subsid on which most of its jazz material, including some waxings by the late Parker, is represented. Parker Records is currently prepping eight new releases for distribution, including namish of Mrs. Jouett Shouse, art platters by Cozy Cole Barry Miles, Ann Williams and Slide Hampton.

Montand, Josy Baker's Gallic Kicks. Decca's Xmas Special Top New LPs

"ON BROADWAY: THE BEST religious music. A performer of OF YVES MONTAND" (Verve), This is a sort of "original cast" album, pedded to the current one-man show of Yves Montand on Broadway Although the full impact of this French performer requires the visual dimension, this set captures his relaxed and roset with the sample of the Spirit." "No More Auction Feel the Spirit." "No More Auction Beacked simply by guitar and accordion accompaniment, Montand works through such tunes as "Mon More Yuellow The Mountain," "Every Time I Feel the Spirit." "No More Auction Freedom."

BILL DANA: "JOSE JIMINEZ MORE THE AUCTION OF BILL DANA: "JOSE JIMINEZ MORE THE AUCTION OF BILL DANA: "Astronaut" LP, Kapp has put together his followup item which features one whole side of more Jose Jiminez missile-age spoofing. There are one sinsile-age age spoofing. There are one since the visual dimension, this serial to authenticity, well known and unfamiliar spiriture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers a mixture of verve and artistic authenticity. Bibb here delivers and artistic authenticity. Bibb here delivers a mix

plaines Du Far West."

JOSEPHINE BAKER: "CHANTE PARIS" RICA Victor International One of the legendary personalities of show biz. Josephine Baket has not been fully documented on records. This LP partially helps to fill the gap with a standout performance by an artist of the French pop ballad. In this collection. Miss Baker projects with flawless taste such tunes as "Jai Deux Amours," "Mon Paris," "C'est Paris," "April In Paris" in French and English, and "Sous les Toits de Paris," among others. Jean Clauric conducts a large orch. "THE COMING OF CHRIST"

Jean Clauric conducts a large orch.

"THE COMING OF CHRIST"
(Decca. For the seasonal groove,
Decca has put together a beautifully-packaged waxing of NBC's
annual Propect 20 Xmas outing,
"The Coming of Christ." The package features a 10 page, four color
insert containing lithograph reproductions of famous art works and
appropriate text. The disk emductions of ramous art works and propriate text. The disk embraces the entire program and has been adapted cleanly for this set by Henry Jerome. Alexander Scourby provides strong narration from Richard Hanser's poetic and biblical script. Robert Russell Bennet's dremetic and bringle music is also dramatic and lyrical music is also nicely showcased. It adds up to a potent gift item, well packaged and effectively produced.

potent gilt item, weit packaged and effectively produced.

VAN ALEXANDER OR CH.
"STAGED FOR STEREO" (Capitol). This "Staged for Stereo" production, one of a series, is Capitol's bid for the audio buff trade. Handsomely packaged in an eye-catching plastic case equipped withmost effective notes to guide the stereo listener, this set presents a dynamically swinging program featuring some sparkling arrangements which take full advantage of the new recording techniques. Most striking stereo effects are achieved in the twin planos version of "I Won't Dance" and "Lulu's Back In Town." Other excellent sides are the offbeat mambo slice of "Way Down Yonder In New Orleans," "In a Mellowtone." "Of Man River" and "Strike Up The Band"

GEORGE CATES ORCH: "TAKE

GEORGE CATES ORCH: "TAKE GEORGE CATES ORCH: "TAKE FIVE" 10bt. This is a solid wrapup of various orchestral and combo
sivies filtered through George
Cates' own stereo-designed arrangements. It's a nifty musical
session saluting musical crews led
by Dave Brubeck, Ralph Flanagan,
Fietcher Henderson, Harry James,
Benny Goodman, Duke Ellington,
Pete Fountain, Freddy Martin,
et al. The music is crisply played
with a strong beat throughout.

"THE GREAT FORM MANSON"

et al. The music is crisply played with a strong beat throughout.

"THE GREAT EDDY MANSON"
(2001)-Fox!. One of the top harmonica practitioners around as well as composer and arranger. Eddy Manson displays his varied talents, in, this highly listenable package. Backed by a couple of other harmonicas and a large rhythm section, he delivers a striking and exciting version of "Sabre Dunce," one of this LP's highights, Other fine offerings include "Joey's Tisme," "St. Louis Blues Waltz." "Twilight on the Trail," "Off Share" and "I Found My Mama." "YULYA: "12 FACES OF LOVE" (St and). This Russian-born songstons, now married to American newspaperman Thomas P. Whitney is an intriguing, sultry-voiced sout-sties. Her delivery is distinguished by an excellent voice spreed with an exotic flavor which gases extra kick to her English lyvits of a flock of original numbers. Most of these tunes are in

lysics of a flock of original num-bots. Most of these tunes are in the sophisticated ballad and torch

L'ON BIBB: "OH FREEDOM Records has A'.B OTHER SPIRITUALS"
"The Touch Leon Bibb's super-lattice yiele gets an outstanding ing a hou strowcase in this recital of Negro Eighth Ave.

Freedom."

BILL DANA: "JOSE JIMINEZ IN ORBIT" (Kapp). Capitalizing on the success of Bill Dana's "Astronaut" LP, Kapp has put together this followup item which features one whole side of more Jose Jiminez missile-age spoofing. There are some funny bits sprinkled throughout the routine, with dextérity displayed on ad lib byplay between Dana and a studio audience. The other side of this set showcases a series of Jiminez routines ranging series of Jiminez routines ranging series of Jiminez routines ranging from fractured lingo takeoffs on Mitch Miller's sing-along disks to bits on skindiving, a U.S. senator, lion taming and others. Dana's partner. Don Hinkley, is featured throughout as straightman. Overall, it's a moderately amusing set which should please Jiminez fans, and they seem to be legion.

and they seem to be legion.

FRANKIE AVALON: AND NOW
ABOUT MR. AVALON" (Chancellor. This is a slickly-produced setwhich showcases the vocal abilities of rock in roller turned club dater, Frankie Avalon. The outing is uptempo all the way, featuring the singer doing swinging renditions of straight pop material, sans any trace of his r'n' past He displays a pleasant and polished way with a tune that carries beyond the teen market. Among his stronger numbers are "The Music Stopped," "Lotta Living To Do," "Can't You Just See Yourself" and "It Started All Over Again." Solid orchestrations have been provided by Dick Reynolds, Frank Hunter and Ian Freebairn-Smith.

"BOB GIESON AND BOB

"BOB GIBSON AND BOB CAMP AT THE GATE OF HORN" (Elektra'. Recorded in Chicago's folk mecca. the Gate of Horn, this Elektra: Recorded in Chicago's of lolk mecca, the Gate of Horn, this platter features the clowning, sing and playing of Bob Gibson and Bob Camp. The emphasis is on the clowning, but the folksters also manage some straight renditions in effective style. Their singing is a clear and their playing robust on numbers like "Betty and Duprec." Their social commentary shows a wy turn on such efforts as "Thinking ing Man." which is a retread of folk standard "John Henry." It's an enjoyable set with a sense of thumor and nicely styled folking manship.

JUSTIN WILSON: "I GAWR. ON-TEE" (Project). This comedy package is pegged to the ethnic patter of Justin Wilson, whose stories are flavored with the diaplect of the Cajuns of the Mississispi delta area. Whereas this fractive mostly because Wilson is a storyteller whose tales are often long and involved. Despite this limitation the platter has an entertatining fuulity, probably more asleable in the Cajun south than elsewhere.

SZUCS AND HIS MAGYAR wats the court to declare he is SZUCS AND HIS MAGYAR wats the court to declare he is strong to the Capins out the court to declare he is SZUCS AND HIS MAGYAR wats the court to declare he is strong to the Capins out to declare he is SZUCS AND HIS MAGYAR wats the court to declare he is strong the court of declare he is to strongly the time, the court of declare he is the court of d



LAWRENCE WELK

THE LENNON SISTERS Singing "Sad Movies" B.W. "I Don't Know Why I Love You Like I Do."

music has a lot of charm and spirit and it all has been captured here in a package recorded in Europe. It's an offbeat set that could develop into a lot of programming fun especially when one of the violinits goes into bird of the violinists goes intimitations with his strings.

UA Stressing Field Men, Homeoffice Tie In Unique Promotion Conferences

United Artists Records has launched a series of special promotion conferences in which execs of the record company will meet informally with distributor promotion nien at the firm's New York headquarters.

headquarters.

Point of the conference is to allow the men in the field an opportunity to meet personally with those with whom they are in telephone or mail contact at the label and to give the UA homeoffice personnel an opportunity to learn firsthand the situations in various parts of the country.

of the country.

Art Talmadge, UA president, pointed out that "We cannot stress pointed out that "We cannot stress to strongly the importance of regional promotional activities. UA
has experienced, time after time,
the breakout of a record in one
particular spot, then the eventual
spreading of the record to other
areas. By working closely with the
distributor promotion personnel we
know we can coordinate the national exposure much more accurately."

The first conference hald less

taining fluality, probably more saleable in the Cajun south than elsewhere.

Named with Fantasy are Circle Named to Named with Fantasy and Sol Weiss. Bruce additionally SZUCS AND HIS MAGYAR wants the court to declare he is CIGANYOK: "THE MOST FABU- entitled to receive all material for-LOUS GYPSIES" (Request). Gypsy warded by him to Fantasy.

Longplay Shorts

The McGuire Sisters are cutting a "Subways Are For Sleeping" LP The McGuire Sisters are cutting a "Subways Are For Sleeping" LP for Co-al and not Decca as erratumed in last week's VARIETY. Collimbia Records copped four out of the five top awards in the poll for Record of the Year held by the Jazz Journal, an English monthly. In the one-two-three position were, respectively, "A Billie Holiday Memoriali," still to be released by Col in the U.S., and Duke Ellington's "Nuteracker Suite" and "Piano in the Background." Ellington also tagged fifth place with his "Peer Gynt Suite". Sister Rosetta Tharpe's Pirouette-Promenade album, "Spirituals in Rhythm," got an "outstanding cover design" award in the annual competition conducted by the National Offset-Lithographic Awards Competition and Exhibit ... Verve distributors in Denver are tieing in Cal Tjader's LP, "In a Latin Bag," with his three-weeker at the Band Box there beginning Nov. 27.

Nov. 27.

RCA Victor is hitting the market this week with the first pop albums done in Reprocessed Electronic Stereo. Featured in the packages, previously produced only in monophonic sound, are Harry Belafonte, the Dukes of Dixieland & Pete Fountain, the Sauter-Finegan Orch, the Voices of Walter Schumann and the Wayne King Orch. . . Capitol Records has added the Kingston Trio's "Make Way," Nat King Cole's "The Touch of Our Lips" and Guy Lombardo's Guy Lombardo Medley: Vol. 3" to its four-track tape catalog . . . Synthetic Plastics planning a house-warming party early next month for its new hq on Righth Ave.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES..... JINCHAIN MY HEART

(ABC-Paramount)...But On The Other Hand Baby
Ray Charles' "Unchain My Heart" (Tee Pee') unleashes a
rocking blues beat in a fashion that's made him a hot disk
seller and is sure to continue to the sales and spinning pattern.
"But On The Other Hand Baby" (Tangerine') works up a slow
blues mood into an effective slice that serbes as a perfect run-

BROOK BENTON..... . . REVENCE

.

THE PLATTERS......SONG FOR THE LONELY

(Mercury). You'll Never Know
The Platters' "Song For The Lonely" (Joli-Tinker*) will be
a song for the many because of the topflight treatment the
group gives this ballad mood. "You'll Never Know" (BVC*)
is another oldie turned into a "goodie" for current market ap-.

EDDIE HEYWOOD THE DREAM OF OLWEN

SUE THOMPSON..... ...NORMAN

KIRBY STONE FOUR. . WHEN YOU HELP A FRIEND OUT

PETER NERO..... SUMMER AND SMOKE

THE McGUIRE SISTERS.... PM JUST TAKING MY TIME

JIMMY VELVIT.....SOMEWHERE IN THE NIGHT

(Cub) Look At Me

Jimmy Velvit's "Somewhere In The Night" (Gantt) is a basic
rocking ballad with a good topicol lyric delivered in a promisingly
commercial style. "Look At Me" (Gantt) moves along more
routine lines.

THE VISCOUNTS

WHEN JOHNNY COMES MARCHING HOME

ALLAN CHASE

I'M IN LOVE WITH MISS CONNIE FRANCIS

CRAIG & HIS DADDY

PLEASE BRING MY DADDY AN ELECTRIC TRAIN (Amy)......All Around The Christmas Tree Craig & His Daddy's "Please Bring My Daddy An Electria Train" (Worlds') runs along a novelty line that a lot of spinners can switch to once the Xmas plays begin. "All Around The Christmas Tree" (Republic!) sparkles with corny Christmas cheer and it should get some Yuletime attention. Gros,

*ASCAP

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

	Last	No. w	National Survey of Key Outlets)
wk.		98 cl	JUDY GARLAND (Capitol)
1	1	18	Judy Garland at Carnegie Hall (WBO 1569)
2	4	12	MITCH MILLER (Columbia) Your Request (CL 1671)
8	5	7	ELVIS PRESLEY (Victor) Riue Hawaii (LPM 2426)
4	2	12	LIMELITERS (Victor)
	14	4	Slightly Fabulous (LPM 2393) HENRY MANCINI (Victor)
		<u> </u>	Breakfast at Tiffany's (LPM 2362) HARRY BELAFONTE (Victor)
<u>в</u> —	6.	13	Jump Up Calypso (LPM 2388)
7	.8	10	KINGSTON TRIO (Capitol) Close-Up (T 1642)
8	9	15	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
9	21	6	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)
10	3	46	CAMELOT (Columbia)
11	. 12	81	Original Cast (KOL 5620) SOUND OF MUSIC (Columbia)
12	11	14	Original Cast (KOL 5450) RAY CONNIFF (Columbia)
	- 15		Somebody Loves Me (CL 1642)
13	7	44	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
14	15	15	DAVE BRUBECK (Columbia) Time Out (CL 1397)
15	35	3	FRANK SINATRA (Reprise)
16	13	65	I Remember Tommy (R 1003) NEVER ON SUNDAY (UA)
17	23	21	Soundtrack (UAL 4070) LAWRENCE WELK (Dot)
	2 *3		Yellow Bird (DLP 3389)
18	22	6	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
19	32	-5	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)
20	16	28	CARNIVAL (MGM) Original Cast (E 3946)
21	19	29	MITCH MILLER (Columbia)
22	10	22	TV Sing Along (CL 1628) ELVIS PRESLEY (Victor)
23	34	12	Something for Everyone (LPM 2370) 60 YEARS OF MUSIC AMERICA LOVES (Victor)
24		· .	Various Artists, Vol. III (LOP 1509)
<u>.</u>	29	12	EARL GRANT (Decca) Ebb Tide (DL 4165)
25 .	.38	4	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
26	25	34	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
27	17	50	EXODUS (Victor) Soundtrack (LOC 1058)
28	26	17	FRANK SINATRA (Reprise)
29	20	17	Sinatra Swings (R 1002). FRANK SINATRA (Capitol)
30	30	18	Come Swing With Me (W 1594) ARTHUR LYMAN (Hi Fi)
·			Yellow Bird (1004)
31	31	13	FOUR PREPS (Capitol) Four Preps On Campus (T 1566)
32	24	24	KINGSTON TRIO (Capitol) Going Places (T 1564)
33	18	12	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)
34	43	3	MITCH MILLER (Columbia)
35	39	5	Holiday Sing Along (CL 1701) CONNIE FRANCIS (MGM)
36	<u> </u>	3	Never On Sunday (E 3965) JOAN BAEZ (Vanguard)
	·—		Joan Baez, Vol. II (VRS 9094)
37	36	3	SAIL AWAY (Capitol) Original Cast (WAO 1643)
38	33	12	BRENDA LEE (Decca) All the Way (DL 4176)
39	-	5	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
40	49	2	
41	37	11	PETER NERO (Victor)
42	40	14	New Piano in Town (LPM 2383) CONNIE FRANCIS (MGM)
43	44	2	More Greatest Rits (E 3942) BOB MOORE (Monument)
44	· ·	5	Mexico (M 4005) HIGHWAYMEN (UA)
4 5	28	11	Highwaymen (UAL 3125) DAVE GARDNER (Victor)
46	27	44	Ain't That Weird (LPM 2335) RUSTY WARREN (Jubilee)
47		3	Knockers Up (JLP 2029) CHUBBY CHECKER (Parkway)
:	_		Let's Twist Again (P 7004)
48	-	1	ELLA FITZGERALD (Verve) Ella in Hollywood (V 4052)
49	=	2	BOB SHARPLES (London) Pass in Review (SP 44001)
50	-	2	OLDIES BUT GOODIES (Original Sound) Various Artists, Vol. III (OS 5004)
	 		

WTFM, N.Y., Bow To Hypo Stereo

Stereo records will get another boost when WTFM, New York; takes to the air Saturday (25). It'll be the first station in North America to broadcast FM stereo 24-hours-a-day.

The station will introduce "continental" programming with The station will introduce "continental" programming with an all-stereo record collection of 50-000 selections; taped broadcasts from the British Broadcasting Corp., Radio Luxembourg, Radio Diffusion Francaise, RAI (Italian Radio-TV System, Radio Nord, Radio Madrid, Radio Mekur; and program hosts with European broadcasting and entertainment experience. experience.

experience.

According to Gerald O. Kaye, board chairman or Friendly Frost Inc., which owns and will operate WTFM as part of its broadcast division, the company plans to launch similar ventures in urban centers throughout the country.

Kaye noted that there are some 15,000,000 FM sets currently in use in the U.S. He predicted that stereo and the sharply rising trend toward FM radio in automobiles will increase the number to 50,000,000 in five years and that the day is near when autos will be equipped with FM stereo.

MOGULL NABS LOTSA TUNES ON O'SEAS TRIP

TUNES ON O'SEAS TRIP

Music publisher Ivan Mogull is bringing in several overseas tunes for publication in the U.S. and Canada. For his Harvard Music 18MI), Mogull picked up the title song of the new Hayley Mills' picture, "Whistle Down The Wind," from B. Feldman, British publisher, and from the Australian firm, Castle Music, he nabbed "Pretty Looking Boy."

For his Eucopean operations, Mogull acquired from Andre Baron Music the publishing rights to the Kingston Trio's new recording. "O Ken Karenge," and "Mourning Song", which was recorded by Harry Balafonte. He also bought the publishing rights to Frank Gari's recent disclicks, "Princess" and "The Last Bus Left At Midnight."

Soundtracks

Continued from page 41 2

formance royalties on their soundtrack LPs when they conduct
them. "I don't see why the guy
who conducts shouldn't get the
artist royalty," he observes. As it
stands, the producers keep this.
Good Single Timportant'
Also important, Mancini feels
is that more helpful for a picture
than its album is a good single of
its theme or a tune from its score.
This can be "infinitly more important' than an LP. It gets more
play and action and does a better
publicity effort for the picture. In
this area he cites his "Moon River"
tune from his score for Paramount's "Breakfast at Tiffany's,"
which has been covered by several
artists and is getting widespread
action in both sales and airplay.
As far as soundtracks themselves are concerned, Mancini
opines that it will be some time before contemporary stylings such
as jazz are applied more often.
There are several contemporary
composers in Hollywood who are
offered pix but the established,
more traditional writers still get
the big ones.

He believes that his type of music which he says is not jazz but
rather jazz influenced, can be used
on more pictures like sophisticated
coniedles and others. But there are

sic. which he says is not jazz but rather jazz influenced, can be used in more pictures like sophisticated contedles and others. But there are personalities and other outside elements, he asserts, that dictate to the composer on what should be used. He also contends that composers are paid "minutiae" by comparison to the overall budget of a film.

An example of contemporary use is his recently completed score for Par's "Hatari," which is located in Africa. Among his other upcoming scores are the music to "Bachelor in Paradise" and "Experiment in Terror." Although Mancini likes tv work, he prefers the pace of film scoring. His current aim, however, is to do the music for a Broadway musical comedy. He was in New York recently to talk with MCA about such a project.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

cities, and music programming by the major independent radio stations.				
		No. V		
1	1	8	BIG BAD JOHN	
2	2	8	Jimmy Dean	
3	3	8	FOOL NUMBER ONE	
4	11	6	Brenda Lee	
5	16	4	Marvelettes Flare GOODBY CRUEL WORLD	
6	4	10	James Daren Colpix BRISTOL STOMP Dovells Parkway	
7	4	12	THIS TIME	
8	6	7	THE FLY	
9	10	5	CRAZY	
10	8	11	SAD MOVIES	
11	33	5	MOON RIVER Henry Mancini Victor	
12	15	15	YOU'RE THE REASON	
13	24	4	WALK ON BY	
14	7	10	HIT THE ROAD JACK Ray Charles ABC-Par	
15	12	7	TOWER OF STRENGTH Gene McDaniels Liberty	
16	14	9	YA YA	
17	13	4	HEARTACHES)	
18	9	9	I LOVE HOW YOU LOVE ME	
19	26	3	JUST OUT OF REACH Solomon Burke	
20.	42	4	MOON RIVER Jerry Butler	
21	19	9	I UNDERSTAND G Cleffs Terrace	
22	38	4	LET THERE BE DRUMS	
23	25	4	TONIGHT	
24	18	11	LET'S GET TOGETHER	
25		1	Hayley Mills Vista RUN TO HIM Bobby Vee Liberty	
26	17	7	EVER LOVIN' Ricky Nelson Imperial	
27	20	7	A WONDER LIKE YOU Ricky Nelson Imperial	
28	36	4	I WANT TO THANK YOU Bobby Rydell Cameo	
29	32	4	GOD, COUNTRY AND MY BABY Johnny BurnetteLiberty	
30	48	2	I DON'T KNOW WHY Linda Scott (CO)	
31	31	5	SEPTEMBER IN THE RAIN Dinah Washington	
32	45	2	THE LION SLEEPS TONIGHT Tokens Victor	
33	27	4	IN THE MIDDLE OF A HEARTACHE Wanda Jackson	
34	47	2	TILL Augels	
35	46	2	JOHNNY WILL Pat Boone	
36	23	8	DREAMBOAT Connie FrancisMGM	
37	30	5	SCHOOL'S IN U. S. BondsLeGrande	
38	43	2	LANGUAGE OF LOVE John D. Loudermilk	
39	39	4	GYPSY WOMAN Impressions	
40	22	10	THE WAY YOU LOOK Lettermen	
41	34	8	SWEETS FOR THE SWEET Drifters	
42	41	12	FOOT STOMPIN Felsted	
43	21	16	MEXICO Beb Moore	
44	29	15	Ray Orbison Monument	
45	40	3	Joe Dowell Smash	
46	44	9	TAKE FIVE Dave Brubeck Col	
47	_	1	HAPPY BIRTHDAY SWEET SIXTEEN Neal Sedaka	
48		1	SMILES Timi YureLiberty	
49		1	THREE STEPS FROM THE ALTAR Shep and Limelights	
50		1	SOOTHE ME Sims Twins	

Belafonte's 'Carnegie Hall' LP Racks Up \$5-Mil. Sales Since '59 Release

Hall" LP is turning into one of the top grossing albums in the record biz. It already has a sales rackup of approximately \$5,000,000 on the retail level. The package, a two-disk set, has sold more than 500,000 copies since its release in the fall of 1959.

"George R. Marek, veepee and general manager of RCA Victor, presented Belafonte with a special gold disk award at a reception held at Danny's Hideaway in New York last week 1141. The plaque, conceived and designed by Victor art director Robert M. Jones, is constructed of transparent lucite plastic displaying, front and back, a full-color miniature reproduction of the album and a tributary statement to Belafonte from RCA Victor and the authenticating seal of the Record Industry Assn. of America, which conducts an audit to ascertain the sales claim.

New York's Carnegie Hall, long-

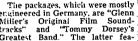
of the Record Industry Assn. of America, which conducts an audit to ascertain the sales claim.

New York's Carnegie Hall, long-time longhair establishment, has apparently become a strong selling point for pop LPs. Judy Garland's "At Carnegie Hall" LP on Capitol, another two-disk set, has subject to the Capitol, and the Ca

Glenn Miller, T.D.'s 1st Stereos Via 20th-Fox

Gienn Miller and Tommy Dor-see will be getting their first stereo airing, shortly via releases by 20th-Fox Records of a two-sleeve package by each of the swingsters, recorded by electronic stereo.

The packages, which were mostly engineered in Germany, are "Glenn Miller's Original Film Sound-tracks" and "Tommy Dorsey's Greatest Band." The latter features Dorsey's big '22 pieces' band of the 1940s and the former is Miller's original recordings for pix.



OF THE WEEK

CONNIE

FRANCIS

"WHEN THE

BOY IN YOUR

(is the Boy in Your Heart)

Gibson Turns Indie
"Jocky Jack" Gibson, of Cleveland radio station WABQ, has set
up his own disk promotion and
public relations firm. Headquartered in Cincinnati, the outlit is
tagged J. J. Enterprises and will
specialize in promoting disks and
artists in the midwest.
Gibson is one of the bestknown
Negro voices in western radio, having been one of the prime movers
in the development of rhythm and
blues in the mid-1950's.

Gibson Turns Indie

blues in the mid-1950's.

Rayven Music Readying U.S. Disk Push for 'Zazie.'

rope on the Fontana label and Co-lumbia has first refusal for its U.S. release. It could end up on the Mercury label through its overseas tie with Philips. "Zazie's Theme" was recorded by Florenzo Carpi, who also wrote it, on the Versailles label in Eu-rope. The disk is all set for a U.S.

Mitchell Joins Col

William Mitchell has joined Co-lumbia Records Productions as an account exec in national sales. He'll be responsible for custom record sales activities in the mid-west operating from a Chicago

Most recently Mitchell was pro-duction manager for Motown Rec-ord Corp. in Detroit.

Tooters' Minimum Now \$36.40 at H.&W. Houses

This before Year.

The Musicians Union and Howard & Wyndham Ltd. have agreed on new minimum rates for musicians in the latter's theatres. The lowest fee now payable to a pit tooter at H. & W. halls is \$36.40 as opposed to \$24.45, the previous minimum.

minimum.

This brings H&W theatres into line with the Moss and Stoll circuits, says the Musicians Union.

ARMADA Board Mulls '62 Agenda

The executive board of the Assn. of Record Manufacturers & Distributors of America (ARMADA) met in New York yesterday (Tues.) to lay out a program for the com-

On the agenda were discussion of the 1962 convention, with the site and the dates to be covered; a report of the legal and legislative activities by Sigmund Steinberg, legal counsel for ARMADA, and a discussion of an Internationposed for 1962, to be held in Detroit.

posed for 1982, to be held in Detroit.

The board also was to decide upon machinery to select the "Outstanding Man and Woman of 1981 in Music" and to discuss a proposal to join in an industry-wide meeting with other associations to take over various phases of mutual interest in the music field.

Attending the meet were AR-MADA prez Art Talmadge; Bob Chatton, veepee; Nelson Verbit, secretary; Harry Schwartz, treasurer; regional vicepresidents Al Bennett and William Shockett, and Harry Apostoleris, Amos Heilicher, Bobby Shad, Ahmet Ertegun, H. W. (Pappy) Daily, Leonard Chess, Archle Bleyer, Henry Droz and Johnny Kaplan, exec board members.

JEROME JOINS CONTINENTAL

Irving B. Jerome, vet record exec, has been named n tional sales manager of Continent. Rec-

Active in the record industry for 16 years, Jerome has been asso-ciated with Capitol, MGM and Rou-lette waxeries.

Inside Stuff—Music

Several cities are disputing the honor of celebrating Igor Stravinsky's 80th birthday with the maestro appearing in person. Hamburg Opera idirector is composer Rolf Liebermann has invited him to conduct his new opera "Noah" on that day iJune 181 but also Soviet Russia has invited him to come and celebrate his birthday in his former "home" country. Since the day the official invitation was dispatched, Stravinsky receives daily batches of letters of young Russion composers who urge him to come and be among them whom they consider an idol and master. The old man is naturally much moved and wishes nothing more than to see his old country and speak the language once more.

Music Operators of America has voted to present awards for the most popular jukebox record of the year, the most popular artist on jukebox records and the record company most consistently supplying operators with jukebox directed records. Awards for 1961 will be made at the MOA annual convention in Chicago in May, 1962. The awards will be made on the basis of nominations and balloting by MOA members prior to the convention.

The International Record Men's Club will hold its second luncheon Nov. 28 at New York's Hoiel Warwick. Speaker for the second session will be Fred J. Reiter, who represents Hispavox of Spain and Gamma of Mexico. He'll discuss the recording and music publishing industry in Spain and Mexico. Walter Hofer, chairman of the group, will announce the members of the special advisory executive board which is now being formed at the meet. WILD COMEDY OF

Premier Buys Parade.

Premier Albums Inc. has purchased Spinorama and Parade Records from Henry LaPidus. The deal involves acquisition of trademarks, artwork, music and invenmarks, artwork, music and inven-tory, in addition to warehouse facilities in Atlanta, and puts Pre-mier among the largest producers of budget-priced product.

of budget-priced product.

Spinorama and Parade will be
continued as separate and distinctive lines from other Premier divisions, which include Coronet, Directional, Celebrity, Baronet and
Twinkle. LaPidus, formerly a sales
exec with Synthetic Plastics, has
been signed by Premier as executive sales manager in charge ofBudget Service Records. Latter
has been set up as a Premier division.

On the Upbeat

New York

New York

Tony Cabot, Hawaiian Room maestro, has been appointed director of music for Studio World Film Co... Everly Bros. (Don and Phil) will be inducted into the U.S. Marine Corps Nov. 25 at Camp Pendleton, Cal.

Frankie Avalon makes his Catskill Mountains debut on Thanksgiving Day at the Pines Hotel, South Fallsburgh.

Joe Kolsky's Diamond Records has purchased the master of "What's Up" by the Destinys from L&E Productions, a Dallas firm... Dion is out on a midwest deelay tour for his Laurie slicing of "Runaround Sue"... Atco Records has taken over national distribution of "Burnt Biscuits" by the Triumphs on the Volt label.

Philadelphia

Philadelphia
Showboat has Aretha Franklin,
Nov. 20-25; Bobby Timmins, Nov.
27-Dec. 2 . . Frankle Avalon's
next Chancellor album will be in
Italian, probably tagged 'Rome
and Romance' . . . Brook Benton
at Sciolla's, Dec. 4-9 . The
Tyrones now working the Turf
Lounge in the Latin Casino
The Jaye Bros. booked into the
Andy's Log Cabin.
Dottle Smith, former Louis Jordan chirper, opened her own
lounge, La Gayla.

Dec. 8 . . . Stan Getz down for Birdhouse, Chi, Dec. 5 for a fortnight. Ramsey Lewis Trio and Oscar Brown Jr. follow with two weeks, Dec. 19 . . . Folk duo Frank Hamilton & Velucha set for Gate of Horn, Chi, Dec. 8 for a fortnight

. . . Don Shirley Trio into London House, for three weeks, starting Dec. 17 . . . Clancy Bros. and Tommy Makem skedded for Orchestra Hall concert session, Chi, Dec. 30.

Marty Grosz, son of the late artist George Grosz, and featured banjoist in Gaslight Club's Speakeasy Trio, left the group to free-lance in the Chicago area. Mercury A&R man Shelby Singleton cut four sides and two albums with Jimmie Skinner and Count Carl Von Stevens at the recent CMA conclave in Nashville. A&R man Quincy Jones signed West Coast group, Clyde King & the Sweet Things to Mercury recording contract. Their first release is "The Boys in My Life"

Emery Deutsch Orch currently Marty Grosz, son of the late

and Romance" ... Brook Benton
at Sciolla's, Dec. 4-9 ... The
Tyrones now working the Turf
Louinge in the Latin Casino ... through Dec. 18 ... George Shearthe Jaye Bros. booked into the in skedded for Town House Hotel,
Andy's Log Cabin.
Dottle Smith, former Louis Jordan chirper, opened her own louinge, La Gayla.

Chicago

Gay Claridge Orch opens 26
Gay Claridge Orch opens 26
Gell, Minneapolis, Dec. 1 for 10
days ... Sarah Vaughan tapped for weeks at Milford Ballroom, Chi.

Pitt Press Cric Quits In Bach Vs. Barbershop Tiff

Pittsburgh, Nov. 21.
Michael Holmberg, the fiery young music critic on the Pittsburgh Press, resigned from his post Tuesday (14) after refusing to cover a barbershop quartet concert which was scheduled the same night as a Bach Choir concert.

night as a Bach Choir concert.

Dave Hall, feature editor of the paper, assigned Holmberg to cover the barbershop singers which is a big Pittsburgh Press promotion each year for the benefit of the Children's Hospital. Holmberg covered it last year, but balked at this year's assignment by pointing out that Bach was more important mustically.

Hall stressed the importance of Hall stressed the importance of the harmony singers in the fund-raising drive for the hospital but Holmberg was adamant and turned in his resignation, giving his two weeks' notice. Vic Free, the paper's managing editor, accepted his notice and paid him off

Col Shifts Nat Fontanetta To Its Special Products

10 Its Special Products
Nathan J. Fontanetta has been
shifted from Columbia Record
Sales Corp. to Columbia Special
Products as associate account exec.
In his new post, Fontanetta will
be responsible to Special Products
manager Al Shulman in assisting
with the sale of records presentation books to be used as gifts,
awards, and salesman and dealer
incentives.

Fontanette tolpad Columbia

Fontanetta joined Col as an or-ganization development trainee in 1959. He was transferred to the sales corporation the following year, first as market development manager and then as special prod-ucts manager.

Victor Ups Rice

Victor Ups Rice

Darrell Rice is taking over as music director of RCA Victor's Coast division. Rice, who previously worked in the Coast office as a consultant for religious product, will now supervise the recording of several of Victor's popartists and also concentrate on the general area of tw music. He'll be working with music directors Dick Pierce and Neely Plumb.

Steve Sholes, who's manager of Victor's Coast artists & repertoire, indicated that the move would enable Pierce, who formerly worked on tw and pix product in addition to supervising such recording artists as Henry Mancini, Ann-Margret and Lena Horne, to spend more time on individual artists.

VERVE PITCHING FOR BIZ IN SINGLES MKT.

Verve Records, which had been verve Records, which had been concentrating in the past on the album field, is now making a pitch for the singles market. Its drive is being primed by Andy Miele, director of marketing for the MGM/Verve/Cub labels.

The first group of Verve singles, which features sides by Ella Fitzgerald, Robert Holiday Orch and the Quotations, will receive all-out promotion with the dealer, distributor, one-stop and disk jockeys.

COMING! A Great Score from A Great Show

THE GAY LIFE Lyrics and Music by

HOWARD DIETZ and ARTHUR SCHWARTZ

MAGIC MOMENT

WHO CAN? YOU CAN!

SOMETHING YOU NEVER HAD BEFORE

OH MY LIEBCHEN

COME A-WANDERING WITH ME

WHY GO ANYWHERE AT ALL

FOR THE FIRST TIME THIS KIND OF A GIRL

MUSIC PUBLISHERS HOLDING CORPORATION

HEAR THIS! GENE McDANIELS

> on LIBERTY TOWER

STRENGTH

FAMOUS MUSIC CORPORATION



MOOD INDIGO
Louis Prima—Det
FOR ME AND MY GAL
Freddy Cannon-Swan

MILLS MUSIC, INC. 1619 Broadway New York 19

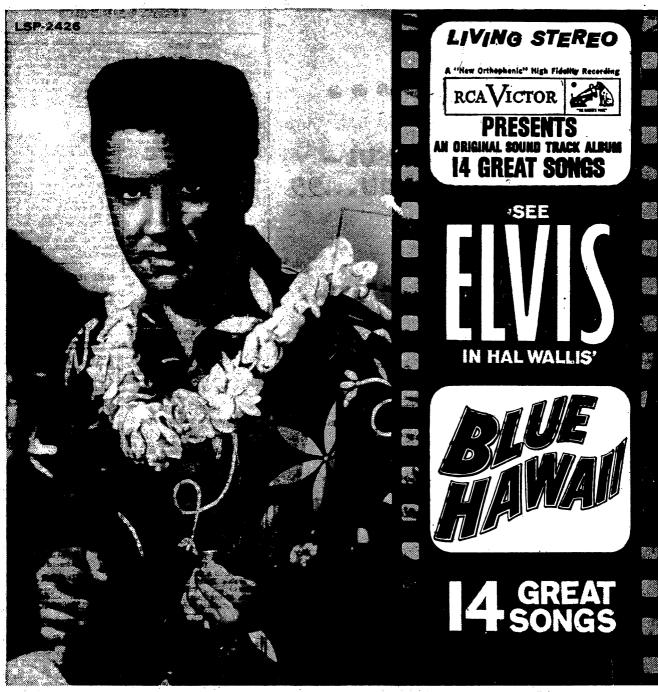
simmy: bow

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- ☆ ALOHA OE
- ☆ NO MORE
- ☆ CAN'T HELP FALLING IN LOVE
- ☆ ROCK-A-HULA BABY
- ☆ MOONLIGHT SWIM

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IN LIVING CTEDEO AND MONAUDAL INCE

ORDER NOW!

RCAVICTOR
The most trusted name in sound

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- ☆ ITO EATS
- ☆ SLICIN' SAND
- ☆ HAWAHAN SUNSET
- **☆ BEACH BOY BLUES**
- ☆ ISLAND OF LOVE
- ★ HAWAIIAN WEDDING SONG

2. 10 M. 12. 14. 14.

YOU WERE WONDERFUL-**EVERYBODY LOVED YOU...99**

The Living Room

OIS SECOND AVENUE

NEW YORK CITY

November 20th, 1961.

As a rule we don't write "bread and butter" letters to the artists who have appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared in "The Living Room", but for you, we want to make appeared to the appeared to the property of the living Room". Dear Rita:

You were wonderful and everybody loved you. Our only regret is that we could not book you for more than two weeks.

We want to thank you for bringing SRO business into "The Living
We want to thank you for bringing SRO business into "The Living
We also wish to congrafulate you and your Director-Arranger,
Evans. on your terrific act. Room". We also wish to congratulal Marion Evans, on your terrific act. You've got a great future, Rita, and we are proud to be part of it.

Man Agai Dan Segal - President

pre Goldsmith Joe Goldsmith - Manager

Miss Rita Hayes 603 Madison Avenue New York 22, N. Y.



NICK LAPOLE

New York Journal-American

RITA HAYES WINS ACCLAIM

"I've cast one affirmative ballot for Rita Hayes, the syelte, blands songstress who began an engagement last midnight at Danny Segal's Living

"Rita is tall and possesses a classic beauty; she was dressed in a simple off-white gown that enhanced her splendid figure.

"Her voice shows the effect of much study. Her diction is perfect, she enunciates each sylliable with clarity. Rita is a far cry from the girl singers who emit raucous noises that supposedly represent the efforts of some of our top composers."

TED MORELLO

New York World-Telegram

"There's more than looks to Miss Hayes. Her song styling is vibrant and exciting.

"It's a handsome performance, reinforced by a stage presence at once demure and dynamic."

BERT BACHARACH

New York Journal-American

"BB's Best Bets: Rita Hayes is a friend of the family and I'm naturally biased — but everyone else at the Living Room also flipped over this lovely gal-singer."

JOHN DAVID GRIFFIN

"Rita Hayes returned to the Living Room the other night and was a smashing vocal success. Rita can belt out a song better than many of the top names in the business today. Watch her!"

VARIETY

"Rita Haves hits an excellent stride . . . is a well contoured looker with a charming song mien. She has an intimate style that goes well, and a catalog easy to absorb . . . warmth and a regard for lyrics as well as melody."

Representation: CHARLES B. TRANUM, 603 Madison Ave., New York 22 PLaza 1-3880

Vaude, Cafe Dates

New York

New Iork
Jerry Vale a holdover at the
Sands. Las Vegas, Lounge . . .
Soler & Lorca to Steuben's, Boston, Nov. 30 . . . Chubby Checker
to play several European dates in
December . . Claire Alexander
signed by Liberace for his current
show at the Monticello, Framingham, Mass, and Harrah's, Lake Tahoe, Nov. 26.
Dave Astor pacted for the Blue

hoe. Nov. 26.

Dave Astor pacted for the Blue
Angel, N. Y., Dec. 7 for five weeks
. Sandu Scott. following her
Cipango, Dallas, stand on Nov. 21,
will plane to England for five
weeks of dates . . The Playmates
and Enrico signed to the Sheldon
Schultz office . . Lucille & Eddie
Roberts booked for the Playboy,
Mismi Beach, Jan. 9.

Chicago

Chicago

Linda Merrill plays the Club
Caravan, Austin, Tex., Nov. 30Dec. 6 . . Keyboarder-vocalist
Gene Drake opens the new Red
Umbrella in Chi Nov. 27 for an
indefinite stay . . . Dick Smith at
the Horizon Room (Greater Pittsburgh Airport) until Dec. 3 .
Stepin Fetchit currently at the
Magnolla Gardens, St. Louis .
Belle Barth booked into the Lafayette Supper Club, Indianapolis,
Dec. 4 for two weeks. Same club
has Crosby Bros. Jan. 15 for two. .
Bob Summers Trio held over at the
Downtowner Motel, Minn., for an
indefinite stay . . The Voyagers
at the Wells Fargo Lounge, Moline,
Ill., until Dec. 5, followed by the
Turnabouts for two.

Hollywood

Hollywood

Herkie Styles and Mili Trenier open tonight (Wed.) at Slate Bros.

De Marcos go into Ben Blue's Dec. 5 . . . Barry Ashton and his revues and orch leader Skinnay Ennis re-signed for another year at Statler-Hilton Hotel.

Sammy Davis Jr. booked into Fontainebleu, Miami, Feb. 13 for 14 days . . Israeil chirp Bat'Ya opens March 14 at Dunes Hotel, Las Vegas . . Freddy Morgan on 20-week tour of Tivoli circuit, Australia . . Paul Gilbert, Ink Spots and Jacqueline Fontaine current at Chi Chi, Palm Springs . . The Modernaires start two-week stand this week at Taylor's Supper Club, Denver . . Dick Contini and his four launch a fortnight appearance at Mapes Hotel, Reno, tomorrow (Thurs.) . . . Billy Daniels into Basin Street East, N. Y., for four frames starting Feb. 8.

Reno

Alvino Ray & the Petites set for a Reno bow Nov. 23 at the Mapes for two frames . . . Nick Lucas in at the Holiday Hotel Dec. 7 for three weeks . Goofers held over at Harold's Club through December . . . Novelites pacted for two weeks at the Mapes beginning

Jan. 18 . . . Kirby Stone Four with Bobby Doyle Trio to Harrah's in Reno Dec. 27 through Jan. 23 . . . Red Skelton set for three-weeker at Tahoe Harrah's with a Jan. 4 teeoff date . . . Bert Wheeler back in Minsky's Follies show at the Riverside following two-week hia-tus while the Mills Bros. were in.

Dallas

Dallas

Herb Shriner, Marie McDonald and Joe Reichman orch play a State Fair Music Hall solo stand Nov. 25 . . Jose Singer, 83'er, returned to the Adolphus Hotel's Burgundy Room . . . Georg Solti assumed baton over Dallas Symphon Orch . . . Irma Brown singing at the Executive Inn Club . . Cliff Brewton's combo into the new Slave Quarters privatery . . Les Elgart and Scat Davis bands onstage Dec. 19 for one show at State Fair Music Hall . . . Waiter Vaughn, pianist, into the Red Jacket Club.

SAHL TRIM \$7,800, SEATTLE Seattle, Nov. 21. Mort Sahl, here a year ago, re-turned Wed. (15) to draw a fancy \$7,800 gross at the 2,600-seat Or-pheum. House was scaled to \$4.50.

Songstress Joanie Sommers rounded out the bill.

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FLA. SUN GETS IN ACTS' \$ GLEAM

Basie, Goodman Bands Join Scattle Fair's \$20-Mil. Entertainment Pkg.

Fair here, with opening day (April 21, 1962) just five months ahead, is shaping up and can well be the biggest sixmouth's package of en-tertainment ever presented on the Coast.

Recently set by Harold Shaw, fair's performing arts director, are top American attractions in the fields of pop and classical music, ballet, drama and variety. These ballet, drama and variety. These join those previously amounced from foreign countries, which are fairly well set, although there will be more, probably including at least Russian companies.

least Russian companies.

Newly set in the pop music category are the Benny Goodman and Count Rasie dance bands. Both will play for danchug in the Arena. Goodman is booked June 11 through June 16; Basie, May 7 through May 12. Lawrence Welk troupe and planist Erroll Gatner were previously set for concerts.

Flock of Vocalists

Vocalists signed include Ella tzgerald, Johnny Mathis, Josh White, Bichard Dyer Bennett and Theodore Bikel.

Theodore Bikel.

The New York City Center Ballel. with Diana Adams. Patticia Wilde, Jacques D'Amboise, Nicholas Magallenes, is set for week of July 30 in the Opera House. Appearance of the Martha Graham dance troupe is dependent upon its spring season in New York.

Grandstand events in the 12,000 seat Stadium will include the Roy Rogers show, June 23 through July 7. Arthur Godfrey will head a borse show sometime during the summer. Ringling Bros. Circus is set for the week of Aug, 6 in the Arena.

Amena

Arena.

There major regional theatres receiving Ford Foundation grants and the Cirque Theatre of Seattle have been awited to appear in the Playhouse. The Actors Workshop of San Francisco has already accepted the invitation. Other two invited are the Alley Theatre, Houston, and the Arena Stape, Washington. D. C. Hal Holbrook will present his "Mark Twain" for one week in the Playhouse.

Other Logit Bestings

Theatre thockings apprisently an

Other Lord Bestings
Theatre bookings previously announced include the Greek National Theatre, London's Old Vic, the Commedia Canadienne and the Royal Dramatic Theatre of Sweden. The Sweden. The Sweden Strindberg's "The Father" to previously announced O'Neill's "Long Journey Into Night" and Strindberg's "Miss Julie" for run May 27-June 3.

May 27-June 3.

The Seattle Symphony has just revealed it will do a \$125,000 production of Verdis' Aida" with Milion Katims as musical director and conductor. Title role will be sung by Gloria Davy, young American Negro soprane, tenor Sandor Konya has been cast as Radames and Met baritone Robert Merrill will have role of Amonasro.

American artists and entertainers will get millions from the fair's coffers, say fair officials. The "World of Entertainment," they assert, will represent a \$20,000,000 expenditure. This includes burdatings, promotion and travel expenses.

All of the above listed entertains.

penses.

All of the above listed entertainment is set for the fairgrounds. In addition, downtown theatres will be heavily booked, with local out its such as Northwest Beleasing Corp. handling top drama and variety embertainment. Northwest Beleasing is also booking for the Eargeounds in coordination with Brandl Shaw.

Brothers' \$6,492 Record

The Brothers Four, playing their third engagement at the Totem. Pole, Authundalle, Mass., set a new house record of \$6.992 for a one-nighter. Group played to 1,523 couples at \$8 a pair.

Former record was held by the Glenn Miller band.

Milbourne Christopher

nko is also President of the Society of American Magicians has written un affectionate reminiscence on a

Fellow Magician . . .

ior interesting Feature in the opcoming

56th Anniversary Number

VARIETY

her statistical and de charts and articles.

Winifred Atwell On Aussie Color Bias

Negro planist Winifred Atwell, winding up an extensive hinterland concert tour here, blasted local officialdom for segregation of colored folk at many of her concerts.

ored folk at many of her concerts.

Miss Atwell declared that had she known that in certain Australian country towns Negroes were not permitted to sit with whites, but were compelled to sit alone in the lower-priced seats, mainly hard wooden benches, she would have refused to perform to the white audience. She added that Australia is willing to do something for folk of almost every other nationality via the Colombo Plan, but at the same time was unwilling to help its own colored people.

Miss Atwell pointed out that al-

to help its own colored people.

Miss Atwell pointed out that although this was her third visit
here she was compelled to secure
special permission to enter the
country despite the fact that she
is married to a Britisher. Her current tour covered 50,000 miles, a
record for a single performer here.

record for a single performer here.
Government officials have been approached by responsible organizations to stop segregation in cinemas in certain country centres and to permit the aborigine to occupy the higher-priced seat if he or she is willing to pay and not be compelled, as at present, to sit orly in a lowly snot designated to lowly spot designated 'coloreds."

"cotoreds."
Miss Atwell's no-punches-pulled statement drew strong editorials in key newspapers here. It's understood that the case for the aborigine now has the attention of Robert G. Meuzies, Australia's Prime Minister and his oabinet ministers.

Sue Jack Entratter For 250G Over Passenger's Death in '60 Nev. Crash

Las Vegas, Nov. 21.

Las Vegas, Nov. 21.
Samds Hotel President Jack Entratter was named as a defendant in a suit for wrongful death asking \$250,000 damages filed in District Court here Friday (17). Action stems from a traffic accident Aug. 27, 1960, which claimed the life of New York electronics manufacturer David Ormont.

Codefendant with Entratter, driver of the car in which Ormont was a worsenger, were Doris Jean

driver of the car in which Ormont was a passenger, were Doris Jean Jomes, driver of the car which collided with the Entratter vehicle; the County of Clark, the Board of County Commissioners and Press Lamb; county road superintendent. The suit was brought by Juanita Bice, administration of the Ormont estate. Also sought is \$4,751 in

Stice, administrator of the Ormoni testate. Also sought is \$4,751 in funeral expenses.

Entratter is accused of negligent appearance of his car, Mrs. Fones is accused of similar driving, and the county and road appearance accused of applicant maintenance of the highway.

"What is there about Florida that makes acts want twice as much to play there as in Washington, for example?", asked the agent in the major talent agency. "Why do fhey pick on that area to want. Las 'Vegas prices? It it our fault, the owners fault or is it the fault of the actors?"

This bit of soul-searching wext on last week in the office of a responsible executive who asked that he not be quoted. He urged an honest appraisal of the Florida situation as well as problems in other cities. "Otherwise," he raid, "there will be less spots for the acts to work next year."

He pointed out that today in Florida there are only a few hotels and they hire on a week-to-week basis. But 10 years or so, ago there were many spots that booked acts for four weeks. The tewn jumped and everybody made moneyer which also had from names

acts for rour weeks. The town jumped and everybody made mon-sort which also had top names at one time, but now plays only a small role in the entertainment Victors Cycle

The entire Miami Beach situa-tion doesn't make sense, he said. Granted that hotels charge a high price, but they only have a short

(Continued on page 50)

Glaser's ABC Into Outdoor Field Via **New Subsidiary**

Associated Booking Corp., headed by Joe Glaser, has formed anoutdoor subsidiary AssociatedOutdoor Corp. with the blessings of
longtime outdoor agent George A.
Hamid who recently vacated a
similar setup at General Artists
Corp. Although Hamid will not be
in the venture, his executive assistant for more than 30 years,
Dorothy Pachtman, will be in
charge of the new outfit. Glaser is
moving into larger outers is the

Dorothy Pachiman, will be in charge of the new outfit. Glaser in moving into larger quarters in the Decca Bldg.

Associated Outdoor will provide a fresh source of talent for the outdoor fields. In addition to the normal novelty imports from abroad, Glaser and Miss Pachtman have a network of foreign correspondent offices which will provide a constant supply of outdoor takent, in addition, the Glaser lists will supply name performers and bands to circues, fairs, carnivals, etc. Glaser and Hamid have been conducting talks for the past few weeks, ever since Hamid and GAC parted. Although Hamid is completely out of booking picture, he will work in cooperation with Miss Pachtman and ABC.

Hamid has stated that he'll devote the bulk of his time to managing his properties which include the Steel Pier, Atlantic City; The New Jersey State Fair at Trenton; the Greensboro (N.C.) Fair and the Hamid-Morton Circus.

George A. Elamid Jr. was recently named executive vicepresident of Freedomland, N.Y. and his

ly named executive vicepresident of Freedomland, N.Y. and his cousin, Henry Hamid, was made his assistant.

Dave Guard's Whiskeyhill 4's Concert & Cap Dates

Dave Guard, who figured promimently in the well-publicised
breakup of the original Kingston
Trio, has formed a new singing
group, The Whiskeyhill Singets.
Quartet of three boys and a girl
will play its first date Jan. 22 at
he Colonial Club in Toronto, Following this session, the four-some
go on to two weeks of college concerts in the east.
Guard and his group will base in
San Francisco, going out on peri-

San Francisco, going out on periodic four-week tours. Singers will cut their first Capitol album in

PRICING SELVES Govt. Loses Mpls. Test Suit to Collect **Back Cabaret Taxes But Will Appeal**

Charlie Manna

Lament For Break-In Dates For Today's Comic & New Material

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Ky. Cleanup Ups Cincy Cafe Biz

Cincinnati, Nov. 21.

Cincy night spots, hypoed by the recent vice cleanup on the Kentect vice of the Ohio river, are perking downtown and on the hiltops. The brightest entry is 350-seat plush Surf Club room in 48-lanes Western Bowl, where manager Erv Hoinke Jr., has week dating for name acts and has added Sunday afternoon jazz concerts. Eddie Heywood and Jack Teagarden, recent toppers, were followed by Earl Bostick, currently, then Don Adams and Bobby Hackett.
Teagarden labeled the jazz sessions "a-community service where good musicians can express themselves in the art they love." Talent includes local groups and visiting stars as guests.

Stein's Hideaway, suburban diaedancery, has comic Clarence Loos in for four weeks, backed by singer Jackie. Curtis and pianist Frank Brandsteff A new downtown.

in tor four weeks, backed by singer Jackië-Curtis and pianist Frank Brandstettet. A new downtown sippery, Left Bank, is operated by Myra Kurshner, wife of Herbie, pianist of Piano Lounge, and fea-tures the Jazz Quartet.

Paris Lido Prepping New Show, Improving Room's Visibility in 3-Wk. Shutter

Visibility in 3-Wk. Shutter

Paris. Nov. 21.

For its first new show in two
years the Lido cabaret is closing
for three weeks. Nov. 15-Dec. 6, to
remove the eight poles in the room
which have partially blacked visisility all these years. "Pour Vous,"
conceived by René Fraday and
Pierre Louis-Guerin. and staged by
Donn Arden. bows Dec. 6.

It also will probably run two
years since the last one did sock
biz in its second year with show
buffs coming in for repeat looks.
It will preserve its format of production numbers interspersed with
showcased acts and sprinkled with
offbeat mechanical effects.

New show will have seven acts
of which five are American. Arren
& Broderick are a veteran comic
interlude; George Matson, a record
mime entry; Seony Wences, a ventrilectist; Szonys (2), a dance
team, and Marvin Roy, a magician.
Matssan, Wences and Roy have
splayed the Lido before.

Others are the Edwardos (5), a
female acro act from Scandinavia,
and Arnold Shoda, an ice skating
star. A lead dancer, Vassili, will
also be used for the first time. He
is frem the Roland Petit Ballet.

Also on the bill will be nude
dancers, and two lines of chorus
boys, one all-Negro. The Bluebell
Girls (86) will be the terp and dress
backbone of the show.

In addition, there'll be two

Girks (86) will be the terp and dress backbone of the show.

In addition, there'll be two singers, Christian Selva and France Pommery, as well as an ice skating sink, swimming pool, waterfall and chandeliers covering the whole house in a Versalles number.

Loser in the first legal round the Internal Revenue Service (IRS) nevertheless intends to persist in its efforts to collect certain cabaret taxes which it has levied against niteries throughout the country. The cafes, however, refuse to acknowledge the taxes are owed.

These are taxes which the niteries did not collect from patrons who were served and who paid their tabs for food and beverages prior to the floor shows' start or who occupied tables in adjacent rooms, the doorways of which remained open during the entertainment.

When payment of more than \$200,000 and \$\$22,000, respectively, was refused by suburban Culbertson's cafe and Nib's Magic Barbere, the IRS brought suits in Federal Court against the establishments.

Result was precedent-setting de-cisions by Judge E. J. Devitt hold-ing that Culbertson's and Nib's cid not owe the taxes which covered a seven-year period.

a seven-year period.

Last week, however, Culbertson's and Nibs were notified by the IRS that it will appeal Judge Devitt's decisions to the Circuit Court of Appeals in St. Louis where arruments likely will be heard next May. It was pointed out that on the appeals' outcome may depend the Government's collection of millions of dollars in excise taxes from thousands of niteries throughout the U. St. 9 Mpis. Spots Affected With at least nine niteries in

9 Mpis. Spots Affected
With at least nine niteries in
this area similarly involved in this
tax matter, it has become known
that the IRS has indicated a willinguess to settle out of court for a
lesser amount than allegedly is due
in at least one of the cases.

This case invalues theater vice

in at least one of the cases.

This case involves theatre circuit owner Bennie Berger, who hequently is engaged in fighting the film companies in smalltown exhibitors' behalf, but now is battling the IRS because it claims that his Schiek's restaurant, one of this city's leading eateries which also presents floor shows, owes \$250.00 in cabaret taxes. in cabaret taxes.

Berger says the IRS had approached him to try to effect a statement for a lesser amount than \$250,000, but he refused the compromise offer He recently moved Schiek's to another location where it's larger and more elaborate. Faying involved an approximate \$750.-000 expenditure for the property and remodeling.

and remodeling.
"Either I owe all or nothing,"
says Berger in explanation of his
refusal to accept any compromise.
"That's why I'm gambling in the
courts."

As in the other cases, the IRS is trying to make Berger pay caharet taxes which he did not collect from patrons.

Postpone Bruce Frisco Triat: Comic's N.G. \$945

San Francisco, Nev. 21 Trial of Lenny Bruce—arrested at the Jazz Workshop Oct. 4 for using obscene words in a public place-was put over until Dec. 4 by Municipal Judge Albert A. Axelrod last Friday (17). Bruce's attorney, Seymour Fried, got the continuance after police becan playing tape of the comic's Jevz Workshop show.

Workshop show.

Tape got squeakier and squeakier and Fried protested the taped version of show was not faithfully reproduced, whereupon the judge gave lawer time to get proper equipment so the tape could be heard in its entirety.

Meantime, Bruce returned for a Sunday night (19) concert at the Curran Theatre, where he grossed a meagre \$945. Actual attendance which was scaled to a \$5.50 top.

Mpls. Flame Room Folding in Face Of Agents' 'Excessive' Coin Demands

management.

As examples of unions' "throat cutting" the management cites the fact it has been forced to use a seven-piece orchestra instead of the five-pieces desired and to employ a spotlight operator, although the lighting system is such that an

Teresa BREWER

Carol BURNETT

Art CARNEY

Sch CROSRY

Doris DAY

Show's Sponsors Switch
Nashville, Nov. 21,
It was an ill arrest that blew
singer Ray Charles good here last
Wednesday (15). His scheduled appearance at the Tennessee A. & I.

(Continued on page 50)

HENRY I. MARSHALL'S

CHANGE-OF-PACE NOVELTY STANDARD

'BE MY LITTLE BABY BUMBLE BEE'*

has been done by these and other wonderful stars

from the Social Register of Show Biz -

Nanette FABRAY

Arthur GODFREY

Peter Lind HAYES

Julie LONDON

Up for Grabs

Up for Grabs

Las Yegas, Nov. 21.
Flamingo prexy Morris Lansburgh found out "Folies Bergere" title wasn't registered in Florida, latched on to it, and will have a show with that name at his Deauville in Miami Beach, with Barry Ashton producing.

Minneapolis, Nov. 21.

After being the city's tonlest supper club since. 1941, and at limes the only Twin Cities' nitery to play name acts, the Hotel Radisson during the past few years tainment after the Phills Diller engagement Nov. 29.

It's dropping shows at a time when a recordbreaking number of niteries are operating here and the stablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts regularly in the Twin Lablishment. Freddle's, soes in for name acts man lablishment and the same hall an advance of looking in the sponse by stating it's, tired to regulate the proper of looking the transport of looking the proper of looking in the sponse by stating it's, tired to look the state and the sponse of looking in the sponse by stating it's, tired to look the sponse of looking in the sponse by stating in the sponse by the sponse by stating in the sponse by stating in the sponse by stating in the sponse by sagents of many lablishment in the spon

The luncheon took a major up-heat with Johnny Carson who (Continued on page 51)

Mitch MILLER

Jane MORGAN

Ting ROBIN

Dorothy PROVINE

Plans Set to Sidestep 'Auditions' For Acts Playing European Bases

Borge Pins Planners On N.O. Concert Date

On N.O. Concert Date

New Orleans, Nov. 21.

Victor Borge, here for a concert
Thursday (16), proved he's not only
a master musiclan and humorist,
but that this city is badly in need
of a concert hall. He had to overcome beliclanging, shouts and
boos of wrestling fans attending a
match on the opposite side of
Municipal Auditorium, stage management foulups and poor lighting.

Ten minutes after Borge was on
stage it became obvious that the
distractions on the other side of
the partition were fraying his
nerves. But he managed to turn
the situation into some excellent
panning of the city's concert facilities as well as the grappling fans.

At one point during his second
selection after the intermission,
Borge stormed angrily from his
piano when announcements at the
grunt-and-groan match drowned
out his comments. A short time
later he rebuked the stagehands
for not giving him more light to
see the keyboard.

"Don't you have an overheed
spot?" he'angrily demanded. Then
added: "When was this garage
turned into a concert hall?"

Several years ago, Leopold Stokowski stormed from the podium
while conducting the New Orleans
Symphony orchestra because of
competition from a jazz band playing for a Carnival ball on the opposite side of the concert hall.

AGVA Hiking Nitery Payoffs

The American Guild of Variety, Artists has formulated the rider that will be attached to all present

The American Guild of Variety. Artists has formulated the rider that will be attached to all present cafe contracts to pay \$1 for all performers working out a weekly contract and 35c. per night for one and two-night deals, and 30c for the third night. Upon payment for the total sum of \$1 per week, no further outlay shall be required from the employer for that week. This fund, according to the rider prepared by the union, will be paid to the Supplemental AGVA Welfare Fund in addition to the \$2.50 weekly now paid to the AGVA Welfare Trust Fund for weekly engagements, and \$1 to the latter body for one-nighters.

It has also been learned that the union filed the terms of its new demands with the Chief of the Charities Division of the Social Welfare Dept. at Albany, on Sept. 25, even though the action was authorized more than a month later at the meeting of the AGVA National Board which passed the motion on Oct. 28.

The AGVA filing provides for three union reps and three employer reps, but hasn't yet released their names.

It has also been revealed that AGVA got a \$6.000 advance from Theatre Authority for its Sick & Relief Fund, which will now come under the jurisdiction of the Supplemental Welfare Fund. which is set up to give S&R 50% of its take. The Sick & Relief Fund, reached a high of about \$250.000 three years ago but is practically exhausted now. Whether Margie Coate, the present S&R administrator, will remain in that post poses a question since her functions may be absorbed by the supplemental AGVA Welfare Fund.

By HAZEL GUILD

Frankfurt, Nov. 21.

The German-American Agency, which books American and other performers for the U.S. Army and Air Force's circuit of clubs in Europe, is hoping to sidestep the Army's highly unpopular "auditioning" requirement for pros working the clubs in Europe.

wirsday (16), proved he's not only master musiclan and humorist to that this city is badly in need a concert hall. He had to overme bellchanging, shouts and so of wrestling fans attending a latch on the opposite side of micipal Auditorium, stage maniement foulups and poor lighting. Ten minutes after Borge was on ige it became obvious that the stractions on the other side of a partition were fraying his ress. But he managed to turn a situation into some excellent nining of the city's concert facilise as as well as the grappling fans. At one point during his second ection after the intermission, rage stormed angrily from his ano when announcements at the intermission, rage stormed angrily from his ano when announcements at the fact of the city's concert facilise of the convert hall?"

Several years ago, Leopold Storwski stormed from the podium ille conducting the New Orleans mphony orchestra because of mpetition from a jazz band playgfor a Carnival ball on the opsite side of the concert hall.

GYA Hiking

Nitery Payoffs

To Welfare Fund
The American Guild of Variety tists has formulated the rider it will be attached to all present it will be attached to a

(Continued on page 50)

The New King of the Twist

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MAKIA Gorn.

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"The recipient of thunderous applause that emounted to an ovalion, Tina got off while the going was good. And when she left the floor, all Broadway knew *a new star was born."

MILTON ESTEROW. New York Times

"Tina Robin, a tiny blonde with a big voice. Has charm, warmin and talent."

LOUIS SOROL New York Journal-American

"The extra treat at the Copa is a tiny girl named Tina Robin with a powerful set of pipes."

EARL WILSON, New York Post "Little Tina Robin's songs captivated the Copa epening crowd."

NICK KENNY, New York Mirror "Stops the show cold!"

". . . A strong personal score."



10 EAST GOTH ST. NEW YORK 22, N. Y. PLAZA 8-1060

October 25, 1961

Miss Tina Robin c/o William Morris Agency, Inc. 1740 Broadway New York, N. Y.

Dear Tina:

All of us here agree with Lee Mortimer's salute. A star was born indeed and we're very proud of her.

We've had many great singers at the Copacabana but your show-stopping performances will always stand out as one of the most exciting, most professional and most warmly received engagement in recent years.

es Podell

JP/rfc

OBIN

Exclusively ' MERCURY RECORDS

Direction WILLIAM MORRIS AGENCY NEVINS-KIRSHNER

Fla. Sun Gets in Acts' \$ Gleam

scason. Even the musicians union has a higher scale than in most cities. They demand from \$180 to \$200 per man for the hotels. The acts ask more money there than in most other cities, and as a result ey during the winter season.

Now will the kine a season.

one there are only a few hotes, some there are only a few hotes, and those hiring talent are diminishing. The Fontainebleau will play shows twice weekly. The Eden Roc and the Deauville are the only two hotels that have committed themselves to sizable name shows during the season. He predicted that if Miami Beach continues to decline show-wise, it will go the way of Allantic City, a rethe owners say they have to charge higher prices than probably in any other city in the country.

It's almost ridiculous to charge

It's almost ridiculous to charge It's almost ridiculous to charge \$17.50 minimums. Who can afford it' The people can see the same headliner in Blinstrubs (Boston) or the Copacabana 'N. Y.) for far less money. What's more, vacationers from other hotels in Miami Beach are permitted to see the same shows on the bus tour for just a few dollars. The bus company charges \$10 for a package of three hotel shows.

pany charges \$10 for a package of three hotel shows.
"It gets crazier yet—an opera-tor will look at his reservation list for the evening. The expensive headliner isn't drawing. He's gotta do something to make it look good for the act. You just can't let him for the act. You just can't let him play to empty seats. So he calls up the bus company, and tells then he can accommodate three busloads. Thus the star plays to a full room, gives a good show, and he is proud of the business he is doing.

former.

They must realize Miami Beach is not Las Vegas. The days of the black market and the sheak gambling are over in Florida. It's not like the old, days, and all concerned have to realize the limita-

"We can save Florida and we can save the nightchub business just by being reasonable. Otherwise this is a doomed business."

HAL SANDS EXITS GAC, OPENING OWN OFFICE

Hal Sands, in charge of outdoor production at General Artists Corp., is leaving the agency to go on his own the end of next week. He was among those brought into GAC when the agency started its

GAC when the agency started its expansion in the outdoor field six years ago.

Prior to joining GAC, Sands had his own production and booking office. While at GAC, he maintained his own stable of activity which was separate from the agency. It was a special deal that he entered into before coming into the office. He was brought into GAC when it absorbed the George A. Hamid outdoor office. That deal recently terminated.

Ray Charles

Continued from page 48

State U. coincided with his arrest

busloads. Thus the star plays to a full room, gives a good show, and he is proud of the business he is doing.

"So then this happens. He tells me to look at the business. It's me to look at the business. It's lighter thowever, promoter Abe Next he tells me that he's gotta get more money next year because he does so big in this room. At's absolutely wierd."

The harried percenter admitted that it's difficult to reverse the that it's difficult to reverse the that it's difficult to reverse the arts and the offices must define a limit. The owerrs must be able that it's how were white. Charles drew an ovation as he performed for an limit. The owerrs must be able to make the day before in Indianapolis on a narcotics rap.

The publicity prompted the colege sponsors to drop his one-juichter. However, promoter Abe Stein (who was handling publicity for the benefit) leased the State showent on.

Stein sold more tickets than the A. & I. auditorium would hold—thous and the offices must define a novation as he performed for an limit. The owerrs must be able to make the day before in Indianapolis on a narcotics rap.

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Stein sold more tickets than the A. & I. auditorium would hold—thous the promoter Abe stein (who was handling publicity for the benefit) leased the State when one office and the office a



HELD OVER & CONSECUTIVE WEEKS

GEORGE VAL GEORGE

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Where do the doves come from?

Where do they we?

"TOPS IN THEIR FIELD" VARIETY * The Merlin Currently TOKYO, JAPAN DAI-ICHI HOTEL

SHOW BIZ PAYS OFF 150G FOR IND. GOP

Indianapolis, Nov. 21.

Indianapolis, Nov. 21.

Show biz paid off for Indiana Republican State Committee in big fundraising jamborce at \$5 to \$100 a ticket in the Colliseum at the fairgrounds Tuesday night (14).

An estimated 7.200 customers paid more than \$150,000 to see and hear Arthur Godfrey, the Lennon Sisters, Charlie Weaver, Vaughan Monroe and other entertainers, along with ex-Vice President Richard M. Nixon and various party notables. notables.

Talent was said to have cost state committee between \$30,000 and \$35,000. Rest of proceeds will be used to liquidate its debts.

Success of jamboree was a blow to legit. "Toys in Attic" opened to slim attendance same night at downtown Murat.

Bob Hope Preem

Continued from page 2 i

men fighting the blaze had to put on ties to get in and then the cops were called to get them out. The fire got a lot of space. Here it was treated as a spectacular but some of the newspaper critics didn't like it. Jack O'Brian said, 'It lacked heart.' Westbrook Pegler said, 'It wasn't nearly as hig, as the one neart. Westbrook Pegler said, 'It wasn't nearly as big as the one in San Francisco.' Bosley Crowther called it 'just another cheap Hollywood spectacle not nearly as effective as an Italian fire'."

Bing Crosby's enhanced family status got a mention. "While Bing was acting in London he was pro-ducing here."

ducing here."

More of Hope: "The twist has really become all the rage. I stepped in the Peppermint Lounge the other night and there was Toots Shor twisting with Elsa Maxwell. Invite them over if you want to break your downstairs neighbor's chandelier.
"They're now showing movies in

"They're now showing movies in ight now. Airlines have made "They're now showing movies in flight now. Airlines have made great strides what with movies, champagne, seven course dinners. Remember way back when the stewardesses were the main at-traction?

"Bachelor in Paradise' is a movie based on an idea by Frank Sinatra."

In a serious vein Hope recalled that he worked the Capitol with Abe Lyman in 1932 and it was dur-ing this vaudeville outing that he first met Crosby.

first met Crosby.

Premiere of the film and Hope's p.a. drew an unusually heavy turnout of fourth estaters, including many of the top by-liners. Lensmen went back to the city rooms with a shot of Hope kissing Lucille Ball while Gary Morton looked on. Announced marriage of the latter two gave Hope's buss stop added punch and it got a heavy play in the Gotham dailies.

Janis Paige and Virginia Grey, also of "Paradise" cast, among the celebs present.

also of "Paradi celebs present.

J. G. Stein Grant

make such a grant, it promised to guarantee raising \$500,000 to be matched by a Federal appropriation. It guaranteed a contingent \$150,000 was collected. Besides initiating the campaign, RPB provided leadership in the effort. As a result of RPB's work, the campaign produced \$692,500 from private sources and the Federal Government followed a National Institute of Health recommendation for a \$491,000 grant.

Because the contingent \$150,000 was not used, this sum was saved for to use as "incentive money" or "risk capital" to stimulate other eye research construction campaigns. Nothing was deducted by RPB for the cost of the campaign. Stein and a group of MCA exces made the initial grant which started RPB in 1960. RPB was founded as a salute to Dr. Stein's 65th birthday last year. Continued from page 2 =

Iglesias NG in Dixie

Memphis, Nov. 21.
The Rober to Iglesias Spanish dance troupe, playing the Municipal Auditorium here, drew less than 500 admissions on its one-nighter Friday (17) at a \$3.75.
Gross was estimated to be less than \$1,000.

Sidestep Army Auditions

has been a constant series of arguments with the military officials over the pros and cons of this auditioning. The military in Europe claims it only wints to make sure that the shows contain no blue material, no antireligious, antiracial or anti-Army comments since the military night clubs are open to the wives and teenagers as well.

Nelson's Attitude

Nelson's Attitude
Nelson points out, "Northern Area Command cheadquartered in Frankfurt) insists on screening the shows before they are played at any of the Northern Area Command clubs, and many of the acts object to this. The soldiers are supposed to be grownup boys who may have to fight for their country, so it certainly should be all right for them to see adult entertainment."

entertainment."

Nelson, a former tenor, has switched to the management end. The German-American Agency, which he reps in Frankfurt, was founded about a year and a half ago by retired Major George E. Adamson, with headquarters at Bamberg, West Germany.

Although the agency is permit-ted to book acts in German clubs, so far it has been concentrating on booking into the vast Army and Air Force circuit of clubs in Ger-many and France.

many and France.

"There's plenty of work for American acts here in the clubs," Nelson said. "We need good entertainment. Some of the acts may have to make 10 shows in four days, hopping from Germany from France, but of course that isn't a general practice. The acts can make money if they will perform here."

Many of the Americans based

here."
Many of the Americans based in Europe prefer to see the American talent. At the smaller clubs which have less financing, it is often the policy to book one U.S. show a month. Nelson's organization is also planning Sunday-afternoon shows. noon shows

Generally, the German-Amer-Generally, the German-American Agency signs acts for a maximum 22 bookings in 10 days, and while it has the Carter Family on the tour now, for a fee of about \$8.000 including transportation, it is presenting a West in show of Johnny & Jack, Kitty Willis & Johnny Siebert, and Carrol Sewells for a \$10,000 package for 10 days in December, and will present the Do-Re-Mi Trio to the top clubs in January.

Western singer Mank Snow re-

Western singer Hank Snow re-

cently performed in Europe and found the servicemen so marious for good Western music that he and Jolly Joyce have formed a management business in New and Jolly Joyce have formed a management business in New York, working with the German-American Agency here just to offer the Western acts to the military dlubs abroad. (Snow's 10-day tour paid him a hefty \$16,000 working the military circuit. Army officials waived the rudition for him, it has been reliably reported.)

Talent Azencies

Continued from page 1

are expected to make an appearance before the probers.

While Covernment has put up veil of secrecy regarding the imquiry, one official said, "It's a real tough investigation. We want to take all the precautions we can."

As jury was impanelled yesterday morning before U. S. District Judge Peirson M. Hall, the prospective jurors were asked: "Are you connected with any phase of the entertainment industry such as motion pictures, radio, television, recording or luke hoxes?"

motion pictures, radio, television, recording or juke boxes?"

Jurors were also told that the matter that would come before them would be in connection with violations of anti-trust laws.

Berle's Jersey Date

Milton Berle has been signed for a stand at the Latin Casino, Camden, N.J., Feb. 16, in place of Eydie Gorme & Steve Lawrence, who cancelled the booking because of Miss Gorme's impending mother-book

of Miss Gorme's impending mother-hood.

Berle has also been set at the Desert Inn, Las Vegas, Dec. 1, and the Eden Roc, Miami Beach, Jan. 31.

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THE MOST-UP-TO-DATEST
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Singers Again Top Draws in Paris, Mop Up in Vaude & Hypo Disk Biz

draws. This has helped sell records.

draws. This has helped sell records, and disks in turn have helped bring vocalists back to the public ken. Trend toward warblers has also livened up the vaudeville situation here. For it is headline singers for whom the public turns out, and they are now coming in strong for both new and oldtime names.

Last week alone seven stars held down 9,500 house seats which were virtually filled during their two and three week stays. Youths as well as oldsters are again paying \$1.50 to \$2.50 tops to see their favorites in the flesh.

The flagship Olympia had two blid three week sessions with solid three week sessions with rock and roller Johnny Hallyday and fervent, progressive belter Jacques Brel. It is now in for more biz with Georges Brassens, the anarchic troubador with salty

ABC went back to house format with Sacha Distel's first Paris appearance after scoring on disks three years ago. His svelte, charm interlude did well. Now replaced by Patachou, he has moved to the Bobino.

The Europeene has gone back to house format with Latino singer Dario Moreno for solid returns while the Alliambra brought back offbeat singer-cleffer Leo Ferre for rapid turnslile turning.

onneat singer-cienter Leo Fette, for rapid turnstile turning.

Charles Trenet and his poetic songs are bringing them in via his one-man show at the Theatre De L'Etoile, and the Freres Jacques (4) are doing well at the Comedie Des Champs-Elysees with their offbeat songalog. Catherine Sauvage and her specialized songs are drawing the buffs at the Gaite-Montparnasse.

This renewed interest in local singers, and the solid appeal of such Yank names as Ray Charles, Marlene Dietrich, Judy Garland. Connie Francis, and Harry Belafonte the last couple of years has sparked plans to get more top U.S. vocalists in for special concerts or longer house stints. It is felt that their higher money demands can now be met.

Dance Review

Bayanihan Dance Co.

Bayanihan Dance Co.

(Met Opera House, N.Y.)
Bayanihan Troupe, which had a
New York run at the Winter Garden Theatre two years ago, is obyeously a victim of the theatre
shortage. Because there is no
house in which to essay a long stay
at the present time, its Manhattan
visit was confined to two performances Sunday (19) at the Metropolitan Opera House. Auspices
this trip is changed from S. Hurok
to Columbia Concerts. A pity that
they cannot linger it's one of the
more charming dance ensembles to
hit this town. more charmin hit this town.

more charming dance ensembles to hit this town.

Filipinos presented under sponsorship of the American Field Services, again charms its viewers. This young, vivid an energetic group has been gracefully arranged. Verve and esprit, delicacy and vigor show in dances based on regional motifs. The closing Rural Suite perhaps provides an olla podrida of most of their themes. It's a joyous carnival starting with the building of a house, the threshing of the rice crop, and finally a series of flirtatious dances in which couples dance on extremely narrow benches, do fast terping to the "tinkling" bars wherein the dancers need speed and grace to escape crushed bones by this thythmic vise created by the bars.

One of the more arresting received in the Musiking Suite as done

One of the more arresting groups is the Muslim Suite as done in the Southern Philippines which has resisted conversion to Christianity. Other routines display a distinct Spanish influence.

distinct Spanish influence.

Bayanihan which in the Filipino dialect means working together, is a blend of many folk arts and ethnic cultures brought skillfully together by choreographer Lucretia Reyes Ortula; directress Letica Perez de Guzman, musical directress Lucrecia R. Kasilag and the costumes by Isabel A. Santos. It's difficult to single out any specific dancer. All the contributions and solo parts were taken superbly.

Jose.

Sparks (Nev.) Nugget Adds \$1,250,000 Wing

Reno, Noy. 21.

The Sparks Nugget in Sparks (Reno's smaller sister city) has heretofore confined its operations to gaming and food—the casino is surrounded by five specialty restaurants and a sixth is open across the street. But last week it began construction of a theatre-restaurant addition that will cost \$1.250,000 and will seat 550 diners.

John Ascuaga, owner of the

John Ascuaga, owner of the Nugget, said the target date for completion is June, 1962.

Meanwhile, in Reno—only three miles from Sparks—Ernie Primm has been stymied by city council action in plans to build a theatre-restaurant to the rear of his Primadonna Club on downtown Virginia St. ginia St.

Ascuaga said the Nugget addition will double the size of the current operation and will requive 300 more employes, making a total of about 1,000 working for the various Nugget enterprises, which include a new motor lodge only a block from the casino.

The Nugget owner said the entertainment policy has not been definitely decided, but noted it would be different from any now used by Reno-Tahoe clubs.

continued from page 48

seen King perhaps 15 or 20 times and always enjoyed his Joke. Reminiscing, Carson recalled that he was hired originally with the thought that Jack Benny wouldn't be around forever, but he found out different. Carson also observed that King has a Rolls Royce and a great reputation "but he would give up everything just for one thing—talent."

In a briefie. Harvey Stone

In a briefle, Harvey Stone pointed out that he was the only one on the dais who paid for his lunch. He was booked from the middle of the floor.

middle of the floor.
Corbett Monica, who is also making a rep at these functions, opened with a line that Jack Benny recently played a benefit to save Carnegie Hall "So that Belle Barth could play it."
Phil Silvers also made it big at this session with a few lines In describing King's television activities, Silvers said, "He lost more pilots than the Luftwaffe.'
Buddy Hackelt made it with

Buddy Hackett made it with some macabre humor which described a visit to a cemetery with Phil Foster and King. His closing line was asking permission from the groundskeeper to erect a show biz sign on his plot he bought, "Coming — Buddy Hackett."

There were others, Myron Cohen cliched with several yarns, as did Harry Hershfield, Rudy Vallee, Gene Baylos and Al Kelly.

The guest of honor wound up the proceedings in good taste. Buddy Hackett made it with

'Comedians Aren't Sick,' Ex-Rabbi Comic Asserts, 'Maybe Society Is'

"The obligation of a comedian is not to be intellectual—but successful," says Jackie Mason, who has just discovered the eastside in his first date at the Blue Angel, N.Y. where he closed last week.

N.Y. where he closed last week.

Mason, who started his carrer
in the Rabbinate, but left the
pulpit to go into show biz, feels
that a comedian as well as any
performer has to establish a basis
with his auditors and express himself on a level that is understood
by his audience. "It's up to the
schools to educate the people,
not nightclub owners, sponsors or
éomics."

Mason believes that it does no good for a comic to go off in the ivory towered flights and leave his audience far behind and dissatisfied. The same applies in video as well.

To the demands for higher level-To the demands for higher level of shows he asks what good do they do if no one listens. "A nightclub operator and sponsors must make a living also. They've got to satisfy their customers."

they do if no one listens. "A nightclub operator and sponsors must make a living also. They've got to satisfy their rustomers."

Mason, however, opines that audience intelligence is on the upbeat. The eastside places, he contends, reflect this to a greater extent than most spots, and at the Blue Angel, he went further afield than he would in a mass appeal nitery. There are bits in which the intelligentsia and mass a ud | enc e s meet on common ground, and today the masses are finding themselves enjoying bits.

**Harl Mubs for Peggy

After a hassle with the management of New York's Roundtable is charled to begin Monday '20' and shifted to Basin Street East, a few blocks south where he starts onight (Wed.).

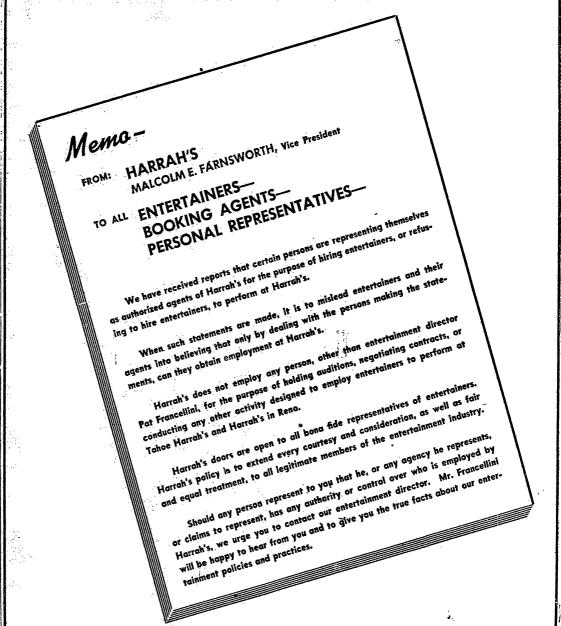
His booking at Basin Street fills in for the vacancy left by Eggy Lee who was hespitalized Sunday (19) with viral pneumonia. Roundtable is continuing to run with a Twist show featuring Bill Black's Combo and The Orchids.

Mason asserts, however, that audiences will go far beyond anything a comedian will do. Comics do not tell sick jokes—they wouldn't dare. It is frequently audiences that are sick, not the comedians, they aver. They tell in the standard has the shouldn't be told in audiences that are sick, not the comedians, they aver. They tell stories that shouldn't be told in mixed company, they normally go far beyond anything a nitery comedian would do.

comedian would do.

That far down, Mason doesn't go. He can work on a fairly high level and get a firm hold on his audience, but expressed doubts as to the mental well-being of a society that thrives constantly en doubtful humor. "The comedians are not sick, but maybe society is." And he can produce head-lines to prove it.

Earl Subs for Peggy



Walderi-Asteria, N. Y. Sophic Tucker (with Ted Shapi in Milt Shaw Orch and Ada Ca villo & Her Bobkasha Trio: \$3-\$4

A New Act review of Sophie Tucket at the Albee, Brooklyn, in 1929 led off that she "is the undisputed champion in VARIETY's New Act files. In 20 years she has received a New Act notice 16 times." Her first such appraisal, according to this journal of trade information, therefore dates back

Five years preceding this Brook rive years, Sing, the founder of Vigery, had some fun with Sophinis Aug. 13, 1924, notice, as follows: On the program it read Midaine Sophie Tucker; the enunciators to the side of the Palace stage read Madame Sophie Tucker. stage read Madame Sophie Tucker, and when the Madame appeared, her double-decker piano-playing lads, Ted Shapiro and Jack Carreil, stand up shouting in unison. "Madame Sophie Tucker." Since the Palace was scaled to a \$2 top. Sime continued ribbing "the Midame in a \$2 house." A year later, back at the Palace, she was billed this time as Dame Sophie Tucker, either a contraction of Madame or perhaps, having long byen a London favorite, somewhat in the British Empire idiom, a la Dame May Whitty et al.

Now Soph, long a socko b.o. mag-Now Soph, long a socko b.o. magnet in the saloons, is back in a new kind of plushery, the posh Empire Room of the Waldorf-Astoria, and Louis Siccardi, a past master in handling customer traffic, found himself overwhelmed albeit not losing aplomb. As the mattre d'hotel later observed, "It seemed and the sock supposeted to so many d'hotel later observed, "It seemed not unexpected to, so many that when I apologized for the opening night and other night sell-outs they understood and agreed charmingly to suggestions for alternate evening. Siccardi likened this opening—and advance reservations—to the Eddle Fisher Jamup be's due back March 28 incidentally, with the dance floor curtailed by extra ringside tables.

curtailed by extra ringside tables.

The accent on Soph's multiple reviews, even in 1929 'now over 30 years back', is that, as Williaam (faxton, Shepherd of The Lambs observed to Harry Hershfield at the preem, "They just don't make thoupers like her any more; always working, always back with new material, new gowns, and with new enthusiasm as if this was a showing date." That about sums it up.

Soph came on literally standing ovation which almost un-nerved her and, as she ad libbed nerved her and, as she ad libbed and piano - accompanist Ted Shapiro privately stated. "These songs are so new they're even unknown to us." In the Tucker tradition, the lyric content was belted over so that nary a syllable was missed in the outmost reaches. The songs were all new chiefly product to the state of the songs were all new chiefly product to the songs were all new chiefly product to the songs were all new chiefly product the song the s was missed in the outmost reaches. The songs were all new, chiefly credited to Jack Yellen and Mac Maurada, and per usual what Soph can do with an earthy lytic makes her unique in the same idiom as Joe E. Lewis—that it's never offensive. A sampling of her wares is evidenced by some of the titles: "I Am Living Alone and I Like It," "How Are You Doing in the Love Department." and a word-lessonograph titled: "Sophia Like It." "How Are You Doing in the Love Department." and a word-lessonograph titled "Sophia Tucker's Little Lover Pills." Opening with "You, Too, Can Be a Red Hot Mama" and her philosophie "Life Is the World's Greatest Game," she does a mild rib on Perry Como's "Letters," which is a springhoard for a medley of "Bird in Gilded Cage." salute to longtime friend Maurice Chevalier with "Mimi." "I Don't Want to Get Thin." and a salute to Shelton Brooks who brought her "Some of These Days" in 1911.

What looked like an unorthodox

These Days" in 1911.
What looked like an unorthodox booking for the Waldorf although It, this day-and-age of nitery bookings, as witness, Pinza, Coward, Bankhead, Hien Traubel, Dietrich in Las Veras and other saloons it will probably set record business. Mass Tucket mentioned her \$3.-50,000 total charity giveaway, to date, from the sales of her books and records, and she set up shop and records, and she set up shop pronto in the outer fover. The litton minagement's acquiesproduct in 10 dater toyer. The litton in magement's acquies-cense to this personal charity pitch is probably more unorthodox than booking the reli hot manua.

This semester marks Ted Sha-plers's 41st minim as Soph's ac-companist in riself a record. Otherwise, the Mr. Same orches-tra spelled by the Ada Cavallol

Trie showbacks and makes with the dansapation. Incidentally, here as almost everywhere, The Twisters were out in some force but what the kids do, and make palatable, somehow tak. on a cruder connotation when the south of the adult delinquents the they're being cute." Abel

Blackstone, Chi

Monique Van Vooren, Franz Benteler Orch; \$2 cover weekends, \$1.50 weeknights.

Sheraton - Blackstone general manager Doug Boone has been carefully developing the Bonaparte Room as a class showroom since he adopted a live entertainment policy for the room last spring. Judging from the SRO crowd of showfolk, press and celebs who turned out for Monitone who turned out for Monique Van Vooren's opening, the Bona-parte has established itself as a lively factor on the Chi supper club circuit.

Miss Van Vooren's current turn demonstrates that she is as well-endowed with showmanship as she is with her remarkable physical attributes. The well-stacked and outstandingly gowned thrush begged off to thunderous palm-pounding—even more noticeable from the usually restrained supper club crowds. outstandingly gowned thrush

Her sengalog is a m-lange of pop tunes and French oldies, with a few songs in other languages. However, she has interpolated some clever special material in such numbers as "Lady is A Tramp" and "Let's Do lit." The effect is that of personalizing the numbers and taking them out of the standard delivery category.

She uses a local quartet for some brief backing in "Never On Sunday" in Greek and for a rocking version of Oscar Brown Jr.'s "Forbidden Fruit." However, usage of the quartet is so tentative in the act that the advantage of the production values that it is sometically intended for is dubling. apparently intended for is dublous.

Another small point of cavil in Another small point of cavil in her generally surefire turn is her inclusion of "Little Child," a tender lullaby. It's an appealing number and Miss Van Vooren religiously dons an evening coat to cover her decolletage in deference to the song. But it takes more than that to dim the high-voltage s.a. she projects, and the whole number comes off as out of place.

Franz Benteler's house orch

ber comes oft as out or piace.
Franz Benteler's house orch
backs Miss Van Vooren zealously,
plays appropriately continental
sigeunermusik for listening, and
dishes out capable dansapation.
Miss Van Vooren is in for three
weeks.

Mor.

Ho Ti. Portland, Ore,
Portland, Ore, Nov. 17:

"Roaring 20s" with Leonard
Barr, Joanie Spinder, Louise Gray,
Mickey Robertson, Lynn Gordon,
Ray Binney Line (4 dancers, 2
nudes). Herman Jobelman Orch
15: with Kitty Nelson, and Betty
Wilson; produced and created by
Wilson; produced and created by
Al Learnan: staging, Done Alberto; choreography, Ray Binney;
\$1.50 cover, \$2 Sat.

"Roaring 20s" is Al Learman's

"Roaring 20s" is Al Learman's second package aimed for bookings in niteries and other spots around the country. New unit at present falls short of the mark, but with work and some changes has a chance of making the grade.

Vet vauder Leonard Barr scores with his deadpan, sad sack one-liners and situation stuff. Eccentric softshoe terping is nifty. Petite Joanie Spinder wows the customers with her chirping of "Give Me A Little Kiss."

Ray Binney and Lynn Gordon

A Little Kiss."

Ray Binney and Lynn Gordon tanso a la Valentino style. Louise Gray displays good pipes but should chirp semi-classical tunes instead of wasting talent on Jolson melodies. Ray Binney line is on for two brassy production numbers. Dancers: (4) work hard and their terping is proficient. Two shapely nudes add eve appeal. Pulchritudinous Mickey Robertson registers in a nurse's role.

Binnley's group is a strong asset

Bindey's group is a strong asset as are staging and choreography. Bash is given solid backing by Herman Jobelman Orch 55 with Kitty Nelson singing during the dancing seshes. Betty Wilcon is in the Lamplighter lounge with

Talk Of Town, London
London, Nov. 14.
Julis Wilson (with Jack Chivers); Robert Nesbitt's "Ten
O'Clock Folties," with Michael
Desmond, Pat Ferris, Josephine
Blake, Ugo Garrido; Ballet Trianas
(6); choreography, Billy Patch;
decor, Tod Kingman, costumes, R
St. John Roper; orchestrations,
Burt Rhodes; Line (31), Sydney
Simone Orch, Ido Martino & his
Latin Rhythms; \$6.75. minimum.

VARIETT

Julie Wilson is back to headline at the Tolk of the Town, and that should spell good news for those who have loyally supported her during her many stage and cabaret appearances in the West End. She has a strong personal following; this will doubtless be reflected in the stout business that's certain to ensue. to ensue.

Miss Wilson måkes an immediate Miss wilson makes an immediate impact when she walks on stage in a tight fitting white gown which enhances her features. She is re-nowned for being immaculately turned out, and on this occasion excells herself.

The Talk of the Town, a conversion from the old Hippodrome Theatre, is a kingsized room by any standard and it is not an ideal any standard and it is not an ideal setting for an artist of Miss Wilson's calibre, who is infinitely more at home in intimate surroundigs. In this vast room, the intimacy of her performance is somewhat lost. Her best liked and best known numbers do not achieve the direct singer-to-audience projection which ther descriptions. they deserve.

singer-to-audience projection which they deserve.

In that category are her standards like "Most Gentlemen Don't Like Love," "My Heart Belongs to Daddy," "A Man. Could Be," "Twelve Good Men And True" and "Bad Bad Woman." They still come over well enough, but not to the same immediate reaction the star has evoked in the past.

Being a seasonsd performer, Miss Wilson will undoubtedly adapt her talents and routine to cope with this outsize room. She has a substantial reservoir of material to draw on, plus some solid opening night songs which included a "Can-Can' Medley and a trio of blues songs.

As usual the cabaret starts with Robert Nesbitt's lavish "Ten O'Clock Follies," including that skilled jusgier Ugo Garrido, who has been held over from the previous show. Newcomers are the Bal-t Trians. who made a personal

has been held over from the previous show. Newcomers are the Ballet Trianas, who made a personal click a week earlier in the Royal Varicty Show.

Jack Chivers accompanies Miss Wilson on the ivories during her 40 minute stint, with Sydney Simone leading his resident orch to give strong support.

Myro.

Flamingo. Las Vegas (FOLLOWUP)

Las Vegas, Nov. 16.
Della Reese replaced Vic Damone as Joe E. Lewis' teammate in the Flamingo Room for the final two weeks of Lewis' stint, as Damone departs for a previous com-

Miss Reese brings with her, in their nitery debut, a quartet of femme performenrs called The Meditation Singers. Group sang in church choir with Miss Reese when all were youngsters, and are now highly effective in a background blend of gospel and blues.

blend of gospel and blues.

With the star they do "Wading in the Water" and "Don't Move the Mountain," with appreciative first-nighters begging for more. Miss Reese, clad in a beautiful gold lame gown, sings "Getting to Know You." "Bye Bye Blackbird," "Don't You Know" and "Some Day," among others. The fine arrangements are by John Cotter, who conducts the Nat Brandwynne orch (11).

Duke. orch (11).

Boulevard, Rego Park, L. 1.

Terri Stevens, Morty Gunty, Margot & Chiverto, Johnny Morris Orch; \$5 minimum.

The world of suburban entertainment even makes provisions for a la carte cafe attendance. Not all those falling into a nightclub have come there under compulsion of a charitable or beneficial organiza-tion. Some come on their own drawn by a particular performer or just the desire to go out and not spend a fortune for parking.

dancing seshes. Betty Wilcon is in the Lamplighter lounge with her piano and songs.

Layout, which runs 35 minutes is in for four weeks with options.

Feve.

The Boulevard had a last minute fallout of a party of 200 on Friday (17) the greem of the Morty Gunty-Terri Stevens bill. But there was it a big house made up of those who had reservations and were go-

ing to order without benefit of special group rates. The bill, it so happened, is one of the better combinations brought in by Aba Gold-

binations brought in by Abe Gold-stein & Arturo Cano.

Gunty is one of the youngish comedic vets in the business. He started originally as a musician and held down the sax chair in and neid down the sax chair in this spot under the incumbent maestro, Johnny Morris. So now he's headlining here and proves his right to this status. He is a good storyteller with a capacity to project special material tunes, Gunty runs a wide gamut from im-pressions to some and dance work-

Gunty runs a wide gamut from impressions to song and dance work along with this yarns, and is proficient on all counts.

Miss Stevens is excellently endowed, both physically and vocally, for her work. She is a charming stylist who brings an element of intimacy even in this kingsized room. She wraps up the crowd with ease and elegance. Miss Stevens dwells mainly in the realm of standards following a special mat-

ens dwells mainly in the realm of standards following a special marierial opener, and scores tellingly with a nicely arranged catalog.

The openers are Margot & Chiverto, Spanish imports, who show a wide range of ballroom tricks. Much of their work is devoted to lifts and spins, and they have smooth moments in their straight dance passages. The femme's gowning is firstrate. Male tries to essay an air of being calm, but manages only to look frozen. Nonetheless, they hit it big with essay an air or being frozen.
Monetheless, they hit it big with
Jose.

B & B. Indpls. Indianapolis, Nov. 18.

Margaret Whiting, Lewis & Dane, Billy Moore Orch (6); \$2.50 cover, two drink minimum.

Margaret Whiting making her first appearance in this city, scored solidly on a good bill at Charlie Burkett's B & B when she opened a 10-day stand there Friday 177.

Fetching in blue, she grabbed warm applause for her bright, clear singing of program that leaned to nostalgic side, one large segment being devoted to medley of memory gems composed by her father, Richard Whiting, She alternates this medley of her own recordings at late show.

She chats engagingly and does a fancy step or two "to make it look like a bigger act—more spread out." "Come Rain or Come Shine," "Getting to Know You," "Louise" and "Sleepy Time Gall are among

"Getting to Know You," "Louise" and "Sleepy Time Gal" are among her standouts in this set. She has good backing from Billy Moore's house band and her own accompanist, Geoffrey Clark, at the

Comics on bill. Lewis & Dane. get some hearty laughs with ma-terial that ranges from interviews with Cleopatra and the mother of terial that ranges from interviews with Cleopatra and the mother of Julius Caesar to zany impressions of Louis Armstrong and Elvis Preseley. Don Lewis also tosses in some offbeat vocals.

King Edward, Toronto

Toronto, Nov. 14. Marion Marlowe, Billy Williamson Orch (8); \$1.50 cover Mon. Thurs., \$2 Fri. Sat.

On her first supper club engagement in Canada, Marlon Marlowe was unstinting in her soprano talents when caught and stayed on 35 minutes with hegoffs. Tall brunet, with fine stage projection, spent two years on Broadway in "The Sound of Music" and gives a medley of the show's hit tunes, including "Climb Every Mountain." She also does a medley from "King and I."
Clad in a Grecian style-gown of

"King and L."
Clad in a Grecian style-gown of lemon chiffon, Miss Marlowe opens with a bouncy "From This Moment On." then switches tempo to "Make Someone Happy" and "I Get a Kick Out of You." Follows with "That Man of Mine," "Begin the Beguine" and the medleys.
Striking-looking contraito, in excellent voice, had crowded Oak Room paying attention on second show to her salesmanship and choice of numbers. After her non-malicious kidding of Arthur Godfrey, Ed Sullivan and the Jack Paar tv shows, she had the customers in a happy mood throughout.

Miss Marlowe with alternating

out.
Miss Marlowe, with alternating whisper style and unlimited power in some numbers, is ready for her avowed musicomedy ventures. in some numerical avoved musicomedy ventures. After completion of her tour of posh night spots, she takes the femme lead next summer in a touring company of "Kiss Me, Kate." She's in the King Edward Sheraton Hotel till Nov. 25.

McStay.

Persian Room, N. Y.
Disham Carroll & Co. (7); Emil.
Coleman Orch, Mark Monte Continentals; \$3-\$4 cover.

Returning for her third stand at the Persian Room, N.Y., chirper Diahann Carroll impresses as a polished performer with a well-balanced sense of dynamics and winning delivery that makes her a solid attraction for this society stronghold. Her versatile stylings and pert appearance create an intimate and direct rapport with the audience that serves with increasing effectiveness as her turn proing effectiveness as her turn pro-

ing effectiveness as her turn progresses.

Highlight is the "West Side Story" medley in which Miss Carroll also gets a chance to show off some terping. For this set she is a sasisted by Claude Thompson as a dance partner. She sings six tunes from the show, some in part and others in full, including top treatments of "Tonight" and "I Have A Love" and a cute cutup version of "Officer Krupke." It is a nicely-designed effort, that features special material by Phil Moore and solid orchestrations by Peter Matz, as played by Emil Coleman's house orch, hypoed for Miss Carroll's engagement with the added musical services of Francis Williams, Jimmy Cleveland, Bill Maynard, Jim Fitzsimon, Joe Benjamin and Joe Puma.

Puma.

This is her finale and show-cases her legit abilities nicely. The balance of her act sports some slick belting on uptempo tunea like her opening "Life is For Living." flirty offbeat work on "Show Me" and earthy ballad styling on "Brown Baby." In the medium tempo groove, she toys pleasantly with "I Wish I Were In Love Again." Hers is an all around, nicely designed act, offered with style and knowledge. style and knowledge,

Miss Carroll's abilities have not been limited to niteries, as she has appeared on various tv shows and the recent picture "Paris Blues." She is currently in rehearsal for the upcoming Richard Rodgers-Samuel Taylor tuner, "No Strings."

The Plaza's show is rounded out by the dansapation of Mark Monte and his Continentals and the Cole-man outfit. Opening night, the lat-ter introduced The Twist to the plush room, but was hushed after a few bars by a less courageous manager. Both groups provide smooth arrangements for the cus-tomers, in quiet and terpable tone and tempo.

Flame Room, Mpls.

Minneapolis, Nov. 17.
Phyllis Diller, Danny Ferguson
Orch. (7); \$2.82.50 cover.

Flying in after her umpteenth guest stint on the "Jack Paar Show." zany Phyllis Diller returns to this folding nitery in the Hotel Radisson where the attendance record she set in her first appearance a year ago still stands. Current fortnight engagement shapes up as another recordbuster for this madcap comedienne. With extra tables added for this run, room was jampacked at preem show and dozens were turned away. Scramble for advance reservations indicates that all subsequent performances will also be sold out.

If anything more frenetic than

If anything more frenetic than in her first Minneapolis outing, Miss Diller keeps tablesitters howi-ing throughout her 45-minute act with her demonac laughter leadwith her demoniac laughter leading, the way. There's no letup in the yocks, and, considering her heavy artillery delivery, the show is remarkably free of duds. Comic's success comes primarily from her utter disregard for the sacrosanct and her penchant for attacking anything she thinks might be vulnerable: the room's decor, the management, the food, fashions, women drivers and, especially, herself—her figure, her cooking, hermarriage, and inf. Comedicinne's flamby and grown does nothing for her figure but does wonders for her laffretting ability. her figure but does her laffgetting ability,

Danny Ferguson's band, a reg-ular here for the past year, has nothing to do when the topper is on but sit back and enjoy the fun. Group is tops, however, playing

for dancing.

Miss Diller remains through Nov.

29 when this swank swank swank 29 when this swank supper club, the city's finest and most sumptuthe citys innest and most sumptu-ous, closes. It's unfortunate there aren't more entertainers with Miss Diller's drawing power available. If there were, this nitery might have stayed open indefinitely. Rees.

Copacabana, N. Y. Eydie Gorme & Steve Laurence, Bobby Ramsen, Jock Casasus, Andy Thomas, Doug Coudy Line, Paul Shelley & Frank Marti Orchs; \$5.50, \$6.50 minimum

Wednesday, November 22, 1961

Jules Podell continues with the heavy talent artillery these days. The Copacabana for its 21st anni bill is apparently retaining its box-office upbeat with Edye Gorme & Steve Lawrence, the attractive man-and-wife team, who have tharmed audiences at this hospice previously.

For this engagement, Miss. Gorme is only partially effective. On night caught her voice gave out on several occasions and she had to omit one number during her solo set. Yet even at half-mast Miss Gorme is an extremely

her solo set. Yet even at half-mast Miss Gorme is an extremely charming performer. Her pregnancy is showing, and this premark is showing, and this premark is showing, and this premark is shown in the gal is willing, pleasant and swings well despite all this. The duo are excellent entertainers. They sing along well, but the small talk that spices their act almost puts them in the ranks of talking comedians as well. They throw lines, take advantage of situations and provide the feeling that the lines at each show are different.

the lines at each show are dif-ferent.

Lyrically, the pair show plenty despite the sub-par condition of Miss Gorme's pipes. Their tune catalog is in excellent taste, nicely arranged and pleasantly delivered. Their magnum opus is a longish bit by Lyn Duddy & Jerry Bresler on the subject of vaudeville with the inevitable strawhat as a prop. It comes off nicely. As a matter of fact the entire turn comes off ex-

the inevitable strawhat as a prop. It comes off nicely. As a matter of fact the entire turn comes off exceedingly well.

The preliminary is by Bobby Ramsen, a comic who has labored in this vineyard previously. He dates back from the Leon & Eddie era and like many of that genre has progressed to Copacabana standards. Ramsen is a slow starter but builds to top results. He has a flair for topical humor which also begets beaucoup Yocks.

He has a long dissertation on credit cards, which almost has a literary quality, but he touches base with the audience on many points during this discourse. They dig him when he speaks of the possibilities inherent in the Diners Club cards. It's a fanciful and imaginative routine which, when speeded at the forepart, will be even more effective.

The Doug Coudy line does minimal dance work with Andy Thomas and Jock Casasus on the vocals. The augmented orchestra of Paul Shelley does the musical backstopping for the topliners as well as dansapation, and the Frank Marti crew goes Latin for the customers.

Harrah's, Tahoe Lake Tahoe, Nov. 13. Eleanor Powell & Her Four Gen Eleanor Powell & Her Four Gen-tlemen, Leo DeLyon, Dorothy Por-ben Singers & Daucers (13), Leighton Noble Orch (17); musi-cal director, Richard Priborsky; \$3 minimum.

After more than nine months on the "comeback" trail Eleanor Powell has edited and polished her nitery turn to the point where it rates as a class presentation. And the marquee lure of her name is reflected in the impressive b.o. in this debut at Tahoe Harrah's, despite the off-tourist season being at hand and the fact that local saloon patrons at this time of the year are normally concentrating, on Yule season spending rather than club hopping.

Miss Powell can also take assurance that she's passed the "comeback" status. Audience reaction is proof she has arrived. She's commanding standing ovations in this room, which is not a frequent display by the usual apathetic Nevada tablers.

Albeit her intro number is little

Albeit her intro number is little Albeit her intro number is little more than a warmup by terp standards, she immediately establishes rapport and holds firmly for the more than 40 minutes she's on. She continues to display the telents and tap abilities seen on film and stage more than 14 years ago when she entered non-professional life.

when she entered non-professional life.

Introed by her Four Gentlemen of song (Tom Allison, Gordon Cornish, Roy Fitzell, Jerry Madison), she takes the first spot to "I'm Happy As the Day Is Long" in talls, top hat and cane, and proves the Powell technique is still all there. While the Gentlemen vocal she exits for a fast change for an impressive matador

number that's easily the high point of the show and could be developed into a full production number alone. It's done with proper recordings filling in to set the theme, and there's intricate cape work to match the choreog.

She also scores with her tap interpretation to "This Is It," written by her conductor-arranger Richard Priborsky, who also batons the Leighton Noble Orch while Miss Powell is on. Giving drummer Steve Dweck a chance to upstage, Miss Powell carbons his passages in taps.

There is some suggestion that her closing chatter built around the "thrill" of playing each particular audience is a bit overdone. But the apparent sincerity and reaction from the Powell addicts indicate it's not a thing done without much consideration.

Taking the opening spot is Leo DeLyon, also a first on the Iahoe scene. His song impressions with the attendant sound effects get him off to a good start for a fast few minutes of nonsense. Big

the attendant sound effects get-him off to a good start for a fast few minutes of nonsense. Big hand comes while whistling one tune and humming another. The Dorben Singers & Dancers part the curtain with the usual studied production, this time with a Mexican cantina theme and with settings to match. Costuming is colorful and the choreog is well executed. The Leighton Noble Oxch handles the difficult scores executed. The Leighton Noble Orch handles the difficult scores in pro fashion.

Long.

Drake Hotel, Chi
Chicago, Nov. 14.
Bob Melvin, Liane, Jimmy Blade
Orch: \$3 cover weekends, \$2.50
weeknights.

With this bill Camellia House is experimenting with a two-act presentation, where previously it had spotlighted a solo turn, usually chanteuses.

chantenses.

Comic Bob Melvin is an astute and personable gagster and story-teller with a definite potential as a nitery staple given some stronger material. He scores sharply with his comic portrayals and aneedoting, such as a hustling used carsalesman or as a rebel-without-cause teenager trying to pick up a girl at a dance. However, his one-line joketossing garners mixed returns, some of them getting big yocks, but most of them landing mildly.

Showopener Liane has been

mildly.

Showopener Liane has been singing in her own club in Vienna for several years. This is her second U.S. club engagement, and the posh diggings make an excellent setting for her continental welt-schermz and after-dinner gemultilichkeit.

Jimmy Blade's fine house orch backs the show adeptly and de-livers its usual topdrawer dance beat between show. Mor.

Jazz Gallery, N. Y.
Sonny Rollins Quartet, Ray
Bryant Trio; \$1.50-\$2 admission,
\$2 minimum.

The return of tenor sax man Sonny Rollins after a two-year retirement to study presents a strong mitigating defense against the charge that modern jazzmen are poor showmen.

Rollins was actually early for his opening last week at the rejuvenated Jazz Gallery, and his musicianship and presentation leave absolutely nothing to be desired. The hiatus, with solitary sessions in the relative wilds surrounding the Williamsburg Bridge, brought the gifted sax man back fresher and stronger. The rich tone and exciting inventions that marked him previously as the ranking power in the jazz reed ranks, has been enhanced. been enhanced.

power in the jazz reed ranks, has been enhanced.

His rendition of the sweet ballads "Tm Old Fashioned," "Sentimental Mood" etc.—are melodically dazzling. His driving, progressive closers brought audience response that precluded a bow by his mighty handymen. For the record, the topnotch support is supplied by Jim Hall, on gultar, Walter Perkins, drums, and Robert Cranshaw, bass.

Ray Bryant Trio (leader on plano, Mickey Roker on drums and Jimmy Rouser on bass) back Rollins' showmanship excellently, creating a lot of excitement of its own with jazz renditions of such as the "Exodus" theme and a happy blues windup that commanded an encore.

The Gallery with Key Norton seconds

Sahara, Las Vegas

Las Vegas, Nov. 14.

Ken Murray, Marie Wilson, Mills
Bros., Leo Diamond, Moro-Landis
Dancers (18), Louis Basil Orch
(13); produced by Stan Irwin;
choreography, George Moro; stage
direction, Sy Lein; \$4 minimum.

The combination of Ken Murray, Marie Wilson, The Mills Bros. and Leo Diamond give the Congo Room one of the most enjoyable and well-balanced 75 minutes on the Strip. Most of the Murray-Wilson material is fresh, with only the surefire bits such as the tv satire and the Prima-Smith temperable being routed and other than the sure of the sure o the tv satire and the Prima-Smith impresh being revived—and eventhe latter is different at dinner shows, because it is done in a most beguiling manner by Murray's daughters Pamela, 9, and Janie, 7. Pamela is a very funny Prima, and her little sis is captivating as Miss Smith. At second shows, Murray is Miss Smith, and Miss Wilson is Prima, giving a yockable switch to the skit. switch to the skit.

switch to the skit.

Leo Diamond gives class to the harmonica, and his sounds are rich, rewarding, and with perfect intonation. Murray joins Diamond after the serious session, and they get laughs with a clarinet-harmonica duet. Miss Wilson, with her delciate charm and exciting anatomy, is delightful in a Geisha girl sketch, and one in which she's a nurse.

a nurse.

The Mills Bros., those durable salesmen of nostalgia, sings the songs you expect them to sing, and it should not be any other way. They had to beg off after doing a turn which seemed much too short.

holdover "San Francisco" A holdover "San Francisco" Moro-Landis production number is the curtain raiser for this Stan Irwin presentation, neatly backed by the Louis Basil orch (13), in until Dec. 5 when Brenda Lee debuts here. Duke.

Shamrock, Houston

Shanneck, Houston
Houston, Nov. 17.
Marguerite Piacza, Don McGrane
Orch (11); no cover or minimum.
Miss Piazza, a diva who digs
dixieland, opera, pops and the
blues, again proves a top attraction
at the Shanneck Hilton's Continental Room. Appearing in a sequined red evening gown, New Orleans-born Miss Piazza opens with
"The Relicario," proves versatility by moving on to "Till There o," proves versatil-on to "'Till There ity by moving on to "Till There Was You" and does an Italian med-

ley.

For her dixieland medley she

For her dixieland medley she dons a derby and contribs some fancy wriggles. And she doesn't let her operatic training get in the way of some low-down blue notes. Still, something seemed to be missing from Miss Plazza's act this appearance, and it is—her w.k. clown bit, highlighted by Pagliacci. While routines must be changed, she has been so successful with this seement there was disappointment. egment there was disappointment at its omission.

at its omission.

Don McGrane opens show with violin solo of Brahm's Hungarian Dance Number 5, then leads band in good backing job for Miss Piazza, ably assisted by her pianist and musical director for the egagement, K. Bert Sloan. Skip.

Astor's Emerald Room Reopens With Two Acts And AGVA Auditions

The Hotel Astor, with its top Times Square location, used to be the scene of important dinner and after-theatre entertainment via name bands on the renowned and now no more Astor Roof. In later years the entertainment scene shifted downstairs to the Broadway Room and the North Louinge (now shifted downstairs to the Broadway Room and the North Lounge (now Emerald Room), neither of which really ever made it. Now Anthony M. Rey, the v.p. and g.m. of the Broadway hospice, is making renewed effort to convert the Emerald Rom into an important nitery. The spot has been redecorated elegantly and tastefully; a lot of thought and planning evidently has gone into it. gone into it:

Rollins' showmanship excellently, creating a lot of excitement of its own with jazz renditions of such as the "Exodus" theme and a happy blues windup that commanded an encore.

The Gallery, with Kay Norton as main proprietor, has been redecorated and relighted to solid effect. Club features paintings of jazz vereats by Ernest Fiene. David Brown and Howard Kenovitz.

Bill.

Togone into it:

Rey has tried a two-pronged segment of the tablesiders needed slight urging to get up and oon is the selection of tasteful entertainment for the regular floor, the week of the performers are Morgana King and this crowd would swing). Freed has on hand four couples of semi-pros to launch each set. They looked like graduates of his former afternoon dance session on WNEW-Treats by Ernest Fiene. David Brown and Howard Kenovitz.

Bill.

Variety. Artists. This makes the third spot in New York to try this gimmick. It was done previously at the International and at One Fifth Ave., both of which scratched the effort after a trial run.

Ave., both of which scratched the effort after a trial run.

The floorshow featuring Miss King is an entertaining item, which departs from the nightchy room norm. Appearing slightly enciente, she is a singer with original expression and a highly individualistic viewpoint with sufficient articulation to carry out her ideas. She takes her theme and kneads it to her viewpoint without destroying its basics. She is known through her recordings. Her offerings are imaginative and frequently exciting and she impresses with her allearned excellence.

Lou Wills Jr. is an unusual booking for this room. He's an acrobatdancer who has an engaging line of patter to give him a breather. He used both to good advantage and his act does extremely well in these environs.

Following the regular floorshow.

in these environs.

Following the regular floorshow, the AGVA auditions start. The plot is to offer six turns for inspection of bookers and agents, and they did turn out in force. So did union functionaries. A malfunctioning mike was reason for consternation of all concerned, and proved a major heading the state of mike was reason for consternation of all concerned, and proved a major handicap to the talent hearings. However, it was no excuse for the abandonment of common courtesy in most parts of the house on the part of the profession. The acts could have been, heard since the room is not that large, had the suddense shown rowns attentions. audience shown normal attention

audience shown normal attention the hotel subsequently warned AGVA that failure to control its people will result in cancellation of the auditions. The same problems as beset the AGVA auditions in the other rooms are evident at the Astor. By bring-ing on established comedians, the audience loses its interest in the newcomers and waits only for the

audience loses its interest in the newcomers and waits only for the names to appear.

Also, the problem of booking a room is frequently a subtle thing understood only by a handful of experts. As result, as with most hotel rooms, singers seem to be the prime appeal. Miss King's click proved that beyond doubt, and Wills proved that novelties also can get an audience.

Of the AVGA showcasings. Olivio Giorgi, an Italian import, was perhaps a bit too basic and schmaltzy for intimeries. Stu & coscar, a Negro ventriloquist, needs considerably more experience and material. Paula Sidney & Chuck Daniels were effective in the singing sector despite mike failure.

Before an audience of professionals, an unprepared act can dottself much harm by flunking out before so many important talent buvers.

The room is built for bigtime

buvers.

The room is built for bigtime disolays. There is an Austrian curtain around the stage and a semicircular stage which disappears for dancing Lighting is excellent and the decor is conducive to top pres-

Camelot, N. Y.
Andy Rose & His Twistalongs;
Freddie Mitchell Quartet; Alan
Freed; \$5 minimum.

In the switch from poshery to twist parlor, this éastside; nitery seems to have finally struck the formula. At last week's opening, they jammed the joint and gyrated as though the bomb was tomorrow. Old baldus and young ducktail vied for hip room on the postage-stamp, theatrically-lighted dance square.

They twisted hard enough to send a beer bottle twisting into the

Square.

They twisted hard enough to send a beer bottle twisting into the lap of ringside guest Woody Herman. The vet jazz and bandleader took it as though it was nothing compared to the beating his ears were taking from the bandstand.

The Freddie Mitchell and Andy Rose foursome wailed and boomchucked loud enough to be heard in Wildwood, N.J., where such sounds are native these summers.

Alan Freed, Big Apple expatriot these last two years, grabbed the mike from time to time to tell the aud to unload all inhibitions and "forget the bomb." Although a good segment of the tablesiders needed slight urging to get up and join the terp lunacy (hang vines and this crowd would swing). Freed has on hand four couples of seminary three to lunge heads of They

Blue Angel, N. Y.

Pat Harrington Jr., Barbara Hel-ler, Barbra Streisand, Sylvia Tyson & Ian Fricker; Otis Clement, \$6 and \$7 (premiere & Fri.-Sat.) minimum, Lounge: Bobby Short Trio; \$2.50 minimum.

Herbert Jacoby and Max Gordon re running a tandem nitery operation by resuscitating the Lounge with the Bobby Short Trio to a \$2.50 minimum in addition to the bigger show in the main room which premiered Thursday :16: to a \$7 minimum, which is the Friday-Saturday tariff; other nights it's \$6.

it's \$6.

With a show that looks promising on paper, the layout disappoints because it doesn't congeal nor is there anything sufficiently standout. Headliner Pat Harrington Jr. doesn't fulfill the potentialities that he bespoke last winter when the Blue Angel grabbed him off his dialectic iphoney "Eyetralian" golf pro) stint on the Jack Paar midnighter.

His inside show his humor is

Paar midnighter.

His inside show biz humor is undisciplined and that funny premise about the golfingest chimpanzee at Hillcrest is bright in its exposition, because Harrington is an authoritative and literate, not to mention very personable raconteur, but the psyoff somehow doesn't quite come off. Also, he loses something in the translation because it'il be news to George Jessel (the lone name he mentions) that the Hillcrest membership seemingly all speak like lamisters from Moskowitz & Lupowitz which just ain't so.

The yarn about the dominantly

The yarn about the dominantly Polish and Italian population in Buffalo likewise somehow misses the point. And what Harrington presumably felt might develop into presumanty tetr might develop into a novelty—the audience-questions —doesn't jell because the out-fronters ain't bright on the ad lib interrogatories. Harrington's re-buttals are spontaneously witty, but he is not foiled well.

buttais are spontaneously witty, but he is not folled well.

Barbara Heller is another disappointment. Seemingly she shines best when straighted by Ben Blue at whose Santa Monica saloon she came to attention and, in turn, thus had some video guest-shots. Marking her New York debut, the professionally skinny Miss Heller ("for a girl she looks like a boy") comes on with a more glamorous brunet transformation which she doffs for her own zany titian coiff. She essays an offbeat parody titled "Old Girl River" ("Old Man River"); does a rib on Merman (wearing a musicomedy crown, presumably) titled "I'm Wondersful"; ditto a lesser one on Roberta Sherwood, Bette Davis and Frances Faye, much of it with inside trade asides. ces Faye, m trade asides.

trade asides.

Newcomer (from Canada) Sylvia
Tyson & Ian Fricker make, one
wonder about the future of the
folksinger cycle. Unless it's Belafonte or commercial folkstuff a la
the Kingston Trio, the horizons for
most appear limited. Paradoxically, the personable pair clicked
best with that Mexican ballad, and
perhaps a broader admixture of
pops and folksongs may give them
wider professional scope.

Barbra Streisand evidences per-

pops and folksongs may give them wider professional scope:

Barbra Streisand evidences perhaps the greater potential of the new entrants. She knows her way with a song and gives out with sensitive interpretation. She's very youthful and, if intent about her professional ambitions, perhaps a little corrective schnoz bob might be an element to be considered. After all, comics of the Fannie Brice, Durante, Danny Thomas idiom are one thing; and ingenues, of good figure and advanced vocal interpretation, with many years before them, constitute another genre. Miss Streisand, said to have had some off-Broadway background, still is only in her teens. Peter Daniels 'giano'. Beverly Peer (bass) and Richard Sheridan (drums) back the show well and Cuts Clement is an affable encee.

Bobby Short's Trio in the Lounce to a \$2.50 minimum; is

Otis Clement is an affable emcee.

Bobby Short's Trio in the
Lounge, to a \$2.50 minimum, is
new-found gravy for this room.
Management avers he's the hottest
lure since Edie & Rack. The bonifaces have soundproofed the entrance to the main room so as not
to interefre with the performances
within. to inte within.

Short substitutes a Sunday 5-8 p.m. session for the Saturday night show, which is eliminated since Jacoby & Gordon need the lounge space for the peak night standees
On Saturdays the Blue Ange
achieves two to two-and-a-hall
complete turnovers. Abel.

House Reviews

Apollo, N. V.

Ha !: E: l'ard & the Malaighters (5. Jr. Levir, the Dorells (5), Malaighters (5. Jr. Levir, the Dorells (5), Malaighters (6. Jr. Levir, the Dorells (5), Malaighters (7. Solomon Barke, Trist-ters, (3. Solomon Barke, Trist-ters, (3. Solomon Barke, Trist-ters, (3. Solomon Barke, Trist-ters, Hank: "Joore Band (12); "Decks Ran Red" (MGM); \$2 top.

The Twist is back at the Apollo this week with a bill headlined by Hank Ballard & the Midnighters, the group that is supposed to have started the whole thing last year. Emceed by King Coleman, a rubberlegged clown with a liking for changing his outfit for each appearance, the show sports some slicker lighting and backdrops than usual for the rock shows at this Harlem strayghold It helps show. The Twist is back at the Apollo this week with a bill headlined, by Hank Ballard & the Midnighters, the group that is supposed to have started the whole thing last year. Emceed by King Coleman, a rubberlegged clown with a liking for changing his outfit for each appearance, the show sports some slicker lighting and backdrops than itsual for the rock shows at this Harlem stroughold. It helps show case the acts nicely.

Ballard & Co. register more in

case the acts nicely.

Ballard & Co. register more in the buffoonery department than anywhere else. Ballard's singing leads the group with the Midnighters handling the harmony and terp display. After the buildup of its Twist fame, the group is somewhat of a disappointment in that its terping Isn't very special and its raunchy comedy overshadows its singing and dancing abilities. Ballard, however, is a fairly effective singer, and the aud was appreciative of the clowning.

A flashy and physical Jr. Lewis

the of the clowning.

A flashy and physical Jr. Lewis displays emotional provess on "Human," a standard rock ballad, and tries his seductive best on "e-cent rock hit "Stand By Me." The Dovells currently riding the charts with their "Bristol Stomp," put on a display of teroing and singing that rates attention from the audience. Their uptempo material, such as "Stomp" and "Good Good Lovin," works best for them.

Gospeler-turned-non-singer Marie

though fairly strong, outstays "welcome.

Comedian, recently hypoed via tw. works energetically, makes the most of his long hair and protruding teeth and establishes hinself as a favorite with the outfronters. Houses yocks particularly from middle-aged femmes.

Dodd has some novel ideas, but could make more use of his "seat-citckler," a device which he's sup-osed to press to tickle the customer in any particular house seat.

as "Stomp" and "Good Good Lovin'," works best for them.
Gospeler-turned-pop-singer Marie Knight does an okay turn on a ballad and uptempo number and Coleman returns for a bit of terping and vocal clowning that rates an encore. The athletic and gospel-influenced stylings of the frantic Isiey Bros. get an overlong show-casing, the group's main fault being that they don't know when to stop. They're a trio which carries a combo of two guitars, two saxes and a drummer. Their rumbers get initial attention only to lose impact when their improvisations are carried too far.

Rothding out the bill is Solomon Burke, who pleases the crowd with wigglings of his rotund frame along with his emotionally-styled singing, and the acrobatic terp stylings of the Twisters. Latter is a dance group that does the famed dance and some more vaude-type terp maneuvers decoratively.

Kali.

ABC, Paris
Paris, Nov. 11.
Patachou. Los Lecuona Cuban
Roys (15), Maurice Horgues, Trio
Arnston, Bredos (2), Freddie Fah,
Mathilde & Paul Dougnac Mariomettes, Pierre Perret; \$2.50 top.

Patachou returns to the house boards in Paris in rare form. Her good natured French skepticism allows her to do light ditties on love. But her forte is the dramatic belt on the need of love, plus a look at lowlife with hardened sen-tment—lifty and resigned stuoborr qualities. qualities.

quaintes.

In good voice, she emerges one of the top femme headline staples. The audience noted her fine fettle and palmed powerfully. An okay supporting show will also help in what looks like good biz for this three-week entry.

three-week entry.

Los Lecuona Cuban Boys give out a nostalgically slanted bevy of Latino songs. But there have been changes since the old rhumba days and this combo needs a revving up of rhythms. Orch has musicianship and the singers good voices, but it all looms oldfashioned.

Maurice Horgues is chansonnier patter man with fine, trreverent material and timing that win him laughs and applause. Pierre Perret does zany songs that have a biting titillating quality about them that make him a good turn. But his material seems better suited to more intime boites than vaude houses.

Bredos are a cut above roller skating acts. A spinning man molds his femme looker partner into eye catching from, then does ground scraping spans that make this an

Empire. Glasgow Glasgow, Nov. 14. "The Ken Dodd Show," with Ken odd. Barry Sisters (4), Kenny Spicer, Clinton Plack man' The Bold Shot, at Ren y ging Dodd, Barry Sisters (4), Kenny night, Baker, Dennis Spicer, Clinton terp Ford, Baker Trad Jazz Band, Flack of its: & Lamar, Gordon Rolfe orch.

Main criticism that can be faulted against this layout is that Ken Dodd, zany comedian from the north of England, is given too lengthy a slotting. Result is he become wearisome, and his act, though fairly strong, outstays."

middle-aged femmes.

Dodd has some novel ideas, but could make more use of his "seat-tickler," a device which he's supposed to press to tickle the customer in any particular house seat. Use of lights, hell and more audience "plants" would improve this bit. He appears at end of first half of program and in finale spot, which is probably asking too much.

of program and in finale spot, which is probably asking too much. Support is not strong numerically, although individual acts have their own special appeal. The Four Barry Sisters, English harmony group, who are standing in for The Mudlarks (two members of which trio were injured in an auto accident), impress with their songs and have a fresh youthful slant; this trio has recently been augmented by addition of a former member and is the better for it.

Dennis Spicer proves an accomplished ventriloquist, and scores by his exchange of voices, he becoming the dummy and vice versa. His doll, "Cuddles," is an asset to the act with its silly, embarrassed style. Spicer has a slick presentation and is okay for the U.S. market.

Kenny Baker pleases his follow-

style

ket.

Kenny Baker pleases his followers with a trumpet act, later linking with the Baker Trad Jazz Band 66 and pop singer Clinton Ford.

Latter, a fave via the BBC radio show "Easy Beat." scores with everything from a spiritual to a melodious oldie in the tradition of late English singer - comedian George Formby. Flack & Lamar, mixed twosome, are pollshed dance oppeners.

openers.
Showbacking is from the house orch under resident batoner Gordon Rolfe.

Gord.

Alhambra, Paris

Paris, Nov. 15. Leo Ferre; \$2.50 top.

Leo Ferre is a balding, middle-aged, myopic singer-cleffer who has achieved star status in France on sheer workmanship, stinging songs and drive. His quavering voice is always under control and helped by his fervor and musician-

helped by his fervor and musician-ship.
Ferre decided to do a one-man show in this 1,200-seater, which may be bitting off too much. At \$2.50 top it is doubtful whether he can fill it for three weeks. But he has a following and may be okay. A smaller house would have been less risky.

Olympia, Paris
Paris, Nov. 13.
Georges Brassens, Lucette Raillat, Double-Siz (6), Rudas Giris
(6), Soloistes (3), Lauri Lupino
Lane & Truzzi, Bob Markworth,
Norman Cryder, Claude Cerat,
Daniel Janin Orch (21), \$3 top.

George Brassens' songs have lost none of their poetic, anarchie briskness. He interprets well rhythemed dittles in a husky voice with depth, insight and underlining that make him one of the most potent offbeat singers in France.

He still has a tolerant tenderness He still has a tolerant tenderness that helps convey his earthy words and tales. A streetwalker's lament and the admonition not to laugh for she could have been your mother, a gorilla's escape and hunt for a woman, a plaint for the good old funerals and others build this into a raking but audience thirst slaking entry on its true and explosive qualities.

Four weeks of biz look due. The

Four weeks of biz look due. The rest of the show is okay. Lucette Raillat is a piquant singer with a radiate is a piquant singer with a quavery voice but with expert material. However, she is made to act as a sort of singing femcee with her numbers interspersed with the other acts. It waters down her impact, but she brings it off with wit and sulomb. and aplomb.

pact, but she brings it off with wit and aplomb.

Double-Six are four men and two girls who do voice jazz numbers simulating instruments. The beat and variations are not enough to remove the derivative and repetitive aspects of this number. A bass and two tenors give out dramatic songs. Too much emphasis on the bass, who is a bit off in pitch, makes this only a fair filler.

Lauri Lupino Lane & Truzzi do a slapstick paperhanging bit replete with pratfalls and smearing each other with foamy colored "paste". to show that yocks still can be garnered in lowdown comedies. Rudas Girls (6) are a bounding acro-dance group with precision and exhuberance to make this a well mitted turn.

Bob Markworth is a flashily outfitted archer who unerringly shoots balloons out of the mouth of a looker partner. He also does it blindfolded, and is a neat act. Ditto Norman Cryder's flashy and sinewy baton twirling winding with two flaming ones dextrously handled.

Claude Cerat is a deft song im-

two flaming ones dextrously handled.
Claude Cerat is a deft song impressionist who does takeoffs on all types of ditties and scores via good material and delivery. Daniel Janin Orch supplies good backing and fair medleys to this well rounded vaude show.

Flosk.

Robino, Paris
Paris, Nov. 10.
Sacha Distel, Claude Bolling
Orch (13), Manouchka, Pierre
Doris, Danielle Rouille, Roger
Comte, Dieter Oswino, Dino &
Elvi, Renellis (3): \$1.50 top.

Sacha Distel skips from his right bank stint at the ABC to this nabe-slanted house. More sure of him-self since his neat biz in his first

slanted house. More sure of himself since his neat biz in his first in-person stint, he is relaxed and gives out his simple songs in a personable manner and agreeable voice.

But he has still to develop a more individual style before he can be rated as a surefire house star. As is, Distel has good musicianship and a croonling technique favored by some bond vocalists. His yank chances look slim.

Pierre Doris patters a slew of blue and morbid jokes that stay risible due to his expert delivery. Roger Comte is a lisping ingratiating storyteller who also scores on good material. Dino & Elvi are a topnotch hand-to-hand act who make difficult balancing and acrobatics look smooth.

Danielle Rouille is a young befer who matches a growing sureness in song selection and stance with sincerity and projection. She looks to become a good vocalist staple with headliner possibilities also there.

Manouchka is a stringy blonde

looks to become a good vocalist staple with headliner possibilities also there.

Manouchka is a stringy blonde to half talks and sings little sentimental, ironic tales of love. She is still too gauche and lacking in mike presence to make a dent in vaude houses. She is more suited for intime offbeat bottes, where her material would carry more weight in nitery intimacy.

Republic (3) have two men on

weight in nitery intimacy.

Renellis (3) have two men on unicycles balancing a girl between them for an opener that makes up in sight values what it lacks in diversity. Dieter Oswino backs to a table to spin various objects on his agile legs. It is an excentional risley entry.

Mosk.

CURRENT BILLS

NEW YORK CITY

MUSIC HALL — Loray White, Larry Griswold, Richard Vance, Corps de Bal-let, Rockettes, Raymond Paige Orc.

AUSTRALIA

AUSTRALIA

MELBOURNE (Twoil) — Frank Berry,
Pat Gregory, Jodie Gray, Howard Hardin,
Joe Chisoin, Bill Christopher, Karvey
Weber, De Jong & Dee, Trapinos, Maria
Blanche, Ken Mackey, Adrienne Erdos,
Lewis Dunn.
Sy D N E Y (Tivoli) — Dou Tannen,
Lucio & Roults, Four Kowes, McKay
Rosch, Volande, Bodrigue Davier, Hal
Rosch, Volande, Bodrigue Davier Fuller
Trio, Lee Arnol, Robin Hardiman

BRITAIN

BRITAIN

BRIGHTON(Hippedrome)—Nina & Frederik, Malcolm Mitchell Trio, M. & B. Winners, Vic Perry, Salid Puppets, Bryan Burdon, Three Sonnettell Trio, M. & B. Winners, Vic Perry, Salid Puppets, Bryan Burdon, Three Sonnettell, Trio, M. & B. Winners, M. & Wille, Three Sonnettell, Three Sonnettell, Three Sonnettell, Three Sonnettell, Three Sonnettell, M. & Brother, Devok January, Devok January, Deckmates, Fordettes, LOMDON (Falladium)—Harry Secombe, Narion Kyan, Kim, Brothers, Orden, Marion Kyan, Kim, Brothers, M. & Charles, M. & Carol, Graina Frame, Michel & Gold, Eddie Gray Lingaga, Naughton & Gold, Eddie Gray Li

viarpers & Dale. VICTORIA (Palace) — Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM-McClevertys, Johnny Barracuda, Larry Bonito.
BASIN ST. AAST Pegsy Les, Quincey Jones, Lee Bonito, Translational Company of the C

Mae Barnes, Jimmis Flames.
CAMELOT.—George Young Orc.
CHARDAS—Laureanne Lewlay, Tibor Rakossy, Dick Marta, Lia Della, Elemar

CAMELOT—George Young Orc.
CHARDAS—Laureanne LeMay, Tibor RaKossy, Dick Marta, Lia Della, Elemar
CHATEAU MADRID — Los Chavales
Espans, Pupl Campo Orc.
COPACABAMA — Gorme & Lawrence,
Bobby Ramsen, Paul Shelley Orc., Frank
EMBERS—Henry GRed Allen.
HOTEL ASTOR — Morgana King, Lou
Wills Jr., Harold Quinn, Dick Harding Orc.
HOTEL ASTOR — Morgana King, Lou
Wills Jr., Harold Quinn, Dick Harding Orc.
HOTEL LEXINGTON—Virginia Wing,
Lillian Knight, Demny Regor, Tony Drake.
Tollian New Yorker—Mill Saunders
Orc., Verna Lee, Joe Furst.
HOTEL PIERRE— Steppin' in Society
Patricia Bright, Jack Haskell, Patricla
Marand, Bean Haggett.
Mortel Taptr—Vincent Lopez Orc.
HOTEL TAPT—Vincent Lopez Orc.
HOTEL TAPT—Vincent Lopez Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HOTEL HANG Mike Durso Orc. Aviles Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
Hotel Savoy Hilton—Gunnar Hansen Orc., Arturo Arturo Orc.
Hotel Savoy Hilton—Gunnar Hansen Orc., Arturo Arturo Orc.
HILTON—HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HILTON—HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HILTON—HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
HILTON—Gunnar Hansen Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc.
HOTEL SAVOY HILTON—Gunnar HanHILTON—Gunnar HanHILTON—Gunnar HanHILTON—

Larks, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK — Benee Roberts, Dave Grusin 3, Andy Hamon.

Riving ROOM-Lillian Briggs, Alberto 10, 17 Fifth AVENUE—Don Crabtree & Elaine Spaulding, Hankinson & Silver, ROUNDTABLE—Ear Grant, Bill Black. Orchids, Pearl Williams.

Zullia, Martin Roman, Sarsa Avani, Kovesh & Mixrachile, Leo Fuld.

TOWN & COUNTRY — Jackie Mason, Millie Verdon, Judy Martin & Barry Twins, Ned Harvey Orc., Frank Martines, Orc.

UITARS—Alya Unc. Sasha Polinoff, Ivan Nepa & Sonia, Kostya Folianisy.

UPSTAIRS & DOWNSTAIRS — Phil.

ky.

UPSTAIRS 2 DOWNSTAIRS — Philipruns, Cell Cabot, Rex Robbins, Steve Rolunu, Donna Sanders Mary Louise Wilson Lovelady Powell, Freddie Webber, im Sheridan, Bill McCutchen, Milrad & Caleton Caleton Jim Sheridan, Bill McCareau, Colston.
VERSAILLES — Blossom Dearle, Andy

VERSAILLES — BIOSCOM DESIRE.

VIENNESS LANTERN — Monica Boyar.

Its Desti Erns Schoen.

Dorry Sinclatir.

Raiph Pote. Sunn Brady. Joe Shay.

Tommy Zang, Lou Harold Orc.

VILLAGE GATE — Aretha Franklin.

Harbia Mann. VILLAGE VANGUARD — Thelonius Willage VANGUARD — Thelonius Monk, Clara Ward Gospel Singers.

CHICAGO

BIRDHOUSE—Dinsh, Washington,
BLUE ANGEL—"Imbo Fan Americans." Pablo Candela, Jessica & Irma,
Lord Banjo, Lord Mike, Raphael Herman, Sir Sim Henry, Tilo Perež Orc.
COLOSTER—Phil Tucker, Phyllis Wullama, Eddy Subway Grc.
CONRAD HILTON—"On La La," DorCONRAD HILTON—"On La La," DorCONRAD HILTON—"On La La," DorLother Weldman, Bright Volt. Head
Gordon, Boulevar-Dous (3), BoulevarDears (6), Gay Claridge Orc.
DRAKE — Bob Melvin, Jimmy Blade
Orc., Liane.

Lothar Weidemann, Brigitte Voit, Inex & Gordon, Boulevar-Dons (3), Boulevar-Dears (6), Gay Claridge Orc.

DRAKE — Bob Melvin, Jimmy Blade Orc., Lind, France, Beach — "Holidaze Revue," Ron Urban, Continentals, Chase & Fark, Lias Dancers, Don Davis Orc.

GATE OF HORN — New Lost City Ramblers, Rosio de Granada, Juan Sastra, HAPPY MEDIUM — "Medium Rare," Jean Arnold, Linda Danovan, Denise Fost Miller, Bert Vallenourt, Cindy Witsell, Tom Williams. DOWNSTAGE ROOM—Daniele Clary, Cy Touff Trio.

LE BISTRO—Duke Mitchell, Dick Green, Dick Cessirio Trio, Larry Novak Trio.

LIVING ROOM—Ames Bros., Joe Partic, Charles, Charles, Carlotte, Car

Rubenstein Trio.

PALMER HOUSE—Dick Haymes. Fran

Jeffries, Allen & Rossi. Ben Arden Oro.

PLAYBOY CLUB — Max Cooper, Don

Beller, Wayne Roland, Penile Pryor, Enid

Moster & Alfonso, Jakkis Gayle, Larry.

Jarold Harris, Trio. Kirk Stuart Trio,

Stockh, Don Brooks Three, Davy Karr,

Harold Harris, Trio. Kirk Stuart Trio,

SECOND, Clummings. Eccur
Anthony Holland, Bill Mathleu, Joan

Rivers, Avery Schrieber,

SHERATON BLACKSTONE — Monique

Van Vooren, Franz Bentler Orc.

LOS ANGELES

BEN BLUE'S — Ben Blue Bevue (20).
Ivan Lane Orc.
COCOANUT GROVE—Sammy Davis Jr.,
Ivili Mastin Trio), Brascia & Tybee, Dick
Stable Orc.
CRESCENDO—Mary Kaye Trio, Jimmy
Madden, Crescendo Twisters.
Steve La Fever.
LE CRAYY MORSE—IX, Crayy Mores Be-

UINO'S — Louise Vienna, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Le Crazy Horse Revue, 3d Edition, Diane D'Orsay, Georgina Choude, Chaude Stroud, Chaude Stroud, Chaude Stroud, Staffe BROS.—Mill Trenier, Herkle Sivles, Lanny Long Trio.

STATLER HOTEL—"Playmates in Rio." Skinnay Eans Orc.

YE LITTLE CLUB — Ruth Olay, Joe Felix Group (4).

LAS VEGAS

DESERT INN—Danny Kaye. Dunhills.
Donn Arden Dancers, Carlton Hayes Orc.
Lourges, Michael Kent, Dave Apollon, Milt
Herth. Henrt Rose, Bobby Stevenson.
DUNES—"Philippine Festiyal." Bobby
raies, Shirley Gorospe, Elizabeth Ramsey,
Hill Reddie Orc. Lourge: Novelites, Billy
Andre, Fabulous Tones, Dennis & Rogers,
Juseph Mack Four.
EL CORTEZ—Instrumentalists, Conoleys,
Bel-Aires.

Bel-Aires.

FLAMINGO — Jos. E. Lewis, Della Reese. Louige: Harry James. Sarah Valighan. Norman Brooks, Pegy Dietrick, Bob Sims.

FREMONT—Joe King Zaniacs. Newton Bross. Make Beleves.

GOLDEN NUGGET—Judy Lynn, Jimmy Wakely. Wanda Jackson, Sneed Family. Joe Walley Lynn, Johnsy Olenn. Keynotess, Cathy Ryan, Grover-Shore.

MINT-Pat Moreno's "Artists & Models

Since 3.

MINT—Pat Moreno's "Artists & Models of "61."

MINT—Pat Moreno's "Artists & Models of "61."

NEVADA—"Les Girls De Paris." Jose Duarie, Moon Puppels, Kay Brown, Vido Duarie, Moon Puppels, Kay Brown, Vido Miller, Marchael Marchael

SAN FRANCISCO

LACKHAWK—Horace Silver 5. LACKSHEEP—Earl Hines Orc., Fred ashington Trio. EARTHQUAKE McGOON'S-Turk Mur-EARIMQUARE DAY OF C. FAIRMONT HOTEL — Elle Fitzgerald, Ernie Heckscher Orc.
GAY 90'S—Ray K. Goman, Bes & Ray

GAY 99'S—Ray K. GOMAN, DES — M., GOMAN, HUNGRY 1—Charile Maun, Stan Wilson, Leenin Castro, Olga Sbragia.

JAZZ WORKSHOP—Charite Mingus Six, MOULIN ROUGE — Georgia Holden, Natasa, Donna Kaye, Robin Carroll, Jansellers, Ken Card, Johnny Coppola Gre, NEVE—Carol Brent, Darrell Hutchin-

son Five.
NEW FACK'S—Jerry Lester, Jack Jones.
Vernon Alley Trio.
ON THE LEVEE—Byron Berry, Vince ON THE LEVEN-DATE OF THE CATOLOGY CATOL

Orc. SUGAR HILL — Barbara Dane, Tampa Red. MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Re-ue, Phil Richards Shirley Linde, Chase Reed, Johnny Flanagan, Michael Mee-an, Lolo & Lita, Mal Malkin Orc., Ice

Amenvue, Phil Richaros.
& Reed, Johnny Flanagan, Mittan.
Look & Lita, Mal Malkin Orc., Ice
Models,
CARILON—"Cherchez Les Femmes."
Biggi, John Dykob Sue Carson, Tanya &
Biggi, Jak & Shily Jankins, Jacques Donnet Orc., Line (18).
CASTAWAYS—Preacher Rollo 5, Jerry
Gerald & Lesley, Rajb Font Orc., Candi
Cortez, Jimmy Roms, Bill Bernardi.
DEAUVILLE—Jackle Heller, Pepperot
Twisters, Pepper Shakers (8), Chico
. Orc.

— Mandy Campo Orc., Van

Cortez, Jimmy Roms, DH. DELLASH.

DEAUVILLE—Tackle Heller, Pepperpot
Twisters, Pepper Shakers (8), Chico
& Orc.

DIPLOMAT—Mandy Campo Orc., Van
Smith N. Co.—Billy Maxted Band. Monroe Kasse 5. Luis Varona Orc., Barbara
Russell, Lestle Hudec.

FONTAINEBLEAU — "Saucy Scandals."
Eddie Carson & Chico Chico, Florida Trió,
Paulette, Pepe Miller, Vic Charles, Ronnie
Meren, Ron Dean, Les Rondettes (12);
Zigzy Lane, Cheo & Veradero Sextette.

Prana Natale Trió,
Prana Natale Trió,
Prana Natale Trió,
Trió, Mayne Roland, Sizgg
McMann, Danny Apolinar, Casey Anderson, Jackle Jackler.

THUNDERBIRD—Glovannias, Jack Wallace, Berj Vaughn Quartet, Ruth Mc
Mahon.

Three Hours of Dumbshow Not Easy **But Etienne Decroux Never Flinches**

Although he is rarely on stage at Carnegle Recital Hall, N.Y. Etilenne Decroux dominates the evening. Through his eight mimes his lively imagination crackles in pieces fascinatingly titled "She Rejects Him, Then Ravishes Him," "The Fatigued One," and "Must One Laugh? Or Cry?" foot in that greet, let's hasten to add).

Presented under the sponsor of the French Embassy, Decroux, now in his 60s, is a performer and teacher of note. His company is composed of attractive young Americans. "Mime," it should be remarked, is more esteemed in Europe than America, and so is a very special dish of olives indeed.

The mime of Decroux takes three forms: stylized satire, abstract ballet and interpretive dance. In the first he observes the petty foibles of the world—man's pomposity and gullibility, his fear of embarrassment, his inability to keep a confidence. The abstract ballet ranges from love duets findistinguishable from ballet) to a free form dance performed under a huge sheet. The interpetive dance numbers are stories—the history of man's wars and labors, and various battles of the sexes. It is difficult indeed to keep an audience attentive with three hours of dumbshow. Decruox succeeds fairly well. He makes some amusing points: in a crowd a con man persuades people to take free kicks on the backside; in a museum only the scrub women really understand the new paintings. Sometimes he reaches great heights, when, for example, in "Lance Thrusts," Sterling Jensen and Solomon Yakim fight to the death with pantomined weapons. And Decroux himself delights with an exceedingly simple improvisation revealing several characters by the way they walk.

an exceedingly simple improvisa-tion revealing several characters by the way they walk. Again, as the laundress, Decroux brings us New Yorkers a new the-atrical experience. To the seem-ingly incongruous accompaniment of Rameau he goes through the motions of a woman washing clothes, with no attempt at re-(Continued on page 60)

Start Construction Of Guthrie Theatre, Mpls.; Still Need 70G Capital

Minneapolis, Nov. 21.

Although still \$70,000 short of its financial goal, the Tyrone Guthrie Theatre Foundation has authorized construction to begin this week on the \$2,150,000 repertory playhouse scheduled to open here in May, 1963.

The fund-raising goal, originally set at \$1,900,000, was oversubscribed. The requirement was raised \$250,000 because of increased building costs, however. Contracts signed last week included one for \$1,283,000 for general construction. Architectural

Contracts signed last week included one for \$1,283,000 for general construction. Architectural and consultant fees, furnishings and equipment a mounted to \$188,000.

According to John Cowles Jr., president of the Guthrie Foundation and editor of the Minneapolis Star & Tribune. "Construction must begin immediately to permit a full repertory playing season begining on schedule. We hope that the remaining \$70,000 can be raised promptly."

The signing of building contracts came nearly 18 months after Guthrie and his associates, Oliver Rea and Peter Zeisler, designated Minneapolis as their first choice for the home of a national repertory company. Guthrie, Rea and Zeisler were here last weekend to attend ground-breaking ceremoties.

Zeffirelli to Do 'Camille' With Susan Strasberg

With Susan Strasberg
Franco Zeffirelli, who staged
the Old Vic revival of "Romeo and
Juliet," which will be included
in the repertory of the company
when it tours the U.S. next year,
intends directing a Broadway revival of "Camille" next season.
The lead role in the production,
which Cheryl Crawford contemplates producing, is to be played
by Susan Strasberg.

Plans B'way 'White Angel'

Director-producer George Schae-fer, whose Compass Productions is currently represented on Broad-way as sponsor of "Write Me a Murder," planed yesterday (Tues.) to the Coast to file "The Hour of the Bath" for the Alcoa television series. He went to the Coast last week to film the show, but instead vacationed in Las Vegas with his wife because of the unavailability of a studio.

wife because of the control as tudio.

He was back in New York last weekend. Incidentally, his Compass Productions has acquired a new play, Holly Beye's "The White Angel," for Broadway presentation last season.

Las Vegas 'Gypsy' (Non-Merman Co.) **Ducks Philly Crix**

favorable notices are antici-ed. That familiar but rarely

Snows should be reviewed only if favorable notices are anticipated. That familiar but rarely applied management attitude was put into practice in Philly last week by Manny Davis, producer of a touring company of "Gypsy," starring Mary McCarty.

The show, which opened last summer in Las Vegas as a cabaret presentation with Mittli Green as star, has since played several regular road stands. It's currently at the Forest Theatre here on a cut-price basis, with two \$6.25 tickets available for \$7.50. Davis reportedly distributed 3,000,000 bargain coupons in town, and opened to a \$65.000 advance. The original production of "Gypsy" tried out in Philly in the spring of 1959, with Ethel Merman as star Virtually all shows playing here send tickets to the critics. That includes pre Broadway tryouts and post-Broadway tourers, whether for initial local engagements or return appearances. The normal reviewer allotment is 45 pairs for press, radio and television commentators.

reviewer allotment is 45 pairs for press, radio and television commentators.

No press tickets were sent out by Davis for this touring edition of "G-psy." however, and reviewers did not learn until late afternoon before the opening that they were not invited to cover the show. There were virtually no protests.

The program for this edition of "Gypsy" lists no producer, but the musical is being presented by Davis, formerly operator of the New Locust Theatre here. He leased the touring rights for certain cittes from David Merrick and Leland Hayward, who produced

tain cities from David Merrick and Leland Hayward, who produced the original and are still presenting it on a post-Broadway tour with Miss Merman continuing as star.

In by-passing the reviewers for the Philly stand. Davis apparently sought to avoid critical comparisons between his lower-budget production with Miss McCarty as successor to Miss Green, and the original edition seen here two and a half years ago prior to Broadway, with Miss Merman as the prime boxoffice draw and object of acclaim.

prime boxofice draw and object of acclaim.

Davis has complete managerial control of the present production. Merrick and Hayward have a royalty arrangement on the show, but no say on managerial matters.

Olivier Dickers 'Gideon' For Chichester Festival

Laurence Olivier is seeking the British rights to Paddy Chayefsky's "Gideon." The actor-producer-British rights to Paddy Chayefsky's "Gideon." The actor-producer director hopes to present the play next summer as the first entry in the new Chichester Festival, and then bring it to London. He would probably play the role of the Angel, currently being essayed on Broadway by Fredric March, who's costarring with Douglas Campbell. Fred Coe, co-producer of the Broadway production with Arthu Cantor, left last week for London to negotiate a deal with Olivier.

Bloke.' Old Aussie Play, Now a Down Under Tuner

Melbourne, Nov. 21.

The familiar Australian play,
"The Bloke," by C. J. Dennis, has
been transformed into this country's first major native musical.
The tuner, tagged "The Sentimental Bloke," has a book by Nancy
Brown and Lloyd Thompson, with
songs by Alhert Arlen.

John Young is producer of the show, which opened recently at the Comedy Theatre here.

Road 'Sound' Has 500G Sale in Chi

Chicago, Nov. 21.

The touring company of "Sound of Music" opened at the Shubert here last week to an advance of here last week to an advance of over \$50,000, assuring the last of the Rodgers & Hammerstein colla-borations of a long Chicago run despite the generally poor notices. Saturday matinees, for instance, are sold out through next March, indicating fullish school-age attend-ance.

The advance ranks second only to that for "My Fair Lady" in the 1957-58 season. It was nearly \$200,000 higher. "MFL" ran 66 weeks its first time around, and the management of "Sound" hopes to exceed that. The house is virtually SRO for the first eight weeks, with Theatre Guild-American Theatre Society subscriptions for the first four and theatre parties for the next four. The R&H tuner has a strong Roman Catholic appeal, and Chicago is the largest diocese in the world, with even a greater Catholic population than Rome.

The reviewers who disliked the

The reviewers who disliked the musical admitted it was an "audience show"—something they rarely do. All wrote favorable of the star, Florence Henderson, and of most of the rest of the cast.

Scott, Mann Use Det. TV To Do Backer Audition For 'Gen. Seeger' Script

Detroit, Nov. 21.

George C. Scott and associates are attempting to raise \$300,000 for the production of two plays by reading from the script of one on tv stations. An initial reading was given lest Thursday night (16). A kine was made of the unsual half-hour program for later showing on out-of-state tv stations in an attempt to obtain additional angels. Viewers are invited to subscribe at \$3 per share.

WIBK-TV donafed the time

angers. Viewers are invited to subscribe at \$3 per share.

WJBK-TV donated the time, from 10 to 10:30 p.m. Thursday, in return for the services of Scott, his wife Colleen Dewburst; Gibert Milstein, of the N.Y. Times; Jose Quintero, director, and Ted Mann, producer, who aided the actor in various readings from "General Seeger," a new drama by Ira Levin.

Scott has won critical acclaim for his role in the recent to production of "The Power and the Glory," and as the prosecuting attorney in the film, "Anatomy of a Murder." WJBK's Bob Murphy mc.'d the ty special.

If successful, Scott and Mann

If successful, Scott and Mann plan to use the money to produce "General Seeger" and another play at the Shubert Theatre early next year. If the plays are successful, Scott plans to take them to Broadway and later on tour.

Legit Historian

Robert Baral details some R&H and Cole Porter

London Musicals Gotham Never Saw

another Editorial Feature in the upcoming

56th Anniversary Number VARIETY

Plus other statistical and data-filled charts and articles.

Agents, Hit by Royalty-Cut Setup, Claim Undue Pressure on Clients, **Protest Exclusion from Confabs**

Gratien Gelinas Opens. Season Tour of Canada

Montreal, Nov. 21.
Gratien Gelinas, French-Canadian actor-writer-director-producer opened a tour Nov. 6 in Charlottertown, Prince Edward Island with his own play "Bousville and the Just." The tour will cover some 20 towns and cities, ending Feb. 14 in Calgary, Alt.

Despite a moderate reception in Montreal, his home, Gelinas drew capacity houses earlier this year at the Vancouver Festival and will return there during Canada Week at Seattle next year, with a west coast tour to follow. The star also plans to appear at the Dublin International Theatre Festival a year hence.

Lena Horne Show Had \$37,500 Loss: **Montand to Tour**

"Nine O'Clock Revue," the Lena Horne-starrer which folded last Saturday night (18) in New Haven, is figured to represent a loss in excess of its \$37,500 capitalization. The Alexander H. Cohen presentation had been on the road for five weeks and was originally scheduled to continue its trek for another three weeks prior to a layoff and then a resumption of the tour for another eight weeks. Andre Goulston was associate producer.

The collapse of the show kills the possibility of its being brought to New York by Cohen for presentation as one of his Nine O'Clock Theatre entries at the John Golden Theatre. Currently ringing up a 9 p.m. at the Golden is "An Evening with Yves Montand," which Norman Granz is presenting, in association with Jacques Canetti and Cohen. The Montand offering is cutting short its scheduled run at the Golden by three weeks with the closing now slated for Dec. 16.

The one-man show will then move to Los Angeles for a Christmas day opening. The L. A. stand will be followed by a Frisco booking and then a Toronto engagement ending Feb. 3. Montand will also sandwich in a taping session for a Dinah Shore tv show.

MILAN'S TEATRO NUOVO **HOST TO TOURING REPS**

Milan, Nov. 21.
At the Teatro Nuovo in Milan
this season there will be the following attractions:
Dramatic Co. of Turin, with
Brecht's "The Life of Arturo Ui."
The lead will be plaid by Sergio
Tofano, directed by Gianfranco de
Rosio

Bosio.
Morelli-Stoppa, with "Dear Liar" by Jerome Kilty.
Company of Edoardo de Filippo, in its usual repertory and the premiere of: "The Mayor of the Borough of Sanitation."
A newly formed "Contemporary Theatre" with Franca Valeri, and Vittorio Caprioli, directed by Gassam with Pirandello's "Tonight we improvise."

Offer 'Shrew'-'Moby Dick' In Repertory Road Tour

In Repertory Road Tour
A repertory of "Taming of the Shiew" and a new version of "Moby Dick" is being presented on tour by Dublin Gate Theatre Productions under the sponsorship of Mason and Terry (Mrs. Mason) Bliss. The Blisses operate a college circuit concert bureau in Richmond.

Booking for the tour, which began Oct. 30 in Sarasoita and ends Dec. 9 in Granville, D. are all on a guaranteed basis. "Moby Dick," which the Blisses regard as a possibility for Broadway, was adapted by Edward Davies Pardington from the Herman Melville novel.

By JESSE GROSS

The Theatrical Artists' Representatives' Assn. is burning over the formula entered into by the League of N. Y. Theatres and the Dramatists Guild whereby authors are permitted to take a royalty cut for a limited period providing a similar reduction is accepted by stars, producers, directors and choreographers. The organization of actors' agents has protested the setup on the basis that it constitutes exploitation of performers. If, as claimed, the actors are being taken advantage of then it follows that the agents are also being exploited, since a reduction in the royalty payment to a star means a smaller commission to the agent. An agent getting the standard 10% could be taking a hefty loss in the case of a performer who's in for 10% of a show's gross and agrees to a concession arrangement. A number of agents get 20% commission as personal managers.

ment. A number of agents get 20% commission as personal managers. Under the reduced royalty arrangement, a star in a straight play is permitted a minimum weekly salary of \$1.250 until either the show recoups its investment or for a period of 17 weeks, of which no more than a fortnight can be allotted to the out-of-town tryout. In the case of a musical, a star is permitted a minimum weekly salary of \$2.000 either until the preduction recoups its investment or (Continued on page 80).

(Continued on page 60)

Peter Bridge Scouting B'way's Current Lineup; 'Adjustment' for London

London producer Peter Bridge, currently in Manhattan to shop for shows and arrange for Broadway presentations of his West End suc-

currently in Manhattan to shop for shows and arrange for Broadway presentations of his West End successes has thus far obtained the English rights to "Period of Adjustment." He plans to do the Tennessee Will'ams comedy in the West End this season, in partnership with Donald Albery.

Bridge is dickering for the British rights to several unspecified other Broadway shows, and also goes to Washington next Monday (27) to see "A Thurber Carnival," a touring edition of which is current there. A tentative deal for a London presentation of the initimate revue by another management last season fell through after the late author had gone there and remained for some times for confabs on the project.

While in the States, Bridge will confer with Joseph Hayes and Howard Erskine. on their scheduled Broadway production of "Calculated Risk," which Hayes has adapted from "Any Other Business." the George Ross and Campbell Singer melodrama about British big business. The play was successfully presented by Bridge in London three seasons ago. The West End producer will also dicker with several New York managements interested in a Broadway edition of his current London hit. "Guitty Party," likewise by Ross and Singer.

Bridge's schedule for London, following "Period of Adjustment," calls for the presentation of "The Lizard and the Rock," by John Hall, first at the Royal Shakespeare Theatres, Stratford-on-Avon and due in the West End early in April; "Standing Room Only," a play by Alan Ayckbourn about the passengers on a bus stalled in London traffic in 1972, and a revival of Ibsen's "Pillars of Speiety," in a new version by Michael Meyer.

The producer plans to return to London next Tuesday '28'.

Show on Broadway

The Gay Life

Kermit Bioomgarden presentation of operetta in two acts (15 scenes), with book by Fay and Michael Kanin, lyrics and musics by Howard Dietz and Arthur Schwartz, suggested by the comedy, "Anstol." by Arthur Schmidzer General Michael Renament of the Schwartz, suggested by the comedy, "Anstol." by Arthur Schmidzer General Michael Renament of the Schwartz, suggested by Herbert Ross, scenery. Oliver Smith; costumes, Lucida Ballard; lighting, Jean Rosenthal; orchestations, Don Walker; vocal arrangements and musical direction. Herbert Greene; dancer music arrangements, Robert Schwartz, and S bert Theatre.
nights, \$9.40 F
Max
Usher
Anatol
Franz
Helene
Liest Brandel
Herr Brandel
Frau Great Gaston Jack Adam
Otto Rico Freehlic
Waiters Ted Lambrino
Russell Godwin, Hal Herma
Anna Joanne Spille
Grandmother Aura Vaini
Photographer Gerald Teijel
Doorman Rico Freehlic

Grandmother Gavra Vainio, Photographer Read Professional Control of the Control o

The increasingly familiar situa-tion of a show that's fairly good but probably not good enough for the brutal economic conditions of today's Broadway is repeated with "The Gay Life." which opened last Saturday night (18) at the Shubert

There's much that's bright and amusing about this musical variaamusing about this musical varia-tion of a Schulder's coll 1900's comedy, "Anatol." The How-ard Dietz and Arthur Schwartz soags are melodious and lively, Herbert Row's staging of the dances and musical numbers is generally and musical munders is generally well projected, and Barbara Cook is at her best as the plain but enchanting Viennese lass who gets the irresistible playboy hero to the church on time for the final curtain

irresistible playboy here to the church on time for the final curtain

But something of the old world artificiality, the transparent elegance, the schmaltzy sentiment and the covernment it is so often clings to shows located in Vienna seems to blight "The Gay Life." The show isn't billed in any category in the prestam, but although the currently frowned-upon term operetta is avoided, that's what it is. Perhaps this is evidence of why the word operetta tends to be in bad repute, at least commercially. "The Gay Life" is a folksy sort of musical that might be fine for the beyond-middleaged. It's by no means slam-bang entertainment in the mustn't-miss classification and doesn't appear likely to capture the visiting firemen and experience account trade. The Kermit Bloom-garden production reputedly has a good advance sale, with numerous theatre parties, but with a breakeven of nearly \$50,000 a week and an investment of about \$500,000 to rerous it stacks up as a doubtful gamble.

If, as a few tall-dome interpreters of Hollywood trends have been predicting, there's a cycle of music d pictures on the way, "The Gay Life" could be a screen prospect and thereby recover some of the outlay. Moreover, with imagination and just a little daring, it mistat be converted into a reasonably enjoyable film. The camera would allow greater story scope and movement, and the picturization might re-tore some of the frivo'ous romantic hijinks of the Schnitzler original and thereby regain some of the safely naughty fun.

regain some of the safely naugnty fun.

In Fay and Michael Kanin's libreito, "The Gay Life," seems rather re-pectable. Although Anatol still dallies with a succession of eagerly susceptible ladies, he's anything but the debonair deceiver. As his friend and romantic accompilite observes, he always starts King," currently playing a preput fishing and ends up the fish. Broadway tryout on the Coast.

That may be reality, even in Vienna, but it's hardly a sparkling basis for a musical comedy, or even a musical with comedy.

a musical with comedy.

The Schwartz musio has a pleasantly lifting quality, and seems skillfully suited to the situations and characters, and the Dietz lyrics are diverting and frequently effective. But although several of the numbers are excellent in terms of stage production, there's nothing that echoes in a musical square's head after the final curtain.

On the basis of an initial hear-

head after the final curtain.

On the basis of an initial hearing, the notable numbers are probably "Magic Moment," "Who Can?
You Can," "The Label on the Botile," "Tm Glad I'm Single," "Something You Never Had Before" and "Come a-Wandering With Me," Most of the animation and comedy are in the musical numbers, particularly the dances. Ross, with an unbilled assist by his wife, ballerina Nora Kaye, naturally shares credit with Dietz and Schwartz for that, and at the same time it is a reflection on the book of what is announced by title as a captivating musical.

one of her distinctions. In any case, she's a delightful performer. Top-starred Walter Chiari, an Italian stage and screen actor recruited to play the irresistible Viennese charmer, is a 'slim, dark-haired, handsome performer with a personable manner and the ability of retting laughs. He doesn't pretend to be a trained singer, but mostly talks the songs passably enough, and his voice already shows the strain. As a fatal femme idol he scems adequate, which is to say hardly the sort of Rudolph Valentino the script requires.

Jules Munshin is third-starred in the long and important but not very rewarding role of Anatol's companion and accessory in intrigue, a sort of hokey Viennese master of ceremonies for the goings-on. He gives a professional performance. Loring Smith struts disapprovingly and gets all the laughs in the part of the heroine's pompous father, Elizabeth Allen makes the Gypsy strumpet convincingly red-blooded, and Yvonne Constant and Jeanne Bal are two other incidents in the affairs of Anatol.

Oliver Smith has designed enough large, lavish looking and not invariably attractive settings to suffice for a whole Broadway production season, and Lucinda Ballard has provided decorative costumes, in some cases with a nice comedy touch. Geraid Freed-

production season, and Lucinda Ballard has provided decorative costumes, in some cases with a nice comedy touch. Gerald Freedman's overall direction keeps the non-musical scenes orderly and conductor Herbert Greene (or did musical stager Ross and orchestrator Don Walker also have a hand in it?) has the pit musicans drowning out a good many voices, sometimes in key lyrics

Except for several outstanding elements, most of the galety and vitality of "The Gay Life" is in the title.

No. Carolina Allocates

10G to Cover 'Horn' Loss
Boone, N.C., Nov. 21.
The North Carolina State conlingency and emergency fund has been tapped for \$10,000 to cover about two-thirds of a defict incurred this year by the Southern Appalachian Historical Assn. in its preceding of the historical drams. operation of the historical drama, "Horn in the West."

Governor Sanford and the Council of State approved the allocation.

N.Y. City Opera Windup: Looks Like 'The Crucible' Earns Regular Spot

By ELMER WIENER

New York City Opera ended its fall season Nov. 12 with a final performance of its new American opera that well might earn a place in permanent repertoire, namely "The Crucible," an operatic reworking of Arthur Miller's play of the same title, with the music composed by Robert Ward and the libretto by Bernard Stambler.

Commissioned and presented

nsturally shares credit with Dietz and Schwartz for that, and at the same time it is a reflection on the book of what is announced by title as a captivating musical.

Several of the dance numbers are spectacular, notably "Frau Ballet," in which athletic girl admirers exhaust the willing hero: "Liebchen Waltz." in which hird scenery and red gowns have a humorous connotation; "Label on the Bottle" in which three male dancers assist Miss Cook in an expression of intended abandon; "I'm Glad I'm Single," spoofing episodes in Anatol's past; "Come a-Wandering With Me," in which a Gypsy old flame oyerpowers the hero: "Who Can? You Can," in which Miss Cook does a mild but ingenious terp bit, and "I Wouldn't Marry You," with its almost choreographic, rowdy hair-pulling bl two j'alious ladies.

Miss Cook, who's been a progresive click in a series of musical shows for the last 15-odd years, gives what may be her most glownare.

"" although she now has starbilling, the singer-actress still doesn't have the Indefinable but unmistakable aura of a star personality. Perhaps If she did she might lose something of the unaffected, refreshing quality that is one of her distinctions. In any case, she's a delightful performer.

Top-starred Walter Chiari, an Italian stage and screen actor recruited to play the irresistible Viennese charmer, is a 'slim dark-haired, handsome performer with a personalle manner and the ability of getting laughs. He doesn't pretent to be a trained singer, but mostly talks the songs passably enough, and his voice already shows the strain. As a fatal femme idol he screen adequate, which is to say

carte score, but one that conveys the meaning of the libretto, a score that does not draw attention to itself, but heightens the drama onstage. At times, the swelling crescendos in the orchestra overwhelmed the singers (no fault of maestro Buckley), but always the significance of the lines and the importance of the sermon came through vividly and with clarity. High tension, stirring drama are the lifeblood of this opera and attention never lags, even for an instant.

Allen Feltcher staged the work, with scenery by Paul Slyhert and costumes by Ruth Morley. The large cast set a high standard, vocally and histrionically, with special kudos to Patricia Brooks, Frances Bible, Debria Brown, Norman Kelley, Paul Ukena, Eunice Alberts and Norman Treagle.

Playwright-Editor

Philip Dunning

deflates a popular premise tha writing is "the easiest of all the professions" in his treatise

Byliners Take Heart

one of the many interesting Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

*********************** Asides and Ad Libs

Leonard Key, producer of the prospective Broadway musical, "The Night They Raided Minskeys," was announced as leaving Monday (20) on a three-week trip to visit theatres and nightclubs in London, Paris, Rome, Stockholm, Hong Kong and Tokyo to recruit "the world's most beautiful girls for the show. The release didn't indicate whether his expenses will ask the question. Maybe potential backers will ask the question. Kenneth Tynan, drama critic for the London Observer, is a canny journalistic controversialist. Tlaving received a recent pasting from U. S. essayist-critic Mary McCarthy on his book, "Curtains," the British reviewer quoted "a gracefully turned cullinary metaphor" of hers in his review of a West End revival of "Heartbreak House"... Miles Cunningham, writing in the Rochester Times-Union, reported that Tennessee Williams, in a "stormy interview" before the local opening of his pre-Broadway play, "The Night of the Iguana" finally broke off the confab with the statement, "I can't talk to a person like you." The playwright, apparently nervous before the break-in of the new play, reportedly resented several of the interviewer's slanted questions. He had a large pet wolf in his hotel room, according to Cunningham.

Coast actress Susan Oliver was in and out of New York last week

new play, reportedly resented several of the interviewer's slanted questions. He had a large pet wolf in his hotel room, according to Cunningham.

Coast actress Susan Oliver was in and out of New York last week ... Victor Samrock, general manager for producers Roger L. Stevens and Frederick Brisson, is billed as producer associate on "First Love." He doesn't take g.m. program credit ... It turns out that Ethel Griffies, costar of "Write Me a Murder," not only didn't come out of retirement to do. the play, but toured the U. S. five years ago in "The Matchmaker" without ballyhooing the fact in New York. She's been in several London shows since then.

Arthur and Barbara Gelb (he's a member of the N. Y. Times drama staff and they're the authors of a forthcoming blography of Eugene O'Neill) had a well organized and interesting plece in a recent issue of the N. Y. Times Magazine. It was titled "As O'Neill Saw the Theatre," and was primarily a selection of quotes from the late dramatists letters and interviews. The overall impression of the article is that O'Neill had considerable conviction about his own work, but limited vision about the contemporary (1920-46) American theatre. His theme seems to sum up to the bromide that the stage of his day wasn't what it used to be—and the answer is still-obviously that it never was.

Actor-singer Stephen Douglass has been appointed to the board of education of Bogota, N. J., where he lives ... Lee Kerz, producer of the touring "Rhinoceros," objects to the story in a recent issue about his dispute and physical scuffle with Randolph Hale, operator of the Alcazar Theatre, San Francisco, during the recent engagement of the Eugene Ionesco play at that house. He claims the facts were not as reported, and asserts that the incident was Hale's fault.

The National Theatre School of Canada, which is in Montreal during the regular season and at Stratford, Ont., in the summer, opened its second group of actors numbers 31, out of 245 auditioned, bringing total enrollment to 75. The administ

Norman Nadel, drama critic for the N.Y. World-Telegram, had a Noilman Nadel, drama critic for the N.Y. World-Telegram, had a readable and warm column about the late James Thurber last week . . . After 20 years on Riverside Drive, N.Y. Times columnist Brooks Atkinson and his novelist-wife Oriana Atkinson have moved to East 30th Street, N.Y., overlooking the East River. They're maintaining their permanent residence upstate at Durham, N.Y. \ . Eric Keown, drama critic for Punch, the British humorous weekly, is in New York to catch the Broadway shows.

Carmen Mathews planed to the Coast last Thursday (16) for a featured role in a telefilm to be directed by Ida Lupino for General Electric. She's due back Noy. 30 . . Theatre Arts Books has published "The Plays of Georges Courteline, Vol. I." adapted into English by Albert Bermel and Jacques Barzun . . The Univ. of Washington Press has published "The Comic Style of Beaumarchais," by J. B. Ratermanis and W. R. Irwin.

Tom Donnelly, drama critic-columnist for the Washington Daily

W. R. Irwin.

Tom Donnelly, drama critic-columnist for the Washington Daily News, came up with the best comment on that silly that might have been disastrous) incident in Washington, when the Sayreville (N.J.) high school principal led a walkout of 146 of her students from a perfermance of "Sunday in New York" at the National Theatre. Despite everyone's instantaneous suspicion, it was definitely not a Machlavellian publicity stunt by David Merrick, the play's producer, Donnelly wrote, because he saw some of the kids and would swear they weren't the type who might have been engaged through the William Morris agency.

World premiere of De Falla's opera "Atlantida" (finished according to his orchestra sketches by his friend and star pupil, Ernest Halffer) will take place June 21 at La Scala in Milan. It will be staged by Marherita Walimann and conducted by Thomas Schippers, since Ernest Ansermet who was originally engaged for an earlier date, could not free himself for the later date.

Dance Review

Mazowsze Song &

Dance Co.

Sol Burok presentation of Polish com
any directed by Mira Ziminska-Sysietyn
ac. Conductors: Ryszard Pierchala
anislaw Wysockl. Opened Nov. 15, '81
the City Centre, N.7., \$3.95 top.

Having already played five weeks in the U.S., this large and attracin the U.S., this large and attractive group of young women and men from Poland is presented by Sol Hurok for three weeks in and at the N.Y. City Centre's bargain top of \$3.95. Although a number of names appear in the souvenir booklet as "soloists," these are omitted, more realistically, from the house program. Essentally this is an ensemble. Its values and its charms lie in that fact. There are individual performances. individual performances

no individual performances.

If there is a star, after the director, Mira Zimlnska-Sygiertnyska, widow of the company's founder, it would be whoever is responsible for the wonderful native costumes. (Wanda Modzelewska is programmed as costume consultant). The rich palette of colors and the frequent changes give the show an optical appeal which offsets a certain similarity in the btasically village-square routines.

The title is derived from the

where these singing-dancing youth live and train in a state-appropriated villa. The feeling is conveyed that an honest devotion to the ethnic roots marks everything done. A certain amount of adagio and acrobatic verve intensifies the impact of some of the numbers. A few interludes are slow, but the total impression is pleasant. Such a booking is a "natural" for the many communities in America where Poles have settled in numbers. where these singing-dancing youth bers.

At one point a group of eight girls veer out of their native lingo and sing the American "Red River Valley" in English, an audience pleaser.

Staff for 'Soldier'

The staff for the upcoming The-atre Guild-Dore Schary presenta-tion of Ernest Kinoy's "Something about a Soldier" includes Walter tion of Ernest Kinoy's "Something about a Soldier" includes Walter Reilly, associate producer; Peter Davis, general manager; Jesse Long, company manager; Jean Barrere, production manager; Wil-llam Pitkin, set and costume de-signer, and Klaus Holm, lighting designer.

The title is derived from the Nat and Irvin Dorfman are gen-name of the region outside Warsaw eral pressagents for the offering.

Road Spotty; 'Sunday' \$43,785, Wash.; Night' \$20,201, Det.; Kings' 16G, S.F.; First Love' \$15,616 for 7, Boston

Business on the road last week (MC-RS) (7th wk) \$6.75; 1,636; ran the gamut from woeful to wow. \$66,800) (Ethel Merman). Previous Top-grosser was the New York week, \$62,869. ran the gamut from woeful to wow.
Top-grosser was the New York
company of "Bye Bye Birdle,"
which registered \$78,580 in the
first week of a three-week stand
at the O'Keefe Centre, Toronto.
There was one touring casualty
last week, the Lena Horne-starrer,
"Nine O'Clock Revue," which

folded Saturday night (18) in New

Estimates for Last Week

Estimates for Last weeks
Parenthetic designations for out
of-town shows are the same as for
Broadway, except that hyphenated
with show classification indicates
tryout and RS indicates road show tryout and us materies rotal shows in-clude 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON
Fiorello, Shubert (MC-RS) (2d wk) (\$6.50-\$7.50; 1,717; \$65,000).
Previous week, \$56,568 with show of the Month Club patronage.
Last week, \$59,657 with SOMC

natronage.

First Love, Colonial (D-T) (1st wk) (\$4.95-\$9.50; 1,685; \$47,-600) (Elizabeth Bergner, Hugh O'Brian). Previous week, \$20,177 for four performances, Shubert, New Haven

New Haven.

Last week, \$15,616 for seven performances after opening here Nov.
14 to one affirmative notice (Maloney, Traveler), three negative (Durgin, Globe; Maddocks, Monital New Law County and Appendix 1, 2014). tor Norton Record American) and on inconclusive (Hughes, Herald)

Thurber Carnival, Wilbur (R-RS) '2d wk) (\$4.95-\$5.50; 1,241; \$36; -310) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, \$26,392 with SOMC patronage.

week, \$29.177 with SOMC

CHICAGO

CHICAGO

Best Man, Blackstone (D-RS)
(8th wk) (\$5.50-\$5.95; 1.447; \$45,000) (Frank Lovejoy, Kent Smith,
James Westerfield). Previous
week, \$26,488.
Last week, \$25,155.

Bye Bye Birdie (2d Co.), Et-langer (MC-RS) (11th wk) (\$6-\$7; 1.380; \$50,500). Previous week, \$45,892. Last week, \$42,984.

Sound of Music, Shibert (MC-RS) (1st wk) (\$5.95-\$6.60; 2,100; \$72,000) (Florence Henderson). Previous week, \$65,500, American,

St. Louis.

Last week, \$65,582 with Theatre
Guild-American Theatre Society
subscription for eight performances after opening here Nov. 14
to one qualified nod (Dettmer, to one qualified nod (Dettmer, American) and three qualified raps (Cassidy, Tribune; Harris, News; Syse, Sun-Times). Played five eve-ning performances and three matinees.

CLEVELAND

La Plume de Ma Tanta Hanna (R-RS) (1st wk) (\$6.50; 1.515; \$55,000). Previous week, \$67, 180 with TG-ATS subscription. Fisher, Detroit. Last week, \$51,456 with TG-ATS subscription.

DETROIT
Advise and Consent, Fisher (D-RS) (1st wk) \$5.50; 1,606; \$52,000 (Farley Granger, Chester Morris).
Previous week, \$24,887, Nixon, Pittsburgh.
Last week, \$46,510 with Fisher Playgoer subscription.

Night of the Iguana, Shubert (D-T) (2d wk) (\$4.95, 2,000; \$32,000) (Bette Davis, Margaret Leighton, Alan Webb). Previous week, about \$16,200 for six performances.

Last week, \$20,201.

LOS ANGELES

Dame Judith Anderson, Hartord (D-RS) (\$4.95-\$5.50; 1,032;
35,000). Previous week, \$8,000, \$35,000).

\$35,000). Previous week, \$0,000, Geary, San Francisco.
Last week, \$12,147 for the program of scenes from "Medea,"
"Tower Beyond Tragedy" and
"Macbeth," in which Miss Anderson is assisted by William Roerick.

Last week, \$50,385.

MILWAUKEE
My Fair Lady, Pabst (MC-RS)
(1st wk) (\$6-86.50; 1,623; \$58.000)
(Ronald Drake, Caroline Dixon).
Previous week, \$65,058, Shubert,

Chicago.

Last week, about \$54,000 with TG-ATS subscription.

MONTREAL
Taste of Honey, Her Majesty's (D-RS) (\$5: 1,704; \$43,000) (Hermione Baddeley, Frances Cuka). Previous week, about \$15,300, seven-performance split.
Last week, \$23,030.

NEW HAVEN

Lena Horne Show, Shubert (R-T) (\$6.50; 1.650; \$56,400). Previous week, \$24,457, Colonial, Boston. Last week, \$28,733. Closed Last week, \$28,733. Saturday (18).

PHILADELPHIA

Daughter of Silence, Erlanger (D-T) (3d wk) (\$4.80-\$5.40; 1,864; \$52,000) Emlyn William, Rip Torn). Previous week, \$1,497. Last week, \$9,255.

Gypsy 12d Co.), Forrest (MC-RS) (\$6-\$7.50; 1,760; \$40,000) (Mary Mc-Carty). Previous week, \$23,858. Playhouse, Wilmington. Last week, \$38,818 with twofers.

Man for All Seasons, Walnut (D-T) (2d wk) (\$4.80-\$5.40; 1,349; \$36,-000) (Paul Scoffeld, Leo McKern,

George Rose). Previous week, \$24,-254 with TG-ATS subscription. Last week, \$35,590 with TG-ATS subscription.

Subways Are For Sleeping, Shubert (AIC-T) (2d wk) (\$6-87.56; 1.878; \$72.364). Previous week, \$78.-339 for eight performances and one preview withh TG-ATS subscription.

Last weekfi \$70,496 with TG-ATS

PITTSBURGE

Music Man, Nixon (MC-RS) Pre-vious week, \$43,403, Hana, Cleve-land. Last week, \$40,387.

SAN FRANCISCO
Captains and the Kings Curran
(D-T) (3d wk) (\$5.40-\$5.95; 1,758;
\$55,000) (Dana Andrews). Previous week, \$20,976 with TG-ATS
subscription.

Last wee, \$16,059.

Miracle Worker, Geary (D-RS) (1st wk) (\$5-\$5.50; 1,550; \$51,000). Previous week, \$35,590, eight-performance split.

Last week, \$18,583 for seven performances after opening here Nov. 14 to three endorsements (Eichelbaum, Examiner; Knickerbecker, Chronicle; Speegle, News-Call Bulletin).

TORONTO

Bye Bye Birdie (N. Y. Co.),
O'Keefe (MC-RS) (1st wk) (\$6.50;
3,200; \$105,4081, Previous week,
\$35,777, Her Majesty's, Montreal.
Last week, \$78,850 with O'KeefeTG-ATS subscription after opening here Nov. 13 to three favorable reviews (Cohen, Star; Evans,
Telegram; Whittaker, Globe and
Mail).

Tenth Man, Royal Alexandra (D-RS) (2d wk) (\$5.50; 1,525; \$38,103). Previous week, \$24,331 with O'Keefe-TG-ATS subscription.

Last week, \$25,610 with O'Keefe-TG-ATS subscription.

WASHINGTON

WASHINGTON
Sunday in New York. National
(C-T) (2d wk) (\$4.95-\$5.95; 1.683;
\$41,335). Previous week, \$38,454
with TG-ATS subscription.
Last week \$43,785 with TG-ATS
subscription.

SPLIT WEEKS

Music Man (bus-and-truck) (MC-RS). Previous week, \$54 111, seven-performance Nov. 10-11 take at the Morris, South Bend, reported in last week's issue as \$14,075 was actually \$24,075).

on is assisted by William Roerick. Last week, \$51,513 for eight per-Gypsy (N. Y. Co.), Biltmore formances: RKO Orpheum, Daven-

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, \$9,069, Ford's, Baltimore.
Last week, \$25,958 for seven performances of "Elizabeth the Queen" and "Mary Stuart" repertory: Tower, Atlanta, Monday-Wednesday (13-15), four, \$13,845; Coffee, Cherokee, Ala, Thursday (16), one, \$2,883; Temple, Birmingham Friday (17), one, \$4,815; Civic, Knoxville, Saturday (18), one, Knoxville, Saturday (18), one.

Hiladelphia.

Last week, \$17,437 for seven performances: Murat, Indianapolis, Tucsday-Wednesday (14-15), three, \$6,246; Hartman, Columbus, Thursday-Saturday (16-18), four, \$11,191 with TG-ATS subscription.

World of Suzie Wong (D-RS). Previous week, \$14,055, Civic, New

Last week, \$8,736 for seven performances: Civic, New Orleans, Sunday-Tuesday (12-14), three, \$3,581; Municipal, Oklahoma City, Thursday-Saturday (16-18), four, \$5,155

Touring Shows

(Figures cover Nor. 19-Dec. 3) Advise and Consent—Fisher, Det 0-25); Veterans, Providence, R.I. (27) sshnell, Hartford (23); Rajah, Reading 3); Auditorium, Rochester (30-2). Best Man—American, St. L. (20-25); Fisher, Det. (27-2). Bye Bye Birdle (N.Y. Co.)—O'Keefe,

Bye Bye Birdle (2d Co.)—Erlanger, Chi (20-2).

Cartains and Kings (tryout)—U. b) Clah Salt Lake City (20-22); Coroncdo Rockford, III. (24); Variety, Milwaukee (25); Bay, Greenbay, Wis: (26); Shubert Det. (27-2).

Critic's Choice—Civic, Lafayette, (1); Municipal, Eldorado, Ark. (2).

Municipal, Educado, Ark. (2).

Daughter of Silence (tryout)—Erlanger
Philly (20-25, moves to N.Y.).

Egg (tryout)—Civic, Chicago (27-2).

Far Country—Hartford, L.A. (29-2).

Far Caunity—Hartford, L.A. (23-2).
Florello—Shubert, Boston (20-2).
Gypsy (23 Co.)—Florrest, Philly (20-2).
Gypsy (23 Co.)—Forrest, Philly (20-2).
La Plu ne de Mr Tante—Hanna, Cleve.
(20-20): Hartman. Col. (27-2).
Miracle Worker—Genery, S.F. (20-2).
Miracle Worker—Genery, S.F. (20-2).
Music Man (Dus-and-truck)—High School,
Waussau, Wis. (19); Dinfeld, Duluth (21-22);
Anditorium, St. Paul (23-27); Colliseum,
Sloux Falls, S.D. (23-29); Center, Fargo,
N.D. (20); Municipal, Sloux City, Jia. (2).
Kec (20-2).
National Reperiory Theatre (Mary
Stuart-Elizabeth the Queen)—Ovens, Charlotte (20); American, Roanioke (21); Playhouse, Wilmington (23-25); Walnut, Philly
Night of the Insura (tryout)-Block.

ght of the Iguana (tryout)—Black-e. Chi (21-2), mething About a Soldier (tryout)— house, Wilmington (29-2), und of Music (2d Co.)—Shubert, Chi

oways Are for Sleeping (tryout)— ert, Philly (20-25); Colonial, Boston

27.2).
Sunday in New York (tryout)—Walnut,
hilly (20-25, moves to N.Y.).
Take Her, She's Mine (tryout)—Shubert,
lake Haven (27-2).
Taste of Honey—Wilbur, Boston (20-2).
Tenth Man—Royal Alexandra, Toronfo

rber Carnival - National, Wash Thurber Carnival — National, Wash. C0-2). Toys in the Attic—Shubert, Cincy C0-25); Nixon, Pitt. C27—Sait. Lake City C21); Civic, Idano Fails C20; High School. Boise (23-24); Jr. High School, Pendleton, Ore. (25); Moore, Seattle (27-2).

Off-Broadway Shows

(Figures denote opening dates)
All in Love, Martinique (II-0-61).
All in Love, Martinique (II-0-61).
All in Love, Martinique (II-0-61).
Auto Graveyard, Aist St. (II-13-61).
Auto Graveyard, Aist St. (II-13-61).
Auto Graveyard, Aist St. (II-13-61).
Bella: Gramercy Aist (II-16-61).
Bella: Gramercy Aist (II-16-61).
Connection, Living (Rep) (9-12-61).
Connection, Living (Rep) (9-12-61).
Dream & Bessle; Cherry Lane (3-1-61).
Prema & Bessle; Cherry Lane (3-1-61).
Anny Loves, Living (Rep) (II-2-61).
Mary Sunshine, Physics (II-18-99).
Misalliance, Sheridan Sg. (9-25-61).
Mary Sunshine, Sheridan Sg. (9-25-61).
Threspenny Opera, de Lys (9-20-55).
Threspenny Opera, de Lys (9-20-55).
Tolinette, Theatre Marquee (II-20-61).
2 by Sareyan, East End (II-2-61). (Figures denote opening dates)

Toinette, Theatre Marquee (11-20-51).
2 by Sareyan, East End (10-22-61).
SCHEDULED OPENINGS
Red Roses, Greenwich Mews (11-27-61).
Shadow of Heroes, York (12-5-61).
Sing Musy, Van Dam (12-61).
Hostage, One Sheridan Sc. (12-12-61).
Popps Is Home, Gate (12-14-61).
Fortuna, Provincetown (12-14-61).
Not While Eating, Mod. Ave. (12-15-61).
Not While Eating, Mod. Ave. (12-15-61).
Maximus Aphilococcus. CLOSED

Clandestine, Actors (10-30-61); closed last Sunday (19) after 24 performances.

port.; Monday (18), two, \$11,250; Membrial, Burlington, Ja., Tuesday (14) one, \$8,229; Paramount, Waterloo, Wednesday (15); one, \$6,750; Jr. High School, Peoria, Thursday (16), one, \$6,750; Coronado, Rockford, Ill., Friday (17), one, \$7,439; High School, Appleton, Wis, Saturday (18), two, \$11,-095. 'Gideon' \$42,186, 'Gay' \$27,127 in 4, 'Murder' \$35,050, 'Caretaker' \$19,011

Business dropped for a number 12 p) (\$7.50; 999; \$45,000) (Fredrig of Broadway shows last week Receipts climbed for a few entries and there was a sellout roster of seven offerings, which included "Carnival," "Gldeon," "How to Succeed in Business Without Really Trying," "Mary, Mary," "Milk and Honey," "Sall Away" and "Shot in the Dark."

Crosses below here a large for four performances and two previews.

How to Succeed in Business Without Really Trying, 46th St, (15th wk; 41 p) (\$9,60; 1,342; 66,615). Previous week, \$65,268

Grosses below have been reduced by commissions where theatre parties are mentioned. Some of Toys in the Attic (D-RS) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, \$28,533, Forrest, Philadelphia.

"Kwamina," which folded last Saturday night, is the first musical casualty of the new season.

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR
(Dramatic Reading).
Other parenthetic designations
refer, respectively, to weeks played,
number of performances through
last Saturday, top prices (where
two prices arg given, the higher is
or Friday-Saturday nights and the
lower for weeknights), number of
seats, capacity gross and stars.
Price includes 10% Federal and
5% City tax, but grosses are net;
i.e., exclustee of taxes.
Asterisk denotes show had cutrate tickets in circulation.

**Blood. Sweat and Stanley Poole.

*Blood, Sweat and Stanley Poole Morosco (C) (7th wk; 52 p) (\$6.90-\$7.50; 999; \$41,960) (Darren Mc-Gavin). Previous week, \$13,690. Last week, \$13,415.

Camelot, Majestic (MC) (50th wk; 401 p) (\$9.40; 1,626; \$84,000) (Julie Andrews, William Squire). Previous week, \$72,357.

Last week, \$74,797.

Caretaker, Lyceum (CD) (7th wk; 53 p) (\$6.90-\$7.50; 955; \$30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, Alex Davion). \$21,123.

Last week, \$19,011.

Carnival, Imperial (MC) (32d wk; 252 p) (\$8.60; 1,428; \$68,299) (Anna Maria Alberghetti). Previ-ous week, \$68,428. Last week, \$68,428.

Come Blow Your Horn, Atkinson (C) (39th wk; 309 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$27,552.

Last week, \$25,834.

Complaisant: Lover, Barrymore (C) (3d wk; 21 p) (\$6.90-\$7.50; 1,067; \$42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, \$35,028 with parties.

Last week, \$35,182 with parties.

Do Re Mi, St. James (MC) (43d wk; 344 p) (\$8.60-\$9.50; 1,615; \$69,-500) (Phil Silvers). Previous week,

\$51,200.

Last week, \$42,632 with Silvers out for four performances. Bernie West subbed.

Evening With Yves Montand, Golden (Solo) (4th wk; 27 p) (\$6.90-\$7.50; 773; \$27,590). Previous week, \$26,383 with parties for

week, \$20,000 with performances.

Last week, \$22,461 for seven performances. Exits Dec. 16 to

tour.

*Far Country, Music Box (D)
(33d wk; 263 p) (\$6.90-\$7.50; 1,101;
\$40,107) (Kim Stanley, Ludwig Donath). Previous week, \$17,404;
Michael Tolan took over the role originated by Steven Hill last Monday (20). The part was played last week by Paul Richards. Exits next Saturday (25) to tour.

Last week, \$16,346.

From the Second City, Royale (R) (8th wk; 63 p) (\$6.90-\$7.50; 999; \$41,158). Previous week, \$13,732.

Last week, \$13.007.

Gay Life, Shubert (MC) (\$8.60-

Last week, \$13.007.

Gay Life, Shubert (MC) (\$8.60\$9.40; 1,461; \$61.000) (Walter Chiari, Barbara Cook, Jules Munshin).
Opened last Saturday night (18
to four affirmative notices (Chapman, News; McClain, JourgalAmerican; Nadel, World-Telegram;
Taubman, Times) and three negative (Coleman, Mirror; Kerr, Herald Tribune; Watts, Post).
Last week, \$27,127 for opening
performance and three previews.
Gideon, Plymouth (D) (2d wk; 31,112 paid admissions.

How to Succeed in Business Without Really Trying, 46th St. (MC) (5th wk; 41 p) (\$9.60; 1,342; \$66,615). Previous week, \$65,268 with parties.

Last, week, \$65,275 with parties.

*Irma La Douce, Alvin (MC) (60th wk; 476 p) (\$8.60; 1,100; \$55,942) (Elizabeth Seal, Denis Quilley). Previous week, \$35,408. Last week, \$35,702.

Last week, \$61,539 with parties.

Last week, \$61,539 with parties.

Let it Ride, O'1,538 will parties.

Let it Ride, O'196ill (MC) (6th
wk; 44 p) (\$9.60; 1,050; \$54.508)
(George Gobel, Sam Levene). Previous week, \$35,354 with parties.

Last week, \$37,041 with parties.

Mary, Mary, Hayes (C) (37th wk; 292 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Neison, Michael Wilding). Previous week, \$43,368.

Last week, \$43,409.

Milk and Honey, Beck (MC) (6th wk; 47 p) (\$8.60-\$9.60; 1,280; \$62,-805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, \$61,-

154 with parties.

Last week, \$61,158 with parties.

*My. Fair Lady, Hellinger (MC) (296th wk; 2,858 p) (\$8.05; 1,551; \$69,500) (Michael Allinson, Margot Moser). Previous week, \$45,537. Last week, \$38,958.

Purlie Victorious, Cort (C) (8th wk; 60 p) (\$6.90-\$7.50; 1,155; \$41,-000). Previous week, \$19,715. Moved last Monday (20) to the

Longacre. Last week, \$16,163.

Sail Away, Broadhurst (MC) (7th k; 55 p) (\$8.60-\$9.40; 1,214; \$58,-36). Previous week, \$57,700 with

Last week, 57,251 with parties.

Shot in the Dark, Booth (C) (5th wk; 37 p) (\$6.90-\$7.50; 807; \$33,-000) (Julie Harris). Previous week, \$31,589 with parties.

Last week, \$32,773 with parties.

Sound of Music, Lunt-Fontame (MD) (99th wk; 788 p) (\$9.60; 1,-407; \$75,000) (Martha Wright). Previous week, \$64,905.
Last week, \$62,031.

Unsinkable Molly Brown, Winter Garden (MC) (55th wk; 436 p) \$8.66-\$9.40; 1,404; \$68,000) (Tam-my Grimes). Previous week, \$54,790. Last week, \$54,488.

Write Me a Murder, Belasco (D) (4th wk; 28 p) (\$6.90-\$7.50; 967; \$38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, \$35,344 with parties. Last week, \$35,050 with parties.

Closed Last Week

*Kwamina, 54th St. (MD) (4th wk; 32 p) (\$8.60; 1,434; \$60,000). Previous week, \$20,889 with parties. Closed Saturday (18) at an estimated \$450,000 loss.

Last week, about \$26,300 with parties.

Opening This Week

Man for All Seasons, ANTA (D) (\$6.90-\$7.50; 1,185; \$48,577) (Paul Scofield, Leo McKern, George

Rose).

American National Theatre & Academy presentation of Robert Whitehead & Roger L. Stevens production of play by Robert Bolt. Capitalized at \$60.000, opens tonight (Wed.) at a cost of approximately \$60.000 and can break even at around \$25,000.

San Francisco, Nov. 21.
Leningrad Kirov Ballet grossed a tremendous \$216,248 at the 3,200-seat Opera House here in an 11-performance stand which ended last Sunday (19).

CASTING NEWS

Following are available parts in uncoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and tele vision shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available reles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

In addition to the available parts lead the late of the state of t

charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the manage ments, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

Wiener (234 W. 44th St. N. Y.; LO 3-4370 . Available parts; man, 30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40, and dance very well; man, 35-40, Madison, Ave. ad exec; man, fat, small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carni entertainer; femme, middle-aged, kooky battle axe. Thus.' sing well and dance; femme, 20's, besony must sing remme, minder-aget, kowy battle-axe, mis.' sing well and dance; femme, 20's; bosomy, must sing and dance; various others in-cluding evangelists, executives, carni types, and male and femme characters. Mail photos and resumes, through agents only, c'o above address.

"I Can Get It For You Whole-sale" MC. Producer, David Mer-rick (246 W. 44th St., N.Y.; LO 3-7520). Equity chorus auditions Monday (27), girls, at 11 a.m. and boys, at 2 p.m., at the Alvin Theatre (250) W 52d St., N.Y.). All must sing and dance and should bring music.

bring music.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Understudy part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, aboy a number for interview and enced actor. Call Nicholas Gray, above number, for interview appointment

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: femme, 20. small, lyric soprano; femme, 50's, strong personality: male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sinz. Mail photos and resumes, through agents only, above umes, through agents only, above

"Little Me" 'MC) Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5555). Available parts lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Nubia Tucker type, mist sing.

a2-nts only "Oliver" (MC). Producer, David Merra's 246 W. 44th St., N.Y.; LO 3-7529. Parts available for flows 7-19, must sing, do some date and and do a Cockney accent. Mar' protos and resumes c'o Pegry Shields, above address. "Passage To India" (D) Producers Theatre Guild, Robert Fryer & Lee rence Carr, in association with John Herman (27 W. 53d St., N.Y. CO 5-6170. Available parts:

N.Y. (O 5-6170) Available parts: seven in male East Indians; man, of physical appearance, and resumes c o Ruth above address; don't

"Place Without Twilight" (D)

Legit

BROADWAY

"Crime of Giovanni Venturi"

(MC. Producer, Philip Rose (157)
W 37th St., N.Y.: CI 5-2255. Part available for a girl, 20-25, attractive. Italian-looking, must sing well. Mail photos and resumes c obarbara Kennedy, above address.

"Happy Happy" (MC). Producers, Robert Wiener (234 W, 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium ity, natural beauty, fair; girl, 21, tragile: girl, 18, all-American type; and the producers and resumes c observed and resumes compared to the producers, Arthur Cantor & Robert Wiener (234 W, 44th St., N. Y.; LO 3-4370. Parts Wiener (234 W, 44th St., N. Y.; available for male and femme re-

above address.

"Put It In Writing" (R). Producer, Robert Weiner (234 W, 44th St., N. Y.; LO 3-4370. Parts available for male and femme revue types. Mail photos and resumes c'o above address.

"Sound of Muste" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, churacters. Mail photos and resumes to above address.

Untitled Drama. Producer, David

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

rensity. Cair reggy Sineius, above number, for appointment.

"We Take the Town" (MD). Producer, the Stuart Company (881. Seventh Ave. N.Y.; CI 7-0725). Available parts: man, 32, fair enthusiastic, swaggering, must sing and move well; femme, 25, dancer-actress-chest singer, dark, luscious, volatile; femme, 20, auburn hair, delicate, eager, soprano; man, 60, little, bird-like features, soft-spoken, non-singing, can be bearded; man, 28, non-singing, aristocratic, weak-looking; ineffectual; tenor, 30-40, skinny, poetic; man, 38, singer-dancer, squat, swarthy, cruel; man, 35, non-singing, tall, straight, reserved; boy, 10, act, sing and play bugle; boy, 12, angelic choir voice; femme, 14. cratic man, four young men, all u.t.a. "mme singers: two mature women who must act, four young girls; six young femme dancers; men dancers of all sizes, shapes and descriptions. Mail photos and resumes c o above address.

OFF.RROADWAY

OFF-BROADWAY

"Banker's Daughter" (MC). Producers. Claire Nichtern & Paul Libin (61 W. 9th St., N. Y.; AL 4-3536. Available parts: man, 40's, charming rascal; femme, 21, attractive; willful; man, 25-35, clevier, comic; leading man, handsome baritone, artistocratic; lyric soprano, attractive, aristocratic; lemme, 50's, genteel; boy, rotund, naive: character man, ruddy sea

femme, 50's, genteel; boy, rotund, naive: character man, ruddy-sea capta.n. Legit voices only. Mail photos and resumes c o above address. Don't phone.

"Black Monday" (D). Producer, William Hunt (c o deJoia, 350 W. 12th St., N. Y.). Available parts: several males, white and Negro. 20-50. all types; white girl, 13-14; Negro boy, 13; white boy, 9-10; one white and one Negro femmer. 30-35; several non-Equity children. All must have good Southern accents. Mail photos and resumes ents. Mail photos and resumes above address.

"Fly Blackbird" (MD). Producer, Helen Jacobson (1 W. 39th St., N.Y.: BR 9-1358; Available parts: leading Negro man, 25, singer-actor: Negro, 50, singer-actor; Negro, 50, singer-actor; white man, 50, singer-actor; Negro femme, 21, singer-actress; oriental man, 21, singer-dancer; white man, 45-50 singer-actres; male, and 45-50, singer-actor; male and femme singers and actors with acting ability, Negro, white and Puerto Rican. Mail photos and resumes c'o above address. Don't phone.

"Happy Reviewers" (R). Pro-

ducers, George Gersener & Ken Gaston in asso. with Richard Roff-man (c/o Gaston, 1514 Metro-politan Ave., Bronx 62, N. Y.; TA 2-5105). Parts available for male and femme experienced musical comedy performers. Mail photos and resumes c/o above address; no phone calls.

"South of Heaven" (MD), Pro ducer, Lance Barklie (53 E. 65th St., N.Y.). Available parts: lead St., N.Y.J. Available parts: fead femme, 45, strong legit voice; lead man, 20's; femme comedy lead, 30's, scrawny; ingenue; man, 40's, likeable villain; boy, 12, wild, pre-cocious. All parts are Negro. Mail photos and resumes c'o Glasser, above address.

TOURING

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for two male fire jugglers, a dwarf who sings well and a tall man plays the trumpet well and sings. Contact Peggy Shields, above number.

Television

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

No duplicates.

WBBM-TV, Chicago, (630 N. McClurg Ct., Chicago, WH 4-6000).

Parts available for male and
femme performers, all ages and
types, for 39-week series of drama
workshops plus four to six prime
time original dramas. Must be
from Chi. Mail photos and resumes
comprogram Dent above address. o Program Dept., above address

Untitled Syndicated Vidtape Series. Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5-7451). Parts available for femmes, 24-40, with experience as cosmetic dem-onstrators, charm school tecahers, et al. Mail photos and resumes or film clips, c/o above address.

Films .

"To Kill a Mockingbird" (D)
"To Kill a Mockingbird" (D)
Producers, Alan Pakula & Robert
Mulligan, in association with Anthony Productions (Universal Pictures, 445 Park Ave, N. Y.: PL
9-8000). Available parts: girl, 6-8,
tomboy; boy, 6-8 and boy, 9-11.
They must be typically American
looking and should be able to
speak with a Southern accent. Applicants will be seen by appointment only through agents, c/o
Alice Lee Boatwright, above address.

London Shows

(Figures denote opening dates) (Figures denote opening dates)
Affir, Strand 19-21-61).
Amorous Frawn, Piccadilly (12-9-59).
Beyond Frings, Fortune (5-10-61).
Beyond Frings, Fortune (5-10-61).
Beyond Frings, Fortune (10-22-61).
Be Bye Birdie, Her Majesty 8-6-15-61).
Cupboard, Arts (11-15-61).
Di Re Mi, Prince Wales (10-12-61).
Fings Ainf, Garrick (2-11-60).
Guilly Party, St. Martin's (6-17-61).
Hearlbreak H'2e, Wyndham's (11-16-1).
Irrevular Verb, Cfiterion (4-11-61).
Long Sunset, Mermaid (11-7-61).
Lord Chambertain, Saville (8-23-61).
Luther, Phoenix (1-27-61).
Music Man, Adelphi (3-16-61).
Music Man, Adelphi (3-16-61).
Music Man, Adelphi (3-16-61).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Cliver, New (6-30-60).
One Day of Yaar, Royal E. (10-23-61). Jaic Man. Adeppu v. Fair Lady. Drury Lane (4:30-58). iver, New (6:30-60). iver, New (6:30-60) In Heart, Vic. Fal 112-2 SCHEDULED OPENINGS

Big Soft Nellie, Royal E. (11-21-61). The Keep, Royal Court (11-22-61). Crific's Choice, Vaudeville (12-6-61). CLOSED

Bird of Time, Savoy (5-31-61); closed last Saturday (18) after 197 performances. Dream & Bessie, Royal Ct. (10-24-61): closed Nov. 11 after 31 performances. Wreath Udomo, Lyric H'smith (11-8-61) closed Nov. 11 after eight performances.

Scheduled B'way Preems

Man for Ail Seasons, ANTA. (11-22-61)
Sunday In N.Y., Cort. (11-29-61)
Sunday In N.Y., Cort. (11-29-61)
First Love, Morosco (12-18-61)
First Love, Morosco (12-18-61)
Subwayrs, St., James (12-27-61).
N'-pht of Iguana. Royale (12-22-61).
Mort Sahl, Golden (13-62-62).
Family. Affair. Rose (wk. 1-22-62).
New Faces of '52. Alvin (21-52).
New Faces of '52. Alvin (21-52).
New Strings, Hellinger (3-1-62).
Fonny Thing Happaned, Alvin (3-3-62)

Literati

Art Buchwald's Latest
Longtime postwar Paris resident
Art Buchwald, never losing his detached perspective on the American abroad, has come up with
another bright compendium of
pieces, many of them culled from
his syndicated N.Y. Herald Tribune (European edition) columns.
Under the umbrella title, "How
Much Is That In Dollars?" (World,
\$3.95), the humorist pans the Continental scene from his personal
life to politics, from the tourists
(toujours) to gastronomy, from
show (especially pix) biz to farflung places away from his Gallic
environs (usually by courtesy of
some film biz junket and allied
probings into celluloidiana Hong
Kong, Rome, Berlin, etc.).
There Is much sagacity in Buch-

probings into celluloidiana Hong Kong, Rome, Berlin, etc.).

There is much sagacity in Buchwald's shrewd and discerning reportage of the global scene but never does he lose his grip on the basic humor of it all. Nonetheless the bite is frequently there, and almost always the reader will be in complete acquiescence. But above all, "How Much Is That In Pollars?"—perhaps the No. 1 clarion call of the bewildered Yankee shopper along the rue de Rivoli and the St. Hohores (faubourg and/or rue), bewildered by the changeover from the old to the NF—is very funny reading. Like his last year's bestseller, "Don't Forget To Write" (another popular Amexco admonition), this new book also is bound to enjoy wide sales. The risibilities engendered are a common denominator to any and the total the big tourist. sales. The risibilities engendered are a common denominator to anyone who's taken the big tourist leap from the new to the Old World. Even for those whose orbit is circumscribed by the IRT and BMT the vicarious thrill of Buchwald's namedropping and intimate perspective on European and alphal mores is surefire fun. And. perspective on European global mores is surefire fun. And, considering international daries and global jaunts, the world useds the fun even more.

Abel,

Mass. Calls It 'Obscene'
"Tropic of Cancer" was adjudged
"obscene, indecent and impure" by
Judge Lewis Goldberg, who presided at a three-day hearing in
Suffolk (Mass.) Superior Court in
September. Judge Goldberg's finding released Monday (13) were
made in a five-nage summery finding released Monday (13) were made in a five-page summary, find-ings of fact and order for decree, in effect a ban on the book.

"I have carefully and painstak-ingly read the entire book from cover to cover. Applying the law as applicable to the book. I am irresistably led to the conclusion that the book is obscene, indecent and impure," he said in the finding.

and impure," he said in the finding.
An appeal to the state supreme court by the publishers. Grove Press Inc., which brought out the first American edition last June 24, was predicted. The decision was the petition of Mass. Atty. Gen. Edward W. McCormack Jr. An interlocutory ban was issued June 24 by Judge Donald Macaulay in Superior Court.

Busy Hy Kellick
Flock of sports and show biz
books have been agented by H. W.
Kellick, including-"The New York

Publishing Stocks

(As of Nov. 21, 1961, closing) (As of Nov. 21, 1961, closing)
Allyn & Bacon (OC) ... 36
American Book (AS)... 65 ... 4
Book of Month ... 26 ... 3
Conde Nast (N.Y.) ... 1034—7
Crowell-Collier (N.Y.) ... 41 + 5
Curtis Pub. Co. (N.Y.) ... 10 + 7
Gfinn & Co. (N.Y.) ... 291-2—3
Grossett & Dumlap (OC) 2414
Harcourt Brace (OC) ... 41 ... 3
Hearst (OC) ... 2412
Holl, R&W (N.Y.) ... 42 +2
LA. Times Mirror (OC) 36 Hearst (OC) 241½
Holt, R&W (N.Y.) 42 +2
L.A. Times Mirror (OC) 36
Macfadden (AS) 875 15
McCall (N.Y.) 27 -2
McGraw-Hill (N.Y.) 3736 38
Nat'l Periodical Pub. 171½
New Yorker (OC) 98
Pocket Books (OC) 26 + ½
Prentice Hall (AS) 4412 34

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Yankees." by Phil Rizzuto and Al Silverman, which Coward-McCannwill publish in the spring; "Jack (Doc) Kearns' Autobiography," with Oscar ("The Untouchables" author) Fraley, for Putnam next fall: "The Last of The Untouchables" by Paul Robsky, with Oscar Fraley, for Popular Library in February.
"Mv War With Baseball" by

in February.

"My War With Baseball," by Rogers Hornsby with Bill Surface, is a Coward-McCann spring book. Actress Lynn Barl's husband, Dr., Nat K. Rickles, a psychiatrist, is doing a comprehensive and informational book on technagers; L.A. district attorney J. Miller Leavy, w.k. in the picture business, doing his autoblog in collaboration with Jack Goulding, city editor of the L.A. Mirror.

Bill Surface, coauthor of Sundry

Bill Surface, coauthor of Sundry sports books (see above), leaving for the Far East for another book assignment for Coward-McCann plus articles for True, Saga and This Week.

Milton Macklin's "The Private Hell of (Ernest) Hemingway" due soon via Paver Back Library; also doing a hardcover book on psychi-atry for Putnam. All in the Kellick authoring stable.

Diarist Sherwood

Not generally known that the late dramatist. Robert E. Sherwood, was an inveterate "dear diary" adddict. His every move was painstakingly recorded in daily memo form.

memo form.
When his widow. Madeleine, discovered the diaries she thought John Mason Brown could edit them into a book, but instead, he is now working on a definitive blography of the playwright, utilizing some of the diary notes and leads, of course, as part of the project. project.

CHATTER

Jack Podell appointed editor-in-chief of TV Radio Mirror magazine by Gerald A. Bartell, president of Macfadden Publications and will continue as ditto of Photoplay mag-zine. Ann Mosbor will continue azine. Ann Mosher will cont as editor of TV Radio Mirror. continue

as editor of TV Radio Mirror.

James M. Jacobson, president of
Affiliated Publishers, division of
Pocket Books Inc., appointed Alfred Arees v.p. and export manager of the firm. When Affiliated
Publishers was established. Arees
assumed the export sales management for Pocket Books and its
wholly owned subsidiaries Washington Square Press and All Saints
Press, as well as Golden Press and
specific Simon & Schuster publications. cations.

Not generally known that book reviewer and editor Harry Hansen is also a Civil War buff. New American Library is bringing out his "The Civil War: A New One-Volume History" as a Mentor original.

Erskine Caldwell's "Jenny By ature" is among the latest batch Nature' Nature is among the latest batch of novels to be banned in the Irish Republic by the Censorship of Publications Board. Others on list include "The Cave" by Robert Penn Warren.

Doubleday has former Collier's editor Ed Anthony's biog of the late humorist, titled "Old Rare Don Marquis." scheduled for March publication:

March publication:
Macfadden Publications, as part of the expansion of its paperback publishing and distribution division, made three appointments. S. N. Himmelman, circulation v.p., named Joseph Bianco sales manager. Ray King, assistant, and Larry Adler, promotion manager. Macfadden publishes Hillman-Macfadden Books and the Sport Magazine Library and is the national distributor for Pyramid and Pyramid Royal Books and Grove Press' Black Cat Books.

Arthur A. Cohen, founder of

Arthur A. Cohen, founder of Meridian Books in 1955 until absorbed by World Pub. in 1960, joining Holt, Rinehart & Winston as editorial director of a new trade religious department.

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— Journal-American

* "YVES MONTAND is master of the one-man show...the listener needs neither French nor English—just a susceptibility to charm—to have a delightful two hours at the Golden."

- Herald Tribune

* "YVES MONTAND is Paree personified. You can't keep 'em down in their seats when Montand is onstage."

— Mirror

* "YVES MONTAND was so good last night that even the men liked him ...a marvelous performer...all charm."

- W.-Tele. & Sun

* "YVES MONTAND is one of the most potent love potions ever poured across the footlights. He is a one-man theatre of the performing arts."

--Time Magazin

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YVES MONTAND

His One-Man Show

"AN EVENING WITH YVES MONTAND"

Off-Broadway Reviews

t is	
Direct Crafee	Richard Benter
Perte: Manague	Mel Arrighi
Transe Contre	Helena Carroll
Norths Contee	Brendan Burke
	ermot McNamara
Jack Conico	Robert Reilly
Mitte	Grania O'Malley
Mail	Ita O'Hagan
The Shown	. Burn Russell
Old Woman	Enel a Mechler
Miss Des	Blacane Collens
Pa's By Bassa	John Call

When the author is spoofing his mellow-countrymen, as at a convivid wake, he shows definess. Heaviness obtendes, however, when, in order to propitate a fair princess who fel, into death in a nearby pit centuries ago, two young men must meet a similar fate. It's a ner-arresistible temptation to store the program for likely candiates.

Inserty candiates.

Insanity, cruelty and death are major elements in "Sharon's Grave," yet in the name of romance Keane manages a happy ending. It's pretty hard, however, to discover what the author has in mind by way of theme.

Helena Currell pages the pro-

mind by way of theme.

Helena Carroil paces the production with a flashing portrayal of the girl who must fend against heavy odds. The actress has beguiling lilt and laughter, while broque slips easily from the tongue of Dermof McNamara as a crippled lad whose frastration turns to evil.

lad whose frastration turns to evil.

Byten Russell, Granla O'Malley,
and Ita O'Hazzn give twinklins
life to the short wake scene, while
John Call, as an timerant quack
doctor, diligently attempts to inject humor into a part that just
isn't funny. Brendan Burke conveys anxiety as the girl's vague
brother, and Mel Arright, as a root
tiatcher who came for dinner, has
hero-handsomenes. and Ita O'Hagan give twinkling tence of Savoyard style, form and life to the short wake scene, while John Call, as an itinerant quark doctor, diligently attempts to inject humor into a part that just instruction and Allen has a good measure of the requisite lightness, while instruction and Allen has a good measure of the requisite lightness, while instruction and Allen has a good measure of the requisite lightness, while instruction and Allen has a good measure of the requisite lightness, while instruction and the production of the requisite lightness, while instruction and the production of the requisite lightness, while instruction and the production of the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while is must have have have here of a soon and allen has a good measure of the requisite lightness, while the requisite lightness, while instruction and allen has a good measure of the requisite lightness, while instruction and the production and the production

Silaron's Grave
The first Players in association with Clarket Laurence has provided atmospheric deals of the Market presentation of Stages where the Market Players settings, Michael Clarket Learners, Buthing, Harri Buum, cost-bune, June Beck Opened Nov. 681. So the Majdaan Playhone, NY, 84.85 and Beck Clarket Learners and Stages of the Majdaan Playhone, NY, 84.85 the Majdaan Playhone, NY, 84.85 the Majdaan Playhone, NY, 84.85 the manner born.

the manner born. Geor, Deard Control of the Mercardin States C

While The American Savoyard's while The American Savoyard's evival of Gilbert & Sullivan's 'Utopia, Limited' is a cut above he group's recent trifling with Franz Lehar's "The Merry Widow," the familiar home territory of a better-known G & S collaboration would have helped, the Savoya's exprise powies comedy assessed. ard's sagging musical comedy sea-

Ragged choral work, incessant nagged choral work, incessant upplay among the extras, lack of ocal precision by some solois's, and an insistence on cuteness mar Utopia. Limited," a second-rate is S prank.

& S prank.
When the company occasionally inds some of its professional savy, there's fun to be had at the an Hus House, where the must-al repertory season is holding orth. As a stuffy English governess and her two maidenly modest ards, Sally Birckhead, Joyce-Wiko and Donna Curtis give evidence of Savoyard style, form and umor. As a Utopian king, Ray-nond Allen has a good measure if the requisite lightness, while lary Anne Staffa, as the king's inglicized daughter, has pleasing oise and precision.

In some peripheral perform-

worst sense of the word, that cannot be fobbed off as professional
and worth paying for.

On the basis of the first two
productions, unless producer-director Dorothy Raedler can get her
company up to its customary performance level, the ambitious 10production musical comedy season
may languish early.

Geor.

Gods of the Lightning

Gods of the Lightning
Equity Library Theatre revival of three
act dram by Maxwell Anderson and
G. H. Hickerson, Staged by Davey MarlinJones; Setting, Mischa Petrow; lighting,
Joseph M. Pacettit; costumers, Mallory,
Oseph M. Pacettit; costumers, Mallory,
N.Y.; admission by contribution,
Pete Charles Morley
Warready Gil Rogers
Capraro Harry White
Stuorin Cliftord Pellsw
Heine Rolf Metzar
Warre
Ward Rap Purcell
Andy Peter DeMaio
like Ben Dova
Milkin Ted Tesser
Sweby Gealvin
Bauer Borah Silver
Bauer Borah Silver
Bauer Borah Silver
Bauer Borah Silver
Bauer T. J. Murphy
Policeman Don Moore
Policeman Don Moore
Fasility Milkin Melsey
Judge Vail Kenneth Reisey
Judge Vail Kenneth Reisey
Judge Vail Rability
Foliceman Olka Druce
Fasility Rolf Melzar
Grs. Lubin Olka Druce
Jenome Bartlett Daniel Mardino
New God Salvation Army Lass Roberta Mardino
New God Melzar
Grs. Lubin Pactrick Desmond
Sheriff Henry Don Moore
Zd Salvation Army Lass Roberta Mardino
Norman Clifford Ammon
Sheriff Henry Don Moore
Zd Salvation Army Lass Roberta Rukin

The Equity Library Theatre's revival of the Maxwell Anderson-G. H. Hickerson "Gods of the Lightning" is an earnestly misguided attempt to give life to an archaic play. While passion about the much-debated Sacco-Vanzetti case of the 1920's still has considerable validity, the agitational propaganda aspects of the script seem as old-hat as the Charleston.

It is virtually impossible to see "Gods of the Lightning," however, without reflecting on Anderson's subsequent sublimation in "Wintersubsequent sublimation in "Winter-set" of his intense feelings about what he was convinced was a mis-carriage of justice. Thus viewed, the ELT revival has more than mere academic interest.

It's possible, however, that a spectator who had never heard of Sacco and Vanzettl, would find much of "Gods of the Lightning" confusing. ELT-ers haven't managed to do much with a raucous first act except raise the question of meaning. of meaning.

quence in his final courtroom speech is the affecting culmina-tion of a warm portrayal, while Gil Rogers, as the other doomed man, has the needed passionate stridency. Ann Whiteside is direct and re-

Ann Whiteside is direct and restrained as a girl whose lover must die, Michael Miller is appropriately devious as a latter-day Judas, and Kenneth Reid, as the bia-ed judge, conducts the courtroom scene with such dignity as he may.

Claudestine on the

Claudestine on the Morning Line
John T. Wems & Robert Buccolo, in association with Ted White, presentation of a new comedy in tince acts, by Josh Greenfeld. Staged by Allen Davis 3d; setting. Robert Cotherin, costumes, Georgia Claim, and the Actor Cothering Cotten Cot

Josh Greenfeld's "Clandestine on the Morning Line," at the Actors Playhouse, might aptly be subtitled, "Six Characters in Search of a Play." On a filament-thin story thread, the author has placed five warmhearted people and a lad who is errant but nice. There's modest insight into human motives, but hardly enough fodder for a full-length play.

Greenfeld uses the Chakhovian

length play.

Greenfeld uses the Chekhovian approach, which requires so much material that the characters can become multi-dimensional. Since Greenfeld seems not to have so fortified himself, his apparent falent remains in the realm of "promising."

fortified himself, his apparent falent remains in the realm of "promising."

Some of Greenfeld's sharpest observation, and the production's best acting, are combined in a single role. As a mother who believes in the stars, her son and good in even the worst of us, Rosetta LeNoire gives a dandy performance. Prattling merrily, aware of the world's toughness yet veroptimistic, she makes the mother richly, warmly true.

Stager Allen Davis 3d, has recruited and measuredly directed a generally good cast. Ed Cambridge is succinctly calm as a kind-hearted shopkeeper, James Earl Jones has invigorating jobilaity as a peripatetic son and Ed McKinley is amusing as a nervously perspiring detective.

As a confused youngster on the run, first from his sweetheart, then from the law, George Gatlin has settled for a low-key superficial approach. As the pregnant girl who, suitcase in hand, seeks him through several states, Shauneille Perry is gently innocent, though if all about-to-be mothers were so saccharine sweet, it might constitute a case against motherhood.

Robert Cothran has managed to include a livingroom-bedroom, a luncheonette and something of the street outside, in his homey setting.

A plus of off-Broadway is the chance for burgeoming playwrights ilke Greenfield to have production experience and audience reaction. It costs money, however, and unless theatre-in-the-byways is to become sheer philanthropy there must be more boxoffice potential than is evident here.

Hit Royalty Cut

for a period of 30 weeks from the start of the out-of-town opening.
Thus, on a straight play, if the show were grossing \$30,000 weekly, the agent's 10% cut of the actor's 10% royalty slice would be \$300.
The agent's take on \$1,200 would only be \$120, representing a weekly loss of \$180 in commissions during the reduced royalty period. On a musical grossing, say, \$60,000 weekly, the agent's 10% cut of the actor's 10% royalty slice would be \$600. The agent's take on \$2,000 would be only \$200, representing a weekly loss of \$400 in commissions during the reduced royalty period.

period.

Peter Witt, president of TARA, sent identical letters last week to the League and the Guild complaining that the actors, who weren't consulted in advance about the royalty reduction formula, are being made to bear the brunt of salary cuts on Broadway without benefit of some future compensation for their cooperation.

The letter states, "Our experience has been that this agreement has been used to create an undue pressure, interfering with the nor-

mal course of individual bargain-

mal course of individual bargaining between actors and their employers. Similar pressures have been observed in dealings for directors, choreographers, and others, none of whom were even represented in the talks where your two organizations arrived at your agreement."

The League's contention in regard to the matter is that only stars who contract for a percentage of the gross are involved in the reduced royalty setup and there has been no exertion of pressure on them. A star does not have to go along with the plan, as evidenced earlier this season by the refusal of Ralph Bellamy, president of Actors Equity, to appear in "The Assern Papers" on a 50" royalty reduction arrangement for the maximum 17 weeks stioulated in the Leacue-Guild formula.

The Theatre Guild, which had planned presenting "Aspern" on Broadway with Bellamy, subsequently dropped the script, which has since been optioned for production by David Beck.

Etienne Decroux

Continued from page 55

alistic representation. Rather, from the motions of rubbing, wringing and hanging wet clothes he abstracts movements and rhythms conveying the inner essence of a woman working. Although this piece lacked the punch to which we over-stimulated Broadwayites are accustomed it was refreshing and enriching.

are accustomed it was refreshing and enriching.

Since Decroux counts Marcel Marceau among his pupils, comparisons are in order, however odious. Decroux's art is essentially one of comment. It is comment, moreover, on the surface, which does not get deeply inside the matter at hand. We know everything that Decroux shows us. He simply says it better than we can see it. Marceau, on the other, hand, performs the function of the truly great artist: he gives us insight into the world which we had not seen before. Can one ever forget Marceau's short solo piece within he gives us a man walking through life, from boyhood, manhood, through middle age and finally weary, beaten old age—all in two magic minutes? For all its verve there was nothing of that incisive, heartbreaking understanding of the essential meaning of life in Decroux's evening.

Still it would be ungrateful to cavil. The squereficially realistic

ing of life in Decroux's evening.
Still it would be ungrateful to
cavil. The superficially realistic
Broadway stage needs more talents
like Decroux. Our playwrights and
actors, young and old, should be
learning the great power of gesture, grimace and silence that M.
Decroux uses so well.
The "master's" two "stars" are
Sterling Jensen and John M. Casey,
Included in company are Abby
Imber, Lucy R. Becque, Vivian
Schindler, Jerry Pantzer, and
Solomon and Mina Yakim, James
Lewis who acted as moster of
ceremonies with charm.

Tom Hughes, managing director of the State Fair Music Hall, Dallas, is scouting Broadway prospects for the 1962 State Fair season.

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"ADVISE & CONSENT" † \$66,300 Opening Dec. 4th WILBUR THEATRE

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RITA FUCILLO, Director

LAST MINUTE PHILADELPHIA TICKET SALE - over \$40,000 for Touring "MUSIC MAN" opening Nov. 27th, Shubert Theatre by our PHILADELPHIA THEATRE CLUB now in its premiere season-John Wanamaker, Membership Agent



Mary, Mary (HELEN HAYES, N. Y.)

Jean Kerr's "Mary, Mary" is a prime example of the small-cast, one-set comedy traditionally beloved by Broadway producers. Now seven months old, this inclusive play about marital tribulation is a constant sellout, looks as fresh as one of the daisies the authoress says please don't eat, and all the lines are well distributed among the top talent company.

The only cast change has been MICHAEL WILDING as successor for Michael Rennie as the actor with a perceptive yen. With loosegaited walk, impeccable comedy timing and melting British accent, Wilding makes the character seem a cross between John Barrymore, Errol Flynn and Vincent Price. The resulting matinee charm is such that nobody would much mind if he made off with the lady, a possibility the script may allow somewhat more than Mrs. Kerr intended.

> The perpetually winning actress, Barbara Bel Geddes, as the separated wife with a razor-edge tongue, and Barry Nelson, energetic and personable as the vexed and bewildered husband, leave little doubt early in the play that this connubial couple was never intended for bliss. It is no mean tribute to Mrs. Kerr that she manages the feat of reunion in the short space of two more acts.

1

There might be a sizeable repeat trade for "Mary, Mary" because the wicked shafts have insight and revelation. If Mary is contrary, she is also a charmer, and Mrs. Kerr obviously is aware that ever since Eve got down to business in the Garden of Eden, Adam never

had a chance

As the wealthy minx candidating for position of the second Betsy von Furstenberg is still saucily, sinuously sexy, while John Cromwell, in the unenviably torn position of legal counselor and friend, retains an urbanity all men

might envy.
"Mary, Mary" seems to suggest
that it takes at least one to make a marriage. As marriage counseling goes, the comedy is inexpensive and non-traumatic. Geor.

> Theatrical Management MILTON GOLDMAN

ASHLEY-STEINER, INC. 579 Fifth Avenue., New York, N. Y.

VARIETY

McHenry Boatwright, U. S bassbargione sings in March, 1962 at

the Belgrade Opera "Boris Go-dan no" and "Aida" are the works. Edith Mason, operatic soprano, in private life Mrs. William E. Rag-Land returned from Europe Friday :17 on the Leonardo da Vinci

After a year's layou planist Rudolf Serkin is in U.S. for concerts under the Judson, O'Neill & Judson banner. Returns to Europe in June

Although an American pianist Julia Katchen has not played here in 1 lyear but is the set by Kurt Wetthold of Juliable starting next Oct 15.

Wagner Opeca, now controlled by Felix W. Salmagg, will hit the road in 1962 with "Caranen" Ex-pects to duplicate this se son" four of 50 performances in 41 cities.

Harold Pinter, British playwright, returned to London last week the Queen Elizabeth. Also selling was Edward Emanuel, international class barker of the Variety Club.

Hidegarde follows Sophie Tuc-ker mo the Waldorf on Dec 7, treene Carol Channing on New You's Eve, Pearl Bailey on Jan. 29, and Eddie Fisher on March 28.

David Kahn, a Long Beach (L.I.) batta Rain, a Long reach (L.L.)
"public relations and opinion consultant," filed a voluntary bankruptcy petition in Brooklyn Federal Court, listing \$205.565 debts
and no assets

Gram of Broadwayites bussing up from "21" to Stanford on Dec. 1 to lunch with and attend the inauguration rerenomies of re-elected Mayor J Walter Kennedy, quondam p.r. exec.

The old Warner Bros. Bldg. on West 44th will become known as the Video Film Center under new tikeover last week by new owners, the First Republic Corp. of Ameri-ca, a national realty company,

The Al (Dorothy) Strelsins to Hong Kong for the Christonas-New Year holidays, Show bir Insurance treona and author, Elmer G. Leterman, doing the Mexican bir for the same get-away-from-it-all reason.

Singer Peggy Lee had to cancel, Sanger Peggy Lee had to cancer, and of Basic Street East because of viral pneumonia. Addie Neice abbed for her or Sanday (19), act interly closed the stacceding man. Miss Lee is in Polyclinic (Control of the Sanday (19)). nignt M. Hospital.

Singers in the Broadway cafe orbit are seemingly on a maternity kick. Exche Gorme at the Copa and Morgana King at the Astor's Electrical Room are working out care engagements while waiting fo: Junoir.

Longtime RKO showman. Hospital Where he had a bernia patch and again at his home in Bobylon, L. I. Will holiday over Thanksgiving in his native Woon-speket R. I.

Is, the excitement of opening a renticultion dollar new hote! the Summit management (Loew's-Tisch admitted it just "forgot" that a cabaret license was necessary for the incidental music in its Gaucho Room and paid a \$25 fine. PS—also taking out a license.

The Touchdoan Chub's luncheon at the Lambs last Friday (17) honored members who played football in their college days, Among those were Peter Palacr, Horace McMahon, Hal March, Frank Gifford, Darren McGavin, Lew Parker, Dane Clark and Bill Stern

RCA board chairman David Sarnon; to receive one of the three Synagogue Satesman Awards for 1961 from the Synagogue Council of America Otie; two are Samuel H. Daroft Conservative and Ludwig Jesselsm: Orthodox: General Sarnoff is of the Reform school.

Solution is of the Reform sensor.

SO's harmolations head Ed K by is heading a task force to result up those who served in the of-War Dopt bureau of public relations as the time of Pearl Harbor. The mande many in the show biz, p.t. and publishing orbits. A regimn is befined at the Overseas Press C to Dec. 7.

staged by the American Society of Bar Masters (bartenders to you)— is slated for Dec. 7 at the Biltmore.

is slated for Dec. 7 at the Blitmore.
Publicist Paul Benson has
grabbed Rome's Sam'l Steinman
for the first of many parties which
the newspaper bunch, Gotham colunnists et al. have set up for the
expatriate Brocdway p.a. long
domictled in the Italian capital.
It's Steinman's first visit back to his native country in nine years. He gets in Dec. 16, and Benson's "do" is on the 17th.

"do" is on the 17th.

After 20 years as fixtures in the Champagne Room of El Morocco, pianist Karl Inwald and violinist Fred Fassler who succeeded the late Andre Bobo have left because of the Ed Perona management's decision for a change. Inwald-Lassler going into the private party circuit. Meantime the St. Regis' La Bote, with a similar policy of intime music, has been doing big biz. doing big biz.

Theatrical attorney Max Chopnick and his wife Marjorie Marsh, en route back from combination legal and ASTA convention business. Her Marsh Tours travelog film won a prize at what the American Society of Travel Agents ASTA likes to call its own brand of "Cannes Film Festival." Between booming film and vidpix production in Rome, Paris, London, Yugoslavia and Spain, the European hoteliers report business has equalized the regular summer sea-Theatrical attorney Max Chopequalized the regular summer season's disappointment,

Earl Blackwell and Cleveland Amory have turned over their "Celebrity Register" for publica-tion via Harpers. It will be broken down into the U. S. and European

gown into the U.S. and European counterparts excepting; of course, in the case of personalities like Aristotle Onassis, Noel Coward, et al, who also maintain U.S. homes. Joyce Gengo, 32, identified as an actress, who registered at the America Hot I on West 47th St. under her real name of Eve Adams rom Nashville, Tenn., was killed Thursday (16 in a plunge while evidently trying to escape a small fire in her 6th floor room. While the 300 occupants were evacuated, the blaze did not spread.

"Connection"

Continued from page 1

portunity. However, one distribu-tor, Charles Cooper of C portunity However, one distribu-tor, Charles Cooper of Contem-porary Films, apparently had suf-ficient confidence in the liberal-minded attitude of the censor, and took a chance. It is a risk that should pay off well.

The film opened a week or two ago at the Academy Cinema, one of the original firstrun arties, has been acclaimed by most of the critits and is now reckoned to return its guarantee on its firstrun en-gagement alone. The remainder of the country will be that much gravy.

gravy.

In contrast to the U. S., where Irvin Shapiro of Films Around the World is involved in a legal tusslewith the authorities, the British Board of Film Censors okayed the film intact, granting it an "X" certificate. That, of course, means it is out of bounds for those under-16 only. Otherwise, it can be shown without restriction.

Nixon for 'Exchange'

Continued from page 1 foundation dinner honoring Jack

"I'm for the exchange of talent between the United States and Russia and always have been for it." Nixon said. "The more Russians who come over here to see us the more pressure they will put on Khrushchev."

Asked if more Russian pix should be shown in this country, Nixon replied "Yes, but they should come over labelled as Russian pictures and in the exchange under no circumstances should we import more than they take in American films." Asked if more Russian pix should

Nixon, quipped, "Ed Murrow's certainly changed his tune" when asked what he thought of the USIA director's recent plea to Hollywood to improve the image of America transported abroad by films.

Seas Press C to Dec 7

Xmas can't be far away: the mented, "You (Benny) must have a must ball one; shindigs are done this a thousand times," to stating to the in The 6th annual, which comedian countered, "And C and Natio Far de of the Mixed what about you?" Nixon quickly Drak Cometic results of the holiday stunt ing it."

London

(HYde Park 4561)

Franchot Tone expected around own this week. Stanley Kramer

is here.

Cardew Robinson being wooed
for a month's vaude and cabaret
sesh in Australia.

Champ footballer Billy Wright,
husband of Joy, leader of the vocal
Beverley Sisters Group, made his
first disk. It's called "Singing For
Kicke"

Sir Laurence Olivier is still hotel-bound. He hoped to move into his Brighton home soon, with wife Joan Plowright. But a fire has

wife Joan Plowright. But a fire has set back their plans. Edward Goring, ex-show biz re-porter for the Daily Mail, named press officer of Rank's Circuit Management Assn. Brenda Cruwys

press officer of Rank's Circuit Management Assn. Brenda Cruwys will be his assistant.

"King Of Kings" (M-G) is being serialized by Felix Barker, Evening News staffer. Ron Randell, Brigid Bazlen, Nicholas Ray and Samuel Bronston, flocked in for the U.K. preem last week (15).

Robert Stannage, who recently quit the job of press officer for Associated Television, signed up with Voice and Vision Ltd., where he will be looking after their ty, film and radio interests.

The D'oly! Carte Opera Company presenting 11 Gilbert and Sullivan Operas at, natch, the Savoy Theat'e starting Dec. 11. It will be a threemonth season, conducted by Sir Malcolm Sargent.

There's another Gerald Hoffnung Memorial London Festival Hall concert on Nov. 28. Malcolm Arnold has composed a "Gastronomic. Concerto for Eater, Waiter and Orchestra." Henry Sterek, the impresario, will play the eater.

Chicago

(DELaware 7-4984)

(DELaware 7-4984)
Lena Horne cancelled her Dec.
4 Opera House opening on "Nine
O'Clock Revue."
Muggsy Spanier filled in for
Jack Ivett of the George Brunis
group at Basin Street last week.
Camelia House initiates afternoon music policy with Steve Behr
keyboarding starting next Monday 27:

Paris

By Gene Moskowitz (66 Are. Breteuil; SUF 5920)

The Radioffusion - Television Orch went on strike this week.
Françoise Sagan will have a new play at the Gymnase next month called "Les Violons, Parfois" (Sometimes, Violins), with Marie Rell starting

(Sometimes, Violins), with Marie Bell starring.
Felecien Marceau's new play,
"Les Cailloux" The Pebbles is due at the Atelier next January.
Andre Barsacq directs. Jean Tissier plays the lead.
Gian-Carlo Menotti changed title of his new Opera, which bows at the National Opera here next March, from "The Superman" to "Abdul, or the Last Savage."
Lido closes down till Dec. 6 for an overhauling and to prepare for its new show. "Pour Vous" which preems that date. This is the first show in two years at this SRO in two years at this SRO

nitery.

Jean-Paul Belmondo and Charles
Boyer to co-star in Jean-Pierre
Melville's next film, "Eldest of the
Ferrhauds," based on a Georges
Simenon book. It's to roll in

firstrun release on the Champs-Elysees next door to cinema hous-ing Clair's latest French film, "All Gold in World."

Maria Velasco. Yank planist and actress back to the U.S. for the first time in seven years. She has played the European nitery circuit and made pix in France, Italy and Britain,

'John & Jackie'

Continued from page 1 ence and the timing of the act. Without an audience his show runs only 15 minutes, but on that night, because of the laugh reonly 15 minutes, but on that night, because of the laugh response, it took almost 30 minutes. After the show, they received backstage compliments and reated to dinner.

reated to dinner.

Base Imposes Ban

That was on a Saturday night and on the following Monday an official from the base called the booking agent, through whom they had worked, advising him that they were never to do their act again at any base in England. Telegrams were sent to other bases. grams were sent to other bases naming the act and giving the names of the artists and the name of the agent who booked them. Apparently the chopper fell because the act put dignitaries in a had light.

a bad light.

Since that time Sturgis and Miss James have tried to get work at Air Force bases through other agents, but none will book them. Sturgis commented: "One man acting as big brother that night has prevented our doing the act for any other base. He has dictated to all the other USAF personnel staany other base. He has dictated to all the other USAF personnel sta-tioned here that they cannot see month after the Scultharne

appearance, Sturgis wrote to the General in charge of all USAF bases, asking him if he would censor an act, or have it taken out of circulation, or if he would allow it to be censored. The reply from a member of his staff said that suitability of acts was determined locally.

Sturgis retort was that quite exactly the opposite of local determination had happened, and another staff member commented

Camenia noon music policy ... keyboarding starting neaday '27.

Annette. Dick Clark, Troy Donahue, Glenn, Ford, Andy Griffith, Dick Shawn and Danny Thomas set for annual State-Street Christmas. Parade next Sunday '26.

Pete, Peggy and Mike Seeger and the New Lost City Ramblers skedded for solo concert session under the Frank Fried banner deriving Brown, Chappell Music veepee, came in for opening of e "Sound of Music" at the Shubert last week, representing Richard Rodgers, who was unable to make it. "Tonsue in Chir" revue responded last Friday '17' at Golden with the suburban Park Park Forest. Show has been playiered the since last June. "Tonsue in Chir" revue responded last Friday '17' at Golden uch Park Forest. Show has been playiered the since last June. "The Maids," in the for "Zoo Story" and "The Maids," next entry at Playwrights at Seenond City, opening Dec. 12. Alan of "Broadway last season, "Broadway last season, "Renoadway last season, "Verlag of speech. "Renoadway last season, "Verlag of speech." "We have heard of cases of dismination against Negro entermination agains

"We have heard of cases or us-crimination against Negro enter-tainers by U.S. base officials," Stur-gis went-on. "We personally have not yet seen it happen, but from what has happened to us, we have no doubt that it exists. "We are currently appearing at the Establishment" he commented.

no doubt that it exists.
"We are currently appearing at
the Establishment," he commented,
"but not one of the many dignitaries who frequent the club has
asked that we be banned. They
would fail if they did, because the
Establishment's belief in freedom
is not a huperisy." is not a hypocrisy."

1984' Jam Continued from page 1 a

compulsory, reading for class

compulsory, reading for class members.

There were newspaper editorials and many pro and con letters from the public published in the sneets about the matter.

Because of all this publicit, for the "1984" book a shrewd exhib persuaded Columbia to refisue the film adapted from the book and make the film immediately available.

Melville's next film, "Eldest of the able.

Ferchauds," based on a Georges
Simenon book. It's to roll in
March.

Rene Clair's pre-war U.S. pic, "I
Married a Witch" (Par), getting

Hollywood

Dick Fontaine joined Britting agency as associate.

Billy De Wolfe here from N.Y. until after Christmas.

John Crawford to Rome to join' DFZ's "The Longest Day."

Dale Wasserman skied to Rome for overseas production gabs.

Irving Levin named directorial assistant to NT&T prexy Eugene V Klein

June Havoc back from five-onth South American tour for month State Dept.

Barbette, circus aerialist, will stage high acts in Metro's "Billy Rose's Jumbo."

Marty Sperber Joined Ashley-Steiner Agency, swinging from Famous Artists, were Steiner

Peter Glenville and Geraldine Page flew in for local preem of 'Summer and Smoke."

Argentina Brunetti will be dialog oach for Italian cast members of The Pigeon That Took Rome."

Ben Blue kudosed by City of Santa Monica for his "outstanding community service achievements."

Martin Agronsky, NBC news commentator, receives Medallion of Valor of State of Israel Nov. 28.

Ida Mayer Cummings installed for 23d year as prexy of Junior Auxiliary of L.A. Jewish Home for

Aged.
Homer Powell ankled five-year

homer Powell ankied live-year berth as 20th-Fox film editor as editor on Mark VII's "The Third Man" series. Jerome Bredouw resigned as writer-assistant to Roy C. Huggins at 20th-Fox to become director of On-The-Air promo for ABC-TV in

N.Y.

The Hollywood Citizen-News has been sold to David B. Heyler, owner of the Beverly Hills Citizen, by Harlan Palmer Js., son of the late Judge Harlan Palmer who purchased the paper in 1911.

'Homo' Theme Pic

Continued from page 1 gests the difference of opinion-his vs. Shurlock's is one of "taste," but there are other sur-mises being ventured in Manhat-

tan.
One inference is the the Code
Administration is timid over "Victim" because the treatment is candid, which suggests the matter of artistry was not contended. (Shurlock wasn't talking). There also are murmurs among the N.Y. importing fraternity that his ruling indi-

ing traterinty that his runing interactes Shurlock intends to favor American filmmakers in judgments on homo-themed releases.

Rogers also thinks it possible that Shurlock is refuctant to take that Shurlock is refluctant to take responsibility for what amounts to an initial test of the revised Code, hence is kicking it wia the appear route to Eric Johnston's office. This implies that if Johnston decides for the film, the ice is broken and the individual onus is off of Shurlock. Conjectural, but could be

be.
Rogers points out that the pic

Rogers points out that the pic was given an "x" classification idults) in London (quite properly, he says), and has garnered both critical and clerical praise. Film was the sole British entry at this year's Venice Film Festival.

It's not clear why Rogers wanted the Code Seal in the first place, particularly if the intention is to play off in specialized situations. The resultant publicity from the denial suggests its own value, of course, and even more if the pending appeal gets nowhere.

Variety's review of the film by Rich from London, issue of Sept. 6, found "It has something pertinent to say about an urgent social."

6, found "It has something pertinent to say about an urgent social
problem but in its own right it is
a well-written, well-directed thriller-drama that is sustained entertainment." Story involves attempted blackmail of a prominent
personage. Deciding it should do
strong at the boxoffice, Rich added,
however, that "filmgoers who drop
in expecting any sensationalization
of the homosexual problem are in
for a disappointment."

for a disappointment."

He also noted that the authors do not condone homosexaualtiy "but merely recognize its presence and make a plea for greater toler-ance for those caught up in it. They make a case for change in the law."

Pic costars Dirk Bogarde and Sylvia Syms.

Sylvia Syms.

Rogers expects to have about 100 prints in hand for the post-New York runs.

OBITUARIES

BOROTHY HEYWARD

DOROTHY HEYWARD
Dorothy Heyward, 71, co-author
with her late husband Du Bose
Heyward of "Porgy," the play from
which the musical "Porgy and
Bess" was derived, died Nov. 19 in
New York, She was in the Harkness
Pavin- on of Columbia-Presbyterian
Medical Center recovering from an
appendectomy and her death was
tentatively ascribed to a coronary
thrombosis.

The Heywards' drama, "Porgy,"
was their first joint effort. It
opened on Broadway in 1927 and
was based on Heyward's novel of
the same name. The play later became the basis for Heyward's collaboration with Ceorge and Ira
Gershwin which res alted in "Porgy,
and Bess."

Mis. Heyward, the former

crshwin which realled in "Porgy and Bess."

Mrs. Heyward, the former Dorothy Hartzelt Kuhns, studied writing at the National Cathedral School and at "Workshop 47" of Harvard. In 1924 she won the Harvard Prize for her play, "Nancy Ann." She married Heyward in 1922 and failing in early attempts to convince her husband to adapt his novel "Porgy" into a play, she worked on the first draft herself under the guise of another project. After reading her script, he joined her in writing the final version.

The Heywards subsequently collaborated on another drama with a Negro plot. "Mamba's Daughters," which was also derived from a Hey-

"Grand Duchess and the Waiter" in 1925. At the close of "Scarlet Pages" in 1929, she announced her retirement from the stage. Late

Pages in 1829, she announced her retirement from the stage. Late in 1830, she sailed for Europe and divorced Worlock.

While in London in 1834, she married Irish sportsman Victor Augustus Egan. Soon after their marriage, they returned to the U.S. He died in 1956. In 1943, she returned to the stage to appear in the Broadway production of "Outrageous Fortune."

LAWRENCE A. WEINER

LAWRENCE A. WEINER
Lawrence A. Weiner, 62, founder and president of the New York theatrical advertising agency bearing his name, died. Nov. 15 in New York after a long illness. Involved with legit advertising for 40 years, he established his agency about 15 years ago.

Surviving are his wife, Mrs. Celia Jacobs, general manager for Richard Rodgess; a son. Norman, who's an officer with the advertising film; another son, a daughter and a sister.

In Loving Memory

LORENZ HART

November 22, 1943

Teddy, Hart Dorothy Hart, Lorenz Hart II

ward novel. It was produced on than 3,000 plays and acted iff more Broadway in 1939, a year before than 1,100 roles. He was the fore-levarat's death. Her other Broadway credits include "Jonica," which she wrote with Moss Hart in 1930, may as 21 companies simultaneand "Cinderelative," written with Dorothy de Jagers, also in 1930. These companies were the career incubators for such perfect alled "Three-a-Day" and a detective story called "The Pulitizer Prize Murders."

Mrs. Heyward had recently completed an as yet untitled auto-soon worked his way up moving to

Prize Murders."

Mrs. Heyward had recently completed an as yet untitled autobiography to be published by Ivan Oblensky. The New York City Opera has amounced plans to present an opera based on "Mamba's Daughters." for which Mrs. Heyward was to have been adviser on the libretto.

A daughter survives:

Prize Murders."

Mrs. Heyward had recently completed an as yet untitled autobiography to be published by Ivan Oblensky. The New York City Opera has amounced plans to present an opera based on "Mamba's Daughters." for which Mrs. Heyward was to have been adviser on the libretto.

A daughter survives:

ELSIE FERGUSON

Elsie Rerguson, 76. former legithim star, died Nov. 15 in New London, Coun.

Born in New York, she began her career in 1902 as a showgirl in "Liberty. Belles." She later won the title of "prettiest showgirl on Irish Rose." by whom he leaves a

JACK CARNEY

NOV. 27, 1956

Broadway." She then appeared in the chorus lines of "Babes in Toyland," "Mile. Modiste." and the role of a saleslady in "Julie Bondon." She soon came to the alrention of William A. Brady, and he gave her an important supporting role in "The Bondman." She later appeared in "The Strange Woman." Her most successful role was in "Outcast" in 1914. In 1916 she appeared in the title role of "Shirley Kaye."

In 1917, Miss, Ferguson joined the Famous Players-Lasky. Corp. as a film actress. Her first film was "Barbary Sheep." This was followed by "The Rise of Jennie Cushin," "Rose of World." "Song of Songs." "The Lie." "A Doll's House" and "The Danger Mark." She left films in 1820 and returned to Broadway in "Sacred and Profane Love." This was followed in 1921 by Varying Shore. "which was slated to Broadway in "Sacred and Profane Love." This was followed in 1921 by Varying Shore. "which was slated to Broadway in "Sacred and Profane Love." The because in the cast was Frederick Worlock, Engish actor, whom she married in 1924. It was her third marriage. They appeared again on stage In War I, Reed joined Cosmopolitan work in 1924 also ended in divorce in 1924 also ended in divorce in 1924 also ended in divorce in 1925 whom a son and role in 1925 whom a son and role in 1925 work in 1924 also ended in divorce in 1925 whom a son and role in 1925 work in 1925 and aughter survive.

ALAN LIPSCOTT

Alan Lipscott, 67, vet top radio and two medy writer, died, after also helps with an elegate in the vomedy writer, died, after also bonded in 1916 is eyes to the eye bank.

Starting as an agent in N.Y., he wrote special material for his clients and later devoted full time to service. He donated his eyes to the eye bank.

Starting as an agent in N.Y., he writing for such comedy shows as Ben Bernie, Jianhy Burante, as Engister (Engister String). The promane and increase in the cast was frederick more in 1925 with the writing for such comedy shows as an agent in N.Y., he writing for such comedy shows as an agent in N.Y., he writing for such

Productions in New York, created by William Randolph Hearst to produce pictures starring Marion Davles. He wrote the continuities on all her film until 1925, when he joined Paramount as a writer and director.

Reed directed numerous films including, "Rio Rita." "Hit the Deck," "Dixiana" and "Babes in Toyland" and "Ace of Cads." He later wrote a play called "Dear, Me." which ran a year on Broadway. He returned to Hollywood to become a top director with RKO, but his mother's illness brought him back to N.Y. In later years, he produced documentary, films for the Johns-Manville Company and for the Government. After his retirement at 65, he continued to serve as a film consultant.

His two sons and a daughter survive.

survive.

H. O'REILLY CLINT
H. O'Reilly Clint, 61, composeration, died in Detroit Sept. 29.
He had been a writer-member of ASCAP since 1947. Although he made his home in Detroit, where he was organist for St. Mary's Church, he was burind in Smiths Falls, Ontario, his birthplace.

Falls, Ontario, his birthplace.
Among his compositions are "My Michigan" iofficial song for State of Michigan; "Step By Step" official song of American Legion Dept. of Michigan); "Shoulder to Shoulder" iofficial song VFW Papt, of Michigan); "By The Bridge of San Luis Rey," "When I Dream, of The Sweethearts I've Had" and; "It Was Christmastime In London."

He collaborated with Richard W. Pascoe on many of the songs.

JACK CRADDOCK

JACK CRADDOCK

Jack Craddock, 62, veteran radio station manager, died Nov. 11 in Pittsburgh. He was the first baselal announcer for WWSW, Pitt His technique was to watch the game, then rush back to the studio to recreate the contest. In 1936, he announced sames live with the late Rosy Revell on association, that

announced sames live with the late Rosy Roswell, an association that lasted several years.

Born in England, Craddock came to the U.S. when he was seven. In 1946 he became general manager of WMCK. McKeesport, Pa. Four years later he assumed charge of WCVI. Connellsville, Pa. He also managed stations in Mississippi and Ohio. He was an ordained Methodist minister.

Three brothers survive.

EDWIN MARCUS

Edwin Marcus, 75, former theat-rical cartoonist for the N.Y., Times, died Nov. 13 in New York of a heart attack. His sketches of theatrical personalities were a weekly feature of the front page of the Sunday theatrical section of the Sunday theatrical section of the newspaper during the 20s and 30s. He also did political cartoons. He retired in 1958 after nearly 50 years with the Times.

At one time, Marcus also experimented with animated cartoons working with Hugo Reisenfeld, He did short stories as well for several magazines.

magazines.

JOHN MacNEILL

John MacNeill, 28, a television newsman burned Sept 24 in a plane crash during an air show at Wilmington, N.C., died Nov. 12 at Brooke Army Medical Center, San

Brooke Army Medical Center, San Antonio, Tex.

The plane, carrying newsmen and members of the Army's skydring parachute team, crashed shortly after takeoff.

MacNeill was the second member of the WBCT-TV staff in Wilmignton to die of injuries suffared in the accident. James Craig Jr., 50, died Oct. 14. Three other men also died.

WALLY BROWN
Wally Brown, 57, film, comedy actor, died Nov. 13 in Los Angeles.
He went to Hollywood after 15 years in vaudeville. His films include "Adventures of a Rookie," "Rookies in Burma." "Seven Days. Ashore." "Girl Rush." "Zombies on Broadway." "Genius at Work," "Around the World," "Notorious," "Family Honeymoon," "Come to the Stable" and "High and the Mighly." Brown also appeared on "Family Honeymoon," Come to the Stable" and "High and the Mighty." Brown also appeared on radio and tele shows. He teamed for a while with comic Alan Car-ney in several films. His wife, son, daughter and a sister survive.

Warner, whom she met while both were appearing in the Broadway production of "Alias Jimmy Valentine." Other plays in which she prominantly appeared were "Under Coven." "Ghost Breakers" and "Among Those Present." Surviving are a son, Harry, a film editor, and two daughters.

BEN GRAUMAN

BEN GRAUMAN
Ben Grauman, 54, New York
public relations counsel and former Hollywood writer, died suddenly of a heart attack in Miami
on Nov. 11. Grauman, a nephew
of the late Sid Grauman, Coast of the late Sid Grauman, Coast theatreowner, started as a news-paper man with Hearst and during his years in Hollywood wrote many screen adaptations, as well as or-iginalis for Paramount and other film companies. He was associated with Carl Erbe for the past six

PAT FLAHERTY

PAT FLAHERTY
Pat Flaherty, 59, radio and television executive, died Nov. 11 in
Houston, following a stroke suffered while on the air Friday 110.
He was director of audience relations for KPRC and KPRC-TV.
He was formerly news director and had been with the station since 1941. During World War II he was NRC correspondent in the South an NBC correspondent in the South Pacific. He also was with WOAI, San Antonio, as a newscaster. Survivors include a brother.

MARRY HOGAN

Marty Hogan, 31, former general manager of radio station WGFL. Chicago, diad in Chicago Nnv. 19- of a cerebral hemorrhage. He entered radio in 1948 as a freelance announcer, then became a deejay and sportscaster. He resigned from WGFL a year ago in the midst of personal tax problems and had been working since as a salesmen for an advertising company. Wife, son and daughter survive.

MRS. SEAN DELLON.
Mrs. Ethel Hughes Dillon, 57.
wife of tw. producer-dipector-writer
Sean Dillon, died last week at
Orlando. Fla., after a long illness.
She was once secretary to Insistence John McCornick and radio

tenor John McCormick and radio emcee Major Edward Bowes and was production assistant on the radio show. "Can You Top This?" Surviving, besides her husband, is a sister, Ruth.

GEORGE C. BOWMAN

GEORGE C. BOWMAN
George C. Bowman, 92, author
and songwriter, was found dead
Nov. 7 at his home in San Antonio,
the wrote under his own name and
also under the name of Baumann,
Two of his songs, "America" and
"Uncle Sam Has Called Us to
Duty," were written during World
Wor H. War II.

Survivors include a son.

ERNEST A. STEIN

Ernest A. Stein, 77, pioneer exhibitor who operated film theatres in Milwaukee, Manitowoc and Sheboygan, died of a heart attack Nov. 8 in Milwaukee. He retired in 1442

Surviving are his wife, daughter and a son.

Mrs. Lola M; Laverick, 47. one-time film actress under the name of Lola Murray, was found dead at her Shrewsbury, N.J., home Nov. 11. Surviving are her hus-band, two daughters, sister and her mether.

Louis Cerutti, 75. coowner of Cerutti's Restaurant, N.Y., with his brother Frank, died Nov. 18 in New York. He retired in 1955. Eatery is w.k. in the advertising belt. Sur-tived by brother, daughter and son.

Earl H. Griffen, 56, projection-ist at film theatres in Manchester, N.H., for the past 20 years, died Nov. 7 in that city.

Fred Brady 48 film writer died Nov. 11 in Hollywood after a short illness. Son, brother and sister survive.

'Shot in Dark'

Continued from page 1

for a while with comic Alan Carney in several films.

His wife, son, daughter and sister survive.

RITA S. WARNER

Rita Stanwood Warner, 69, vidow of the late H. B. Warner and former Broadway actress, died while recuping from major surgery in Hollywood Nov. 16. She retired years ago, shortly after wedding Broadway company and a road edi-

tion if any. In addition, the legit productions get 10% of ary profits earned by the film.

The play, which had a production tab of about \$88,0(m), cost around \$70,000 to open in New York after earning an operating profit of approximately \$18,0(m), on a two-and-a-half week out-af-fo-m a two-and-a-half week out-af-fo-m, a two-and-a-half week out-af-fo-m, tryout. Those who took a reduct droyalty payment under the formula worked out last spring by the League of N. Y. Theatres and the Dramatists Guild are now receiving full payment.

Kurnitz and Achard who share in 10% of the play's gross, had accepted a 50% cut, as did Clurman, who is in for 3% of the gross. Miss Harris, who gets 10% of the gross, had accepted a minimum weekly take of \$1,250. Another undisclosed cast member had also accepted a cut in salary to \$1,250. The formula for the reduced payments on a straight play is applicable until the show accovers its investment, but not for a period of more than 17 weeks. Without the reductions, "Shot" can clear, around \$7,000 weekly on its capacity take of around \$30,000.

MARRIAGES

Patrica Carrick to Bili McCue, at Dumfries. Scotland. Nov. 4. Bride's a music teacher: he's a stage, radio and tv singer.

Lee Murtagh to Frank Finning, St. Albans, Vt. Oct. 27. He's news editor at radio station WKNE, Keene, N. H.

Lee Lind to Stan Shaw. Chicago, Nov. 12. Bride's a pianist; he's a drummer.

Jenny Till to Leo Kharibian, London, Nov. 12, Bride is a show-girl, currently in "Do-re-mi." he's an accor.

an accor.

Ann D. Kenney to John J. La-velle Jr., Olean, N. Y. Nov. 5.

Bride is assistant to Catherine C.

Edwards, movie editor of Parent's

Magazine.

Marjorie Steele to Dudley Sutton. Nov. 16, London. Both are thesps, She's the former wife of funtington Hartford, shown anidustrialist-publisher.

Natalie de Wolfe Foster to Ken-neth Roddie Paine, N.Y., Nov. 18. Bride is assistant to producers of "CBS Reports." Groom is legit

Francoise Lectere to Hal Haley, N.Y., Nov. 11. Groom is news editor for CBS News in N.Y.

Sandra Fleming to Stanley Mills, New York, Nov. 12. He is son of music publisher Jack Mills and heads the Mills' attiliate, B., F. Wood Music.

Mrs. Catherine Colvell to Lord Archibald, London, Nov. 15. He's chairman of the Federation of Eri-tish Film Makers.

Patricia Donahue to Euan Lloyd, London, Nov. 17. Bride is a tv actress; he's a film producer.

actress: he's a film producer.
Carolynn Kopkin to Paul Lucey,
Brooklyn, Nov. 18. Bride is secretary to Ed Feldman, Embassy
Pictures' publicity director.

Lucille Bail to Gary Morton, New York. Nov. 19. Brade is the film and video actress; he's the nitery comed an

BIRTHS

Mr. and Mrs. K. Love, daughter, Melbourne, Nov. 3. Mother is the HSV7 "SSB Adventure Club" co-compere. and Mrs. Bernie Winters.

Mr. and Mrs. Bernie Winters, son, London, Nov. 1. Father is at varid stage comedian; mother is former show girl Ziggy Heine.
Mr. and Mrs. Herbert Farber, daughter. New York Nov. 13. Father is assistant director of research and sales developmens for WABC-TV. N. Y.
Mr. and Mrs. Jack Bentley. son, London. Nov. 10. Father is show biz columnist of the Sunday Pictorial; mother is actiess Wendy Craig.

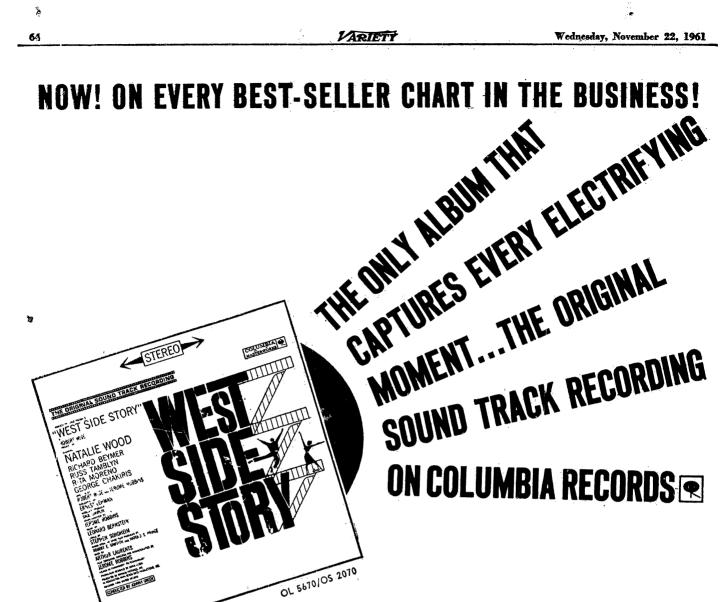
Craig.
Mr. and Mrs. Ron Miller, son,
Nov. 14, Encino, Cal. Mother is the
daughter of Walt Disney: father is
former USC and Los Angeles Rams

former USC and Los Angeles Rams football star.

Mr. and Mrs. Stuart Cramer. 3d, son, Santa Monica, Cal.. Nov. 10.
Mother is actrees Terry Moore.
Mr. and Mrs. Russ Bensley son, N.Y. Nov. 4. Father is CBS-TV news writer.

Mr. and Mrs. Dick Shack, daughter, Miami. Nov. 17. Father is MCA Miami rep.
Mr. and Mrs. Ron Silverman, daughter Nov. 18, Los Angeles. Father, former staffer with Dally Variety, is assistant to producer-director Mark Robson with Red Lion Films at 20th-Fox; mother is non-pro.

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∠∠ A cinema masterpiece!" -New York Times. "Brilliant production!" (***********) — New York Daily News. "Stunning...sets a new high for film musicals!"—N.Y. Journal-American. "At least five years ahead of its time... the film that must not be missed this year." -N.Y. Herald Tribune. "All-star blockbuster...the peer of movie musicals!" -N.Y. Mirror. "A dynamic entertainment with box-office success written all over it." - N.Y. World-Telegram & Sun. "An entertainment of genuine popular appeal." -New York Post.

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72 PAGES

NIGHT & DAY) CLUBS NE

Closed-Circuit TV Spec to Raise \$7,000,000 for U.S. & Local Culture

Washington, Nov. 28. Broadway producer Roger L. Stevens is planning a super-spec-tacular, 150-city, closed-circuit telecast next May to raise at least \$7,000,000 for Washington's pro-posed National Cultural Centre, plus more millions for local cul-tural endeavors in each city participating.

President John F. Kennedy, present when Stevens, the new chairman, sprung the idea at a meeting of the Cultural Centre's board of trustees, placed his personal support enthusiastically behind the fund-raising effort to finance construction of the centre. The project is expected to cost about \$75,000,000, although the initial phase of construction will require only \$30,000,000.

"This is a most important na-tional responsibility," Kennedy said of plans to make Washington a national showplace of American cultural achievements. "I can as-sure you that this Administration

will give it every possible support."

Stevens has a split-the-profits
plan for the 150 cities participating in the closed circuit to stunt. Par-ticipating cities and sponsoring (Continued on page 44)

Philly Songwriter Who Cleffed Fabian Hit Goes Off-Key in Crime Spree

Philadelphia, Nov. 28. Clyde Norris, 22, a songwriter who penned one of Fabian's hits, pleaded guilty last week to five robberies, four attempted rob-beries, a rape and three indecent assaults.
While in prison on a previous

robbery rap, Norris cleffed "About This Thing Called Love," which sold several hundred thousand copies. Norris' lawyer, Harry R. Back, who also represents Fabian, sold several hundred thousand. emergent in Miami.

The Florida version of "thou around \$75 and sold at because of the maestro's recent around \$77. This is part of a 21.

Back, who also represents Fabian, shall not see" started as a crusade told the court he had paid the considerable to the following and in turn, is free Bryson, director of the SMU less than half of the 50,000 shares signed mainly to alert students on which he was given the option, cis' & the Four Courismen, as remaining the students of the same half of the 50,000 shares and culminated in a court-ordered that the was given the option, cis' & the Four Courismen, as remaining the same half of the

of an eight months-to-three years even possess). The campaign, via The bankers are said to have term. Within a week after his release he went on a spree of 15 holdups and assaults. He pleaded outfit called the Decent Literature executive officer predicted. that he needed money to care for his parents, but counsel said Norris could have received advance royalties if he asked for them.

ABC-TV Auditioning For First Negro Newscaster

The first Negro to become a regular network news correspondent will be making it on the ABC-TV network.

ABC news chief Jim Hagerty has been interviewing potential corre-spondents who are also fluent in Spanish and Portuguese, with an eye towards stepped up Latin American coverage. Hagerty has indicated that he'll hire a qualified

One Day Only To Air 'Runaway' Pros, Cons in D.C.

Under beseechment from the Hollywood craft unions, chief spokesmen of the clamor against "runaways," House Subcommittee of Rep. John Dent (D-Pa.) meets this Friday (1) for one-day only. The hearings will pit the unions against the management organiza-tion, Motion Picture Assn of America. Herman Kenin, president of the American Federation of Musicians, will echo the Hollywood

List released by the Subcommit-(Continued on page 6,

Nude Films Spreading, But Mostly They're Dull

The anti-"nudie" fever spreads. It's hot in Los Angeles, showing symptoms in Chicago, and is now emergent in Miami.

while he was still in jail.

Notris obtained a pardon last ban against Henry Miller's "Tropic vised employment contract as pression of an eight months-to-three years term. Within a week of the company of the campaign, via The kenter of the 50,000 shares Coliseum, has dated Connie I on which he was given the option, and culminated in a court-ordered at the same price, under his replacements, that night. Seate the 6.000-seater are \$1.50-\$2.50.

Bryson explained the Chemical Courts and the Chemical Chemical Courts and the Chemical Chemical Courts and the Chemical Chemic outfit called the Decent Literature Council, headed by the Rev. B. F.

Schumacher. The group subsequently has (Continued on page 10)

The modern nightclub is now becoming a "day" club as well. The cafes are busy developing matinee business on Saturdays, Sundays and holidays. They have found this to be a strong seller for family trade and organizations, but hope that by degrees it will attract strong drop-in trade.

Among clubs now going in for matinees are the Latin Casino.

Camden, and the Monticello, Framingham, Mass. There are others, of course, but these spots have developed a strong enough trade to make it a regular feature. At the Latin Casino, especially, Philadelphia and southern New Jersey organizations have been buying huge sections of the club for the daytime entertainment. Generally, the sessions have to start around 2 p.m. or at the latest, 3 p.m., so that the show and serving can be over in time to clean the premises for the evening's business.

Another new aspect particularly evident in New York is the open-(Continued on page 70).

Hint Burns Exiting As RCA Prexy In Stock Sale Sequel are going may be had at Par. Producer Harry Romm is at work on what he calls an "authentic"

The Radio Corp. of America may have a new president after this Friday's (1) board meeting. According to the Wall Street end, there have been some embarrassing questions arising from incum-bent prexy John L. Burns' selling some 17,000 shares of his stock, which he picked up under stock option at around \$35 and sold at around \$57. This is part of a 21,-

on the company president unloading so many shares.

Mentioned as Burns' successor (Continued on page 48)

NEE 'TWIST' AGVA's Chi Head Denies 'Sweetheart' **Contracts With Mob-Owned Niteries**

TV's Sing-Along Idea Clicks in St. Paul Cafe

Minneapolis, Nov. 28.
The Mitch Miller "sing-along-with-me" idea, so hot on tv currently, is spreading to Twin Cities' niteries in a blg way. It's largely credited with making a new St. Paul spot, the Golden Garter, a success from the outset.

Capacity every night and breweries serving it have told the owners it's "setting all kinds of gallonage records."

Fastest, Firstest In Scramble Of Twist' Features

The pace is feverish and the boasts are coming in loud and sometimes clear—all concerning who's getting to market first with the most Twist, Paramount, Columbia (which struck gold with the first rock-'n'-roller a few years ago and Louis Prima all have pictures on the new dance fad in current

production. A good example of how things

(Continued on page 10)

SMU Cancels Ray Charles Because of Dope Arrest

Dallas, Nov. 28. Southern Methodist U. has cancelled the Ray Charles concert set for Dec. 9 at the campus coliseum. because of the maestro's recent placements that night. Seats in

Bryson explained the Charles cancellation: "He's still under charge for possession of narcotics, and until it's cleared up we cannot sponsor his appearance here. The same thing would apply to students or faculty—they, too, would be suspended until the matter was

Chicago, Nov. 28. Chicago, Nov. 28.
Ernie Fast, midwest secretary of the American Guild of Variety Artists, is denying implied allegations that he had ever entered into "sweetheart" contracts with hood-lum-owned night clubs or that his office was used to negotiate contracts that involved prostitution by exotic dancers.

by exotic dancers.

"We have nothing to fear from any investigation of the conduct of this office," he told VARIETY in an interview last week.

Fast's denial came as result of an rest's demar came as result of au tintensive continuing investigation by local detectives working on behalf of a U.S. Senate committee looking into vice operations as a source of income for a nationwide crime syndicate. Fast has been sub-poenaed for a Jan. 4 appearance in Washington before the committee (headed by Sen. John McClellan) and has been ordered to bring all of the books and records of the

midwest office.

Chi cafe operators, agents and entertainers have been questioned. (Continued on page 70)

Chubby Checker T-Shirts, Beanies in Santa's Bag Via Merchandising Deal

Chicago, Noc. 28.
There'll be Chubby Checker teeshirts, beanies and musical toys for Christmas this year. The 20-year-old rock 'n' roller, who touched off the "Twist" dance craze with his Parkway disclick, has been signed for character merchandising by Henry Saperstein's Television Personalities Inc.

Same outfit reportedly had Ifcensed \$30.000.000 worth of merchandise under the Elvis Presley imprimatur during that singer's first 90 days in the Saperstein fold.

As a character merchandiser. Coliseum, has dated Connie Fran- Saperstein is credited with the creation of the Debbie Reynolds Capri (Continued on page 6)

> Follow the ape in space-On all networks - with SUPER UNIVERSAL ZOOMAR



SEE PAGES 11,12 AND 13-FOR THE MOST IMPORTANT AND EXCITING VEY the privilege. OF THIS OR ANY YEAR!

Joan Sutherland's Met Debut Teases Memory: Maybe Nothing Ever Like It

By ROBERT J. LANDRY

The Metropolitan Opera season, which was almost cancelled, has produced the debut of a soprano, Joan Sutherland, of Australia, who is almost unimaginably good. Resultantly, the Sunday (26) night audience went nearly berserk with delight during and after the climaxing mad scene in "Lucia de Lammermoor." Although explosions of enthusiasm are familiar enough, though never common, at the Met nothing comparable is recalled in recent times. There was not applause but wild beatings of palms; not bravos but roars of exultant appreciation. There were 10 genuine, unforced, prolonged solo curtain calls. At the sixth the examples of a few who were standing became the complete audience.

Suffice that with this Australian's arrival a boxoffice sensation, a queen among divas and opera history were all made simultaneously. It was simply not possible to find anything to quibble about. Even the creaky old libretto suddenly seemed exciting.

That the audience anticipated it.

(Continued on page 71)

Dawson City Fest Next July Evokes Memories Of Klondike Gold Rush

Ottawa, Nov. 28.

The Dawson City Festival is scheduled for July 1-Aug, 20 next year, says one of its directors, Pierre Berton. The Toronto Star columnist also wrote bestseller "Klondike Fever" tand publicly panned the Ziv-ty-film series for which it was bought—only to have its locale changed to Alaska and practically all the Gold Rush color omitted).

practically all the Gold Rush color omitted).

There's only \$1,000 in the kitty yet, with \$125,000 needed, Berton admits—but that doesn't mean a thing. He pins his faith on Tom. (Continued on page 10)

Film Prod. Boetticher Held for Hotel Debt

Mexico City, Nov. 28.
Producer Bud Boetticher, lon long Producer Bud Boetficher, long on plans to complete his bullfight picture centered around ex-bullfighter Carlos Arruza, has been arrested here on a charge of fraud. Hotel Continental Hilton's credit manager denounced the producer to authorities for no account of manager denounced the producer to authorities for non-payment of a \$2,636.19 hotel tab. This included press cocktail parties as well as a special banquet for the fourth estate.

The producer admits the debt. He claims he is in a tight position financially, but will pay off the bill.

Italo Producers Turn To 'Fascist Days' For Locale of New Films

Locale of New Films
Rome, Nov. 21.

Latest trend, among Italian producers, is for pix set in Fascist days. Current production charts are clogged with examples of this type of film. New 'Fascist' kick goes back some years, and isolated items (Luigi Zampa's "Difficult Years") are even found in the late forties and early fifties.

Main reason for the recent outburst is the top-ranking national gross currently being racked up by "II Federale" (DDL-Jolly), a surprise hit this season with a key city gross to date of some \$300,000. Pic deals with the serio-comic adventures of a soldier (Ugo Tognazzi) whose aspiration in life is to become a fascist leader.

At least two other recent releases dealing with Fascist-ys-Partisan themes have done well. They are "Tiro al Piccione" (Pigeon Shoot) (Euro) and "Un Giorno da Leone" (One Day a Liop) (Vides-Luyentijs' hit release, "Tutti a (Continued on page 22).



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TOM CURTISS

The Paris Herald Tribune

In The Paria Herald Tribune, says:
"I have rarely seen such self-assurance in the theatre compared to PAUL. ANKA, even a seasoned veteran as George Jessel Is but a shrinking violet.
"PAUL. ANKA'S performance is one of the most actue in Paris. He is as amazing as his music. Don't mlss PAUL ANKA."

MacRaes Take 100G Tax Ruling To Supreme Ct.

Washington, Nov. 28.
Gordon and Sheila MacRae have asked the U. S. Supreme Court to back them in a \$100,000 tax squabble with the Internal Revenue Service. Attorneys for the MacRaes petitioned the court to upset lower court rulings that the pair couldn't deduct interest paid by MacRae in 1952 and 1953 in a financial deal involving purchase of U. S. Treasury notes.

The petition admitted that MacRae entered into several transactions mainly to get an income tax break, but had a chance of making a commercial profit; too. The brief challenged rulings by the U. S. Tax Court and U. S. Court of Appeals that the transactions were a "sham."

Sheila MacRae is involved because the couple filed joint returns. The questioned transactions, however, were her, husband's.

MacRae, through, the brokerage firm of Cantor, Fitzgerald & Co. hought \$1,000,000 in Treasury notes in 1952 and sold them in 1953, his petition said. He had paid only a small amount down and issued a promissory note for the remainder, then paid interest on the loan.

The petition said that MacRae entered into two similar transactions in 1953, each involving \$1,000,000 in Treasury notes.

FREEDOM FROM HUNGER

Set Sarnoff, Anderson, Johnston Killion From Show Biz

Washington, Nov. 28.
Thirty-three prominent Americans, including Harry S. Truman, Mrs. Franklin D. Roosevelt and Mrs. Woodrow Wilson, were named by President Kennedy to launch U.S. participation in the United Nations Freedom From Hunger campaign

Nations Freedom From Hunger campaign.

Among the 33 appointed were contralto Marian Anderson, David Sarnoff, Eric Johnston, and George Killion of MGM board.

Broadway Expatriate

Ted Hartman

at one time a foremost Broadway p.a. (from a table at a terrace cafe on the Left Bank, natch) details the

Formula For A Paris Idyll

* * * another informative Feature in the upcoming

56th Anniversary Number

VARIETY

statistical and data-filled

Harry Sosnik Answers Ed Sullivan

Wonders Where Composers 'Drunk With Power' Are In an Evaporating Area?

Takes \$76 a Week Cut

To Play Off-B'way Lead
Maureen Bailey has given up a
\$121 weekly salary as a bit playersinger in the Broadway production
of "Sound of Music" to take on
the lead assignment at \$45 weekly
in the upcoming off-Broadway musical, "All Kinds of Glants." The
tuner, which Noel Weiss is producing, was written by Tom Whedon
and Sam Pottle and is scheduled
to open Dec. 11 or 18 at the
Cricket Theatre, N. Y.

Peter Conlow is directing the
show, in which Richard Morse
will also appear.

Paul Small Agey. Sold **Purdom's Contract to WM** But It's No Cap Gain

But It's No Cap Gain

In a decision just handed down
by the Tax Court of the U. S., an
agency's sale of a performer's contract is considered as ordinary income and not a capital gain. The
rulling, it's pointed out by CPA
J. S. Seidman & Seidman), is of
obvious interest to show business.

The case concerns an assignment made by Paul Small Artists
Ltd. Inc. to the William Morris
Agency of its contract with actorEdmund Purdom Under the pact,
the Small office was to be Purdom's exclusive agent for three
years on the usual 10% commission basis. With the actor's consent; the agreement was turned
over to the Morris office for \$25,000.

Small claimed the \$25,000 as
capital gain while the Government taxed it as regular income.
The Tax Court, in siding for the
Government, held that the contract was for personal services,
and not a capital asset. Three of

tract was for personal services, and not a capital asset. Three of the 16 judges dissented. Hence, it's possible an appeal may be made.

HOPE'S 10TH YULE SHOW FOR ARCTIC 'CIRCUIT'

FOR ARCTIC CIRCUIT

Bob Hope, the perennial holiday entertainer on the USO circuits, will travel the frostbite circuit this year again when he takes his annual Christmas entertainment nackage to the GI's stationed in Greenland, Baffin Island, New-toundland and Labrador for 10 days starting Dec. 20.

A tentative schedule of the six Arctic installations has been worked out for the Professional Entertainment Branch of the Dept of Defense, which will be in charge of the operation once the performers board milltary aircraft. The installations, part of the Strategic Air Command, are at Goose Bay. Labrador, Argentia Naval Base and (Continued on page 6)

To Play Off-B'way Lead Maureen Bailey has given up a 121 weekly salary as a bit playeringer in the Broadway production of "Sound of Music" to take on the lead assignment at \$45 weekly a the upcoming off-Broadway muckal, "All Kinds of Glants." The inter, which Noel Weiss is producingly was written by Tom. Whedon and Sam Pottle and is scheduled to open Dec. 11 or 18 at the Tricket Theatre, N.Y.

Peter Conlow is directing the how, in which Richard Morse will, also appear.

Editor, VARIETY:
Ed. Sullivan's column seems to me extremely unfair to the composers who are still doing what little live tv dramas remain on the air. He also seems to snow an amazing lack of knowledge as to how music is handled since the advent of "tape."

advent of "tape."

First ... All shows today—dramatic or otherwise—are taped as
a rule. There are very few exceptions. This means that the music
whether composed for that parwhether composed for that par-ticular show or taken out of the record library (which is the case in most dramatic shows even Fred Coe's new NBC series or Susskind) is put on the Video Tape after the show is shot. This

(Continued on page 44)

Tokyo Booking Agency Hits Filipino Singer With 103G Pact Breach Suit

Las Vegas Nov. 28.

A Tokyo talent booking agency filed suit in District Court here Friday (24) seeking \$102,900 in damages from the Dunes Hotel; Steve Parker, producer of the netrormers for allegedly breaking a contract

formers for allegedly breaking a contract.

The action accused Allen Lee, a Parker production aide, of "pirating" the services of Bobby Gonzales, singer who is one of the principals in the current Dunes show, "Philippine Festival."

Sereno Shokai Co., Ltd., states in a complaint filed by the lawfirm of Pursel & Pursel, that Gonzales entered into a three-year contract with it last March 18, but repudiated the pact Aug. 22.

The booking fifm contends that it was ready to fulfill the obligations of the contract, and subsequently had a job for Gonzales at \$700 weekly. The agency ask amages of \$700 per week for 147 weeks.

The complaint states that Parker

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SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents ABEL GREEN, Editor

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DAILY VARIETY n Hollywood by Daily Variety Ltd.) \$15 a year, \$20 Foreign,

SLOW TOLLVISION TIME TABLE

Allied Convention Promises Miami Fun, NO QUICK THREAT Levathes Expected to Join 20th Board If Few Visiting Major Distribs

By JACK PITMAN.

Next week's Allied States Assn. tonclaye at the Eden Roc, Miami Beach (Dec. 4-8), can take the sub-billing "Fun in the Sun." This is the exhib body's own phrase, in fact, to buttress the come-on for any lagging members, while also accenting a \$38 package price (sans transportation) for the duration of the meeting. As a consequence, the turnout should be one of the best in recent years.

Powwow's initial day (Monday) will be strictly funsyille, aside from the registration process, and will include a cocktail and dinner get-together. Even when the actual business sessions commence Tuesday, when chairman Ben Marcus gayels, the convention, to order, the schedule calls for early afternoon windups leach day so the chaps can golf, frolic poolside, shop, sightsee, or what have you. On the hard bit side, matters will be cut and dried, but only in the sense that old problems persist. Topping the list of course, are Allied's staple complaints about distrib practices—"unreal-tic" percentages, extended special runs, etc. There's also the issue

about distrib practices—"unrealtic" percentages, extended special
runs, etc. There's also the issue
of 16m competition—a big thorn
in Allied's hide, but to be sure, of
broad exhibitor concern.
Whether the Miami Beach brainstorming can tick or mitigate
any of the problems may be doubtful, but there's no question plenty
of fresh resolve will be applied to
them.

How lively things get probable.

How lively things get probably depends on the representation, if any, from Allied's reconstituted North Central unit. Bennie Berger & Co. have already signaled their belligerence in a manner that amounts to a virtual declaration of war on distribution. What makes for even spicier contemplation, as far as Miami Beach goes, is North Central's avowed view that the Marshall Fine national administration is just too soft on the companies, How lively things get probably

tion is just too soft on the companies,
 It's because their relationships with Allied have been less than seene that the major distribs are, for the most part, shying from the convention, albeit American-International makes with the perential function hosting Tuesday (5).

Prexy Finel delivers the Tuesday ayem keynote address. The post-lunch speaker will be Dr. Federick M. Wirt of Denison Univ., on the "dangers of censorship."

Thursday evening's (7) Coca-Cola banquet will feature Allied's annual talent-production awards, headed by United Artists' Arthur B. Krim as industry "man of the year."

Wenrob's Lone Bid For Roach Studio

Scranton, Pa., Nov. 28.
Receivership hearing in the sale of the Hal Roach Studio in Culver City, Calif., is now set for Dec. 4, the Federal Court postponing proceedings for 10 days; Wenrob Co of Los Angeles is the lone bidder, with an offer of \$2,100,000, terms calling for \$210,000 down and balance in nine months.

calling for \$210.000 down and balance in nine months.
Objections were entered at last Wednesday's hearing by the U.S. Government, which is owed \$500,000 in withholding tax; Reconstruction Finance Corp. for \$460,000 loan; and Reldam (factoring company) for \$1,000.000 advanced to the parent company. Scranton Lage Head of the Wenrob Corp. is Jack Rau, with Lou Snader one of the principals: If the Wenrob bid is accepted, Snader would become head of the Roach Studios.

U Spreads Guest's 'Fire'

Universal will distribute Val Guest's indie, "The Day The Earth Caught Fire," a British-

John E. Fitzgerald

ntertalnment Editor of the Catholia weekly, 'Our Sunday Visitor,' has authored an interesting treatise on

Alternatives To Censorship

one of the many Editorial Feature

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

N.Y. Publicists Doping New California Setup When 'Times' Operates

When Times' Operates
Of interest to film publicity
departments in New York is the
pending changes in California,
per the New York Times revealing
a Coast edition for late 1962.
Speculation centres on how the
Coast gazettes—the big ones—may
react or retaliate.

Assumption for one thing, is
that the N.Y. Times news wire,
service will terminate for Coast
subscribers—notably the L.A.
Times and San Francisco Chronicle—when the Coast edition becomes
operative. This, of course, means
a revenue loss that would have
to be figured part of the expenses
attendant on the new edition.

Tantalizing the Coast fourth
estate bunch is how the aforesaid
L.A. and Frisco dailles, and possibly others, will respond in terms
of their own news coverage. Insider speculation suggests both
the Chronicle and L.A. Times will
meet the challenge either separately or jointly, via addition of
their own correspondents in keys
abroad, plus recruiting a Washington staff. Chronicle, in fact
once had its own capital bureau.
It's further noted the Frisco
paper has otherwise been beefing
its foreign coverage by taking
special reports from the Manchester Glardian and London Times,
and additionally via stringer newsletter reports from such citles as
Caigo and Hong Kong. The L.A.
Times foo, for that matter, has
been upping its stringer corps of
late.

All of this looks to spark a holtycompetitive news, race out that-

neen upping its stringer corps of late.

All of this looks to spark a hotly competitive news race out that-away, and, of course, bodes well for the Coast populace, usually thought to be less than well-informed on global affairs via the daily press.

MONTAGUE PROCEEDS AT SUBDUED SPEED

AT SUBDUED SPEED

Abe Montague, exec vp. of Columbia, is setting a more leisurely
pace for himself. The 69-year-old
exec is "functioning on a basis
slightly less demanding than the
previous fulltime activity." stated
Col president Abe Schneider.
The Schneider statement came
as acknowledgment of trade rumors about Montague's new status
with the company with which he
has been associated about 40 years.
He started out as an exhibitor in
Weirs, N. H., in 1909 and subsequently entered distribution.
Last week Montague was nonored by the picture business as
Pioneer of the Year.

Schneider said it's his and the
company's hope that Montague in
succeeding phases of his employment contract, "will see fit to continue his present important function as one of the company's senior
policy makers."

Montague became exec v.p. in

Earth Caught Fire." a Britishmade.

Montague became exec v.p. in
Believed II is guaranteeing
Guest \$300,000 for the U.S. rights.

By GENE ARNEEL

Tollvision, whether carried out via coinbox donation or monthly bill, evidently is losing ground as an immediate new force in the show business scheme of things. Paramoint, particularly, and others are banking on its advent as a commercial proposition, as ever. But even certain sources at Par, which owns the International Telemeter System, say their original enthusiasm about getting off the ground pronto with a profit-making entity has waned.

This much should be stressed: Barney Balaban, Louis Novins and the Par board continue high on the potentialities. But it seems clear to observers (and evidently to the Par brass) that the toll tv that may some day be coming is not coming tomorrow.

Par itself has been alternately Tollvision, whether carried out a coinbox donation or monthly

the Par brass that the toll tv that may some day be coming is not coming tomorrow.

Par itself has been alternately jubillant and yet cautious about the results of Telemeter in its Eto-bicoke, Toronto, riun There have been many instances where this toll tv outing with sports, current motion pictures and specials had better ratings, with the viewers paying, than the for-free shows. This was elating for Par, of course-yet, this film corporation has been hesitant about sounding trumpets anent success.

Despite this obvious caution on the part of Par, Wall Streeters until recently were going high on the Par stock. Anticipation of strong things for Telemeter, was among the factors behind the rise of the Par common to \$55.75 per. The price is now about \$30 under that figure.

Some time ago the toll partisans were prone to emphasize that Telemeter in Etobicoke would be smash if the home hookups were multiplied. This has not been disputed. But the fact remains that such multiplication has not taken place. It was obvious to all concerned that Par or Famous Players-Canadian, as the franchise operator of Telemeter, couldn't make money—indeed, would lose moneys. So long as the home customers numbered just a little over 5.000, as presently.

A knowledgeable source, not hostile for Par or Telemeter, says

so long as the home customers numbered just a little over 5.000, as presently.

A knowledgeable source, not hostile to Par or Telemeter, says the company is "still running a pliot on a trial and error basis." He adds that the economic undertaking involved in equipping, say, 40.000 homes for Telemeter in the Toronto suburb, and then to expand the potential audience to 1,000,000 is simply mammoth. It's for this reason in part that the policy has been one of go-slow. Another key consideration centers on the legislative and legalistic intangibles.

The home foll foes have been frying for long to establish both Congressional and courtroom roadblocks in the States. Whether successful or not in the long run, the fact remains that they also have hindered home toll progress.

A year or, so ago many Hollywood, producers—Samuel Goldwyn among the more prominent ones—were waxing enthusiastic anent home toll. Expressions of excitement are not heard so much at the states of the states of the process of the proc

more.

Par Is now in the process of working out the licensing of its post-1948 theatrical library to conventional tv, through channels. This product earlier had been considered for use as Telemeter programming material. The fact that its going to regular tv is taken to indicate that fee-tv is not so immediately around the corner anymore.

But an Opening May First Be Needed

Frank Gervasi

written an Interesting closeup, ca Sept. 3, 1944 (from Forth-oming book) on Vichy France and particularly per-taining to

The Liberation Of Gertrude Stein

one of the many interesting Features in the upcoming

56th Anniversary Number

VARIETY

other statistical and data-fille charts and articles

Madeleine of France **Using Yankee Players** For World Markets

For World Marbets

Hollywood, Nov. 28.

Norbert Auerbach, in association with Gilbert de Goldschmidt's Madeleine Films of France, is prepping three major foreign features aimed at using American stars to capture the world market. Producer, who has been in indie production since leaving his post as Columbia Pictures Corlinental manager. In October, 1960, said over the weekend he is seeking an American star and an American coproduction deal on "The Hand," which he and de Goldschmidt planto film this summer in France from a screen treatment by France Roche based on the Maurice Rheims novel. Budget is \$3,000.000 and negotiations are underway for Vittorio de Sica and Peter Ustinov to play top roles and Nicholas Rayto direct.

Auerbach has set Nadja Tiller for the street was the set of t

Auerbach has set Nadja Tiller to star in "The Wary Transgressor" on his slate, with Julien Duvivier to direct. Budget is 1,000.000 and he is seeking a top American male to costar as well as talking a distribution deal with

Major future project on the Auerbach-deGoldschmidt schedule is a feature compiled from four of the "Les Fables de La Eontaine" sketches, with some of the "Aesop's Fables" integrated. Sketches would be made as individual sections in four different countries, then put together in each country for distribution there. Set are "The Fox and the Crow" in Italy, with Mario Monicelli directing and Alberto. Sordi starring; "The Bat of the Town, and the Rat From the Fields," in France, with Herve Bronberger directing and Eddie Constantine and Bourvil starring; "Death and the Woodsman, in Germany and "The Two Mistresses" in Sweden, Ingmar Bergman is being paged to direct latter. Deal would go as a Franco-German-Italian coproduction with the Swedish section purchased to add to the quartet. Herve Bronberger would supervise-screen treatments (Continued on page 6) Major future project on the Auer-

(Continued on page 6)

'West Side' Command

London, Nov. 28.

"West Side Story" (UA) has been tapped for the Royal Command performance at the Odeon, Leicester Square Feb. 26.

Film goes into regular run here the following day at the Astoria.

Election to the 20th-Fox hoard of Peter G. Levathes, exec veepee in charge of production, appears likely in the hear future. The board, which meets in New York today (Wed.), must, however, settle another question before taking action on the Levathes election.

There is strong sentiment against increasing the size of the present 12-man board. Thus, if the board is not enlarged, a place for Levathes would have to be made by the resignation of one of the incumbents. Just last spring the board was enlarged by two seats to accommodate Wall Street interests in the persons of John L. Loeb, Rhoades & Co. and Milton Senior partner of Carl M. Loeb, Rhoades & Co. and Milton Senior partner of Carl M. Loeb, Rhoades & Co. and Milton Senior partner of Carl M. Loeb, Rhoades & Co. and Milton Senior partner of be another logical step in grooming the exec for the presidency, the post for which he is understood to be favored by prexy Spyros P. Skouras as well as Gould and Loeb interests.

Also, understood to be under consideration at the moment is a Gould and Loeb interests.

Also, understood to be under consideration at the moment is creed Skouras as prexy for a limited time to allow Levathes more months in which to familiarize himself with executive workings of the company. All this, of course, is subject to change, as well as to the plans of prexy Skouras as been bouyed up by the good turn of 20th fortunes, including the resounding critical and boxoffice success of Robert Rossen's The Hustler," the acquisition of which he was largely responsible for.

Perlberg-Seaton Switch to Metro

Hollywood, Nov. 28.
William Perlberg and George Seaton will leave Paramount, which they joined with their indie unit in 1950, to swing over to Metro, early next year on a participating deal. Producers, who will helm their own unit, will be financed by Metro, the deal covering a minimum of five years.
Producers still owe Paramount one more pic, but no decision has been reached at this date whether they will be called upon to deliver this. This could be "Night Without End." Their latest film, "Counterfeit Traitor," may wind up as their swan-song under their longterm pact with Paramount.
No specific reason is available for partners transferring to Culver City lot, Among their pix for Paramount are "Bridges at Toko-Ri," "Country Girl," "Teacher's Petand "Pleasure of His Company."

mount are "Bridges at Toko-Ri,"
"Country Girl," "Teacher's Pet"
and "Pleasure of His Company."

When-and-If-Working New Pay Basis at Telemeter For Dalrymple, Harris

Jean Dalrymple, production head of International Telemeter, is continuing in that capacity but on a per-show basis. In other words, she's on retainer, to function as producer as before but as salaried employs only when actually working on a special program for the Paramount-owned home toll system.

tem. Similarly off salary on retainer is Earle Harris, production manager for Telemeter.

'Spartacus' Shows Muscle

Universal is pointing to lots of "Spartaeus" strength on the circuits, with first week of a fortnight in 76 situations hitting \$800:000

\$800.000.
Company says the pic notched \$350,000 in 26 RKO houses alone, better than any previous U release. But U doesn't make adjustment for the fact "Spartacus" is playing at upped admission.

Motel With View of Drive-In Screen

Wilbernam Motel, near nere, nas, a tie-in-will an aujacent division that is probably unique in show bis-inn cooperation.

Virtually every picture window of the motel rooms face out on the ozoner cinema. A sign in each room, at the window, points to a remote-control switch which permits individual stepping-up of the soundtrack. The motel pays the drive in exhibitor a flat monthly fee for the privilege.

Govt. Digging Into Talent Agencies' **Practices Under Discreet Probing**

Los Angeles, Nov. 28.

Hearings before the special Federal Grand Jury impanelled Nov. 20 to investigate possible antitrust violations by talent agencies are proceeding hush-hush with both the press and visitors barred from the jury room. Additionally, no names of witnesses or persons subpoenaed will be revealed.

This willing is in line with Fed.

poenaed will be revealed.

This ruling is in line with Federal rules of procedure, but aside from this it's understood that the procedure has been invoked to prevent possible economic reprisals against showbiz personalities who cooperate with the Government. Wraps were taken off reason for probe by release of a letter from U. S. Attorney-General's office in Washington, Addressed to the fiveman Government team handling the ultra-secret proceedings, it began:

began:

"The Dept. of Justice is informed that violations of the Federal Antitrust laws may have occurred and may still be occuring in connection with the activities and conduct of certain persons, films, corporations, associations, organizations and others engaged in the sale of talent to the entertainment industry in the U.S. and in the production and sale of television programming."

Signed by Deputy U.S. Attroney-General Byron R. (Whizzer) White and dated Nov. 9, the letter authorized start of the inquiry by stating:

"The Department has reason to

"The Department has reason to believe that an indictable offense

believe that an indictable offense may have been committed and accordingly investigation and consultation by a Grand Jury seems appropriate."

U.S. District Court Judge Peirson M. Hall disclosed the contents of letter with the remark they were public documents and privileged. This despite efforts of U.S. Attorney's office here to keep secret the specific purpose of the jury.

Judge Hall, however, repeated his previous mandate that names of witnesses and or persons sub-

Judge Hall, however, repeated his previous mandate that names of witnesses and or persons subpoenaed would be kept secret. Unanswered question on minds of many talent agency people is why, after three years of investigation by the Justice Dept., the Government suddenly has ordered full speed ahead on the probe. They also want to know if it isn't a bit late in view of the fact that Screen Actors Guild has banned the dual role of agent-producer. In any event there's no doubt the Government has decided to roll up its sleeves and go to work in earnest to discover if there really is any truth to many whispers of violations by the talent agencies. To this end, a top team of experts on antitrust violations are handling the many facets of the probe under the direction of Charles L. Whittinghill, chief of the L.A. antitrust division office. The others are E. C. Stone of N.Y., Leonard R Posner and John C. Fricano of Washington and Malcolm MacArthur of L.A.

Par Loses Suit To Force 'Tiffany'

Cincinnal, Nov. 28.
A suit by Paramount Film Distributing Corp. to compel continued showing of "Breakfast at Tiffany's" at the Valley Theatre beyond a sixth week was denied by Common Pleas Judge Carson Hov.

by Common Pleas Juuge Calson.
Hoy.

The ruling permitted the scheduled Thanksgiving Day opening of "Bachelor in Paradise" (M-G), at the suburban deluxer.

Paramount's plea for an injunction against Louis Wiethe, Valley owner, was to prolong showing of "Breakfast" as long as profitable with Dec. 17 as a tentative date.

L. A. to N. Y.

L. A. to N
Polly, Bergen
Bill Brundidge
Gower Champion
Bill Colleran
Joseph Cotten
Dan Dailey
William Bozier
Stephen Draper
Freddie Fields
Mort Greene
Ted Hirsch
Doug Lambert
Janet Leigh
Alan Jay Lerner
Lori Martin
Raymond Massey
Carmen Mathews
Geraldine Page Geraldine Page Matthew Rapf Art Rush Jane Russell George Schaefer Ralph Wonders

N. Y. to L. A.

Mortimer Becker Irving Brecher
Jessie Royce Landis
Robert Preston

U. S. to Europe

U. S. to Eul Avren & Broderick Richard Beymer Vittorio De Sica Tyrone Guthrie Norman Krasna Peter M. Piech Allen Swift Mark Wynter Terence Young

Europe to U. S.

Lurope to
Jerry Devine
Henry Fonda
Jimmy Gardiner
Fred Hift
Lionel Larner
John Mills
Paula Prentiss
William L. Taub
Dale Wasserman

A 'B' for 'Devil's Eye'

The Roman Catholic Legion of Decency has B-rated (morally objectionable in part for all) Ingmar Bergman's "The Devil's Eye," being distributed this side by Janus Films.

LOD objects to the pic's "suggestive costuming" and says that it "tends to confuse moral and dogmatic values."

JERRY PICKMAN PREZ OF CANADIAN FUSION

Jerry Pickman, Paramount's domestic distribution v.p., has been given the additional role of president of Affiliated Pictures Ltd. This is the Canadian outfit formed last year to handle distribution footh Par and Columbia on a merged basis north of the border. Pickman was appointed domestic sales chief of Par last year after having been ad-pub director.

A. J. Lerner Back From 'Camelot' Talks at WB

Alan Jay Lerner is back from Burbank where he talked to Jack L. Warner and William Orr on the WB filmization of "Camelot" Now on his schedule: Rehearsals for the taping of "The Broadway of Lerner & Lowe" for NBC-TV and work with Richard Rodgers on this team's projected Broadway legiter, as yet untitled.

MIAMI PARAPHRASES

Second Title Is 'Bitter Life''Always on Sunday'

Miami-based New Wave Productions has its first feature in the can, "Rehearsal for Sin," a play within a play item intended primarily for arty playoff. Release is pegged for January.
Outfit is prepping its second, "L'Amarga Vita" (Bitter Life), to commence Dec: 18; and a third pic on the slate is called "Always on Sunday," described as a sexy comedy about femmes who live it up on the day their husbands are away.

****************** New York Sound Track

Jack Forrester, former "Folies Bergere" musicomedy juvenile and longtime resident, in Paris, now right bower to billionaire Zean Paul. Getty, was in the same Peter Bent Brigham Hospital, in Boston, for a checkup, where Joseph E. Levine underwent a successful operation for the cartilage on his knee. Forrester was struck—as were the nurses—by the showman's unorthodox hospital room with literally scores of pinup decorations that included '11) Franço-Italian-Hollywood photos of his stars (Sophia Loren et al.), wishing his quick recovery; (2), cables and telegrams, from Hollywood to the Via Veneto, wishing him ditto; and the countless get-well cards. On top of that dozens upon dozens of floral pieces, bouquets, plants, etc., all in the same idiom.

Dept. of High Class Criticism: Arthur Schlesinger Jr., special assistant to President Kennedy and occasional speechwiter for his boss, gives Stanley Kramer's "Judgment at Nuremberg" a fine review in the current issue of Show Mag. Fred Hift, publicity chief on Darryi Zanuek's "Longest Day." flew in from Paris Monday (27) for confabat the 20th homeoffice and to spread the word among fourth estaters on the pic, currently shooting in France. ... Irving Sechin, Times Film sales manager, back at his desk after a swing through Frisco. LAD Dallas, Kansas City and St. Louis.

Cracked one industryite after seeing Astor Pictures' controversial

sales manager, back at his desk after a swing through Frisco, L.A. Dallas, Kansas City and St. Louis.

Cracked one industryite after seeing Astor Pictures' controversial "Les Liaison's Dangereuses". "Well, it couldn't be going into a more appropriately named theatre." Picture opens here Dec. 18 at the Henry Miller, but named after the late, great theatrical producer, not the author of "Tropic of Cancer". French film stars Alain Delon and Charles Aznavour, were guests of honor yesterday (Tues.) at a reception jointly hosted by producer Raoul Levy, French Film Office chief Joseph Maternati and Seven Arts Associated. Delon will soon star in Levy's "Marco Polo" and Aznavour heads the cast of the award-winning "Passage du Rhin," which Showcorporation may release this side. Legit producer Gilbert Miller's first film import, the Italo "La Notte Brava," will preem here early in January in an unusual day-date tieupat the artie Trans-Lux Normandie on 57th St. and the Rialto on Times Square, gore often associated with sexsation product. Jack Brodsky, 20th's assistant publicity manager who is currently working on "Cleopatra" in Rome, writes with some awe that everyone is so eager for material on Liz Taylor and the production that he is in the inusual position of being wined, dined and wooed by the newspaper and wire service people. He winds up: "Is there a producer somewhere with an unheralded picture, having a cast of unknowns, working somewhere in the middle west without communication lines? Does he need a publicist?"

Cinematic princes and paupers participated in the raffle (at \$10

licist?"

Cinematic princes and paupers participated in the raffle (at \$10 per) for a Thunderbird at last week's Motion Picture Pioneers dinner. David Loew won ... On the spot shilling for the raffle, incidentally, was conducted by Paramount sales exec Howard Minsky. Exhibitors should take caution, for he behaves like a carry operator from way back (were only kidding) ... Congratulatory wires for Year's Pioneer Abe, Montague included one from John F. Kennedy ... Jerry Pickman preferred sitting with the working press not the brass. Paul Lazarus in full command as emoge ... They were rooting for Sid Caesar, who fell short of being sock:

Andy Williams purchased film rights to the off-Broadway musi-

fell short of being sock:

Andy Williams purchased film rights to the off-Broadway musicomedy, "24 Hours With You," for his Barnaby Productions. John Farrow and Niven Busch are collabing on screenplay of "City That Lived," which they'll do in association with Joseph E. Levine's Enabassy Pictures. Laurence Harrey is negotiating with Hal Wallis for appearance in "Becket" and with Lawrence Weingarten for "Period of Adjustment." Stanley Colbert acquired an option on Richard Matheson's novel, "The Beardless Warrior," originally held by Richard Zanuck . Metro inked Robert J. Enders to a threeyear multiple-pix producers pact. Daniel Petrie signed a three-pix directorial contract with Seven Arts, first pic to be "Maria," upcoming Nancy Rwan starrer. Kwan starrer.

Walter Bedognt, Galatea Films (Rome) foreign sales topper, due in New York Dec. 1 at Algonquin . . . he's toling dozen-odd Italian pix for placement in various foreign marts during month-long Gotham stay, excluding a week's side trip to Coast.

George Murphy emcees the Allied States awards banquet at the Eden Roc, Miami Beach, next Thursday (7).

sheets apart from two named. Judge Harlan Ralmer, acquired Hollywood Citizen in 1911 and later combined it with Hollywood News in late 20s.

Perico Chicote has written "El Bar en el Mundo y Pequeno Historia de Mi Museo"—a memory lane recap of his travels and a glimpse of his hard drink museum in Madrid, a manstay for generations and viewed first-hand by every celebrity (filmites, above all) visiting Madrid.

viewed first-hand by every celebrity (filmites, above all) visiting Madrid.

TOA takes a pot shot at Chemstrand (maker of Acrilan carpeting used in many theatres) for participating sponsorship of those Saturday night primetime features on video, but 'skips mention of another sponsor, International Latex, the Stanley Warner subsid... Universal has acquired U.S.-Canada rights to the British 'Nearly a Nasty Accident', from producer Bertram Osters, For April release. Embassy's 'Capri' is now 'The Liberator.' This one, with Rory Calhoun starred, is also intended as the pilot for an hourlong ty series. "Wonders of Aladdim' via Metro gets a Times Sq. run at the Forum Dec. 22... Al Tamarin on a 10-city tour to plant the bally ahead of "El Cid" launchings.

Arthur L. Mayer, veteran picture publicist and importer, addressed the Marketing Clib of the Harvard Business School on "The Growing Pains of a Shrinking Industry.' He described effects upon the picture business of what he calls the 4 Ts: the advent of Television, the anti-Trust decree, current Tax laws and the Transformation in the moral climate of our time. He explained how, through such devices as independent production, blockbusters, widescreen processes, stereophonic sound, foreign production, the liberalization of the Code, drive-ins and widespread diversification, picturemakers and exhibitors have, with resourcefulness' and ingenuity, remodelled the industry to meet the requirements of a new era.

Jeanne Valerie, who has an important featured role in Les Lia sons Dangereuses," arrives in fown Monday (4) to help Astor tubthump the

Harry Saltzman: 'No Switch to TY'

Eon Productions (With Broccoli) Sets Seven Features Via United Artists

With more than \$500,000 tied up in the acquisition of novelist. Ian Fleming's "James Bond" cloak-and-dagger novels, and with a budget of more than \$1,000,000 set for the first of a projected series of James Bond features, producers Albert R. Broccoll and Harry Saltzman have no intention of switching the series into tw. Saltzman reported in New York Friday (24). Broccoll had been in New York with Saltzman earlier in the week but left New York Wednesday (22) to return to their London h.q.

London h.q.

The pair were in New York confabs at the homeoffice of United Artists, which has a seven-picture deal with the Broccoli-Saltzman indie production company, Eon Productions. In the company of Terrence Young, whe'll direct the first Bond feature, "Dr. No," and art director Ken Adam, the Eon toppers had just come up from Jamaica where they set locations for the pic, due to get underway there Jan. 15. (Commented Saltzman: "This will be the first time I've ever shot a pic on first time I've ever shot a pic on location at a resort during the season!"7. Pic will have seven weeks on Jamaican locations to be followed by four weeks of studio work in London.

at the suburban deluxer.

Paramount's plea for an injunction against Louis Wiethe, Valley owner, was to prolong showing of "Breakfast" as long as profitable with Dec. 17 as a tentative date.

Wiethe testified that he was committed to the Nov. 23 opening date for the Hope-Turner film and that his contract with Paramount was for a four-week run of "Breakfast".

Ludge Hoy's decision was that et dence failed to show a meeting of minds on a run period for "Breakfast."

Figures presented at the hearing showed a five-week gross of \$33,100 for the Paramount film.

Saltzman, an American who has been living in France and England most of the time in recent years, said he wasn't looking for any censorship troubles with the up-coming "Dr. No." The last three pix on which he has been associ-ated as producer — "Saturday Night and Sunday Morning." "The

said he wasn't looking for any censorship troubles with the upcoming "Dr. No." The last three pix on which he has been associated as producer — "Saturday Night and Sunday Morning." The Entertainer" and "Look Back in Anger"—all wound up in England with "X" (adults only) certificates. With some sarcasm, he says he doesn't want to become known as an "exploitation type of producer."

Noting that "Saturday Night" had been condemned by the Legion of Decency in this country, Saltzman said he disagreed with the decision of Walter Reade (whose Continental Distributing handled "Saturday Night" in the U.S.) not to make any cuts in the pic in order to get off the Legion's condemned list. He admitted that the cuts would have been crucial, but he thinks that as a result of the Legion blast, pic lost out on almost a million bucks worth of stateside biz.

Myron Roberts has written an amusing speed on

> War Between L.A. and N.Y.

ther Interesting Feature in the upcoming

56th Anniversary Number

VARIETY

atistical and de ts and articles er statisti charts ar

PESOS, SI; BUT FRANCS, NON

Warns Allied Artists (as Previously) - George Raft Story' Fiction Posed as Fact

Chicago, Nov. 28.

Harold Gordon, legal knight errant for the estate of the late Alphonse "Al" Capone, has termed "The George Raft Story," an "erroneous, fictitious and distorted" portrayal of the prohibition-era gang figure. As he did with CBS's "Untouchables" and Allied Artists. "Al Capone"—he's going to sue. Gordon saw the new AA picture at its preem at the United Artists Theatre here last week.

The lawyer points in particular

as preem at the United Arthsts Theatre here last week.

The lawyer points in particularcapone after the filming of "Scarface," a meeting which Gordon says
never took place. Also in error, according to Gordon, is a scene in a
film studio that shows a character
playing the Paul Mun role being
referred to as "Al" and yearing the
characteristic gray slouch hat with
the turned-up brim in apparent
reference to Capone. Gordon says
that "Scarface" was never referred
to as "Al". In the original picture
and that the main character in the
film was not designed to look
specifically like the gang leader.
Gordon had sent out letters pre-

Gordon had sent out letters pre-vious to the premiere of "The George Raft" story warning dis-tributors and exhibitors that they faced legal action if they showed the film.

SAUL JEFFEE BACK FROM SCOUTING EUROPE

Saul Jeffee, president-chairman of Movielab Film Laboratories, has eyes for foreign expansion. Back in New York following a swing around Europe, exec said he found a "number of extremely attractive opportunities to further the plans, we have for Movielab's expansion."

We have for Movician's expansion,
Jeffee is particularly interested
in setting up reciprocal operations
between Moviciab and film processors in both Paris and Rome.
Also, he entered discussions concerning acquisition of a European
lab, This would mean a facility for
the processing of films made
abroad for distribution in the
United States.

abroad for distribution in the United States.

Jeffee Investigated a new dye feethique which is being used in Switzerland and concluded deals for processing jobs in the course of conferences with producers in England, France and Italy.

Movielab is on the move at home, too. Jeffee reported he's considering a couple of acquisitions on the east coast.

PASTOR KIDS CENSORS

Should Arrest Sellers Of Bible, Full Of 'Obscentties'

Dayton, Nov. 28.

L. Wendell Hughes, former pastor of the Unitarian Church at Dayton, recently, presented a petition to City Prosecutor Arthur O. tion to City Prosecutor Arthur O. Fisher, requesting that any book-dealer or person selling the Bible be prosecuted for selling an obscene book. He said his purpose was to show the ridiculousness of censorship. This was not the first time he has made his attitude known.

time he has made his attitude known.

Several years ago he helped defeated a proposed city ordinance on censorship. Highes said his latest move was an attempt to show that there is no end to censorship, once it has begun. The action, he said, was prompted by police efforts in Dayton to have Henry Miller's "Tropic of Cancer" removed from bookshelves.

The city-prosecutor has refused to take a filing, deadpanning that the Bible "legally is not obscene."

Columbia Meeting Dec. 20

Annual meeting of Columbia stockholders has been set for Dec.

20 at the homeoffice.

Abe Schneider, president, and all other incumbent directors are candidates for reelection.

Don Quinn

talks about Interruptions by walte and telephones as the perennia pointkillers in a bright piece titled

Who Gets The Beef?

nother unusual Editorial Feature in the upcoming

56th Anniversary Number of.

VARIETY

Plus other statistical and data-filled charts and articles

Astor's Literary Dept. Prowls For 'Global' Appeal

Astor Pictures today (Wed.) is revealing the establishment of its own literary department, concurrent with the acquisition of its first property. News is due at a cocktail party at "21" in New York. Heading up the department is former literary agent Joan Foley (no relation to Astor Prexy George Foley) with Margaret Aylward as story editor.

First property acquisition is the govel, "The Only Reason," by Tereska Torres, wife of author Meyer ska Torres, wife of author Meyer Levin. It's considered likely that the property will be offered to director Roger. Vadim, whose "Les Liaisons Dangerouses" Astor will preem here next month. Pic, which has a setting in contemporary. Paris, will be done as an Astor coproduction with French inter-ests.

According to George Foley, As-tor his "neither the desire, money, or the facilities" to undertake a strictly domestic production at the moment, but "we may be able to in about two years."

moment, but "we may be able to in about two years."

Principal purpose of the new literary department, he says, is to seek out istories which lend themselves to "international production" by Astor via partnerships infrance, Italy and perhaps even Germany. He also emphasizes that Astor has no intention of fostering "neuterized," international production, but pix which have greater international appeal as a result of their uniquely French or Italian qualities. Astor is prepared not only to acquire finished literary works, but also to make prepublication deals as well as to subsidized authors whose works are "in progress." As an example of the latter, Astor already has writer Stuart James on the payfoll working on a novel which the company hopes will have a film potential.

ABOAF ON 50TH YEAR OF UNIVERSAL: 20% UP

Pris, Nov. 28.

Americo Aboaf, Universal veep-foreign general manager, predicted here an increase of between 20 and 25% in U business during the upcoming 50th anniversary celebration in 1962. Aboaf's forecast came as he and U prexy. Milton R. Backmill wound up the first of three European sales meetings they are holding in Europe.

Although U is the oldest com-

Although U is the oldest com-pany in the industry, Rackmil told the Paris meeting, "we are young and aggressive in our techniques."

As a result of Cuban freezeout of American films, French product has been getting a big play there but French distribs are finding it, increasingly difficult to get any money out of Cuba, so Robert Cravenne, delegate-general of Unifrance, reported in New York Friday (24). Exec made a short stopover en route from Paris to Mexico ound the current film fest in Aca-pulco Unifrance is the French in-dustry's organization for the pro-motion of French films abroad. Cravenne said that French dis-

tribs were having problems getting tribs were having problems getting their costs out of Cuba, and were not seeing anything so frivilous as profits, although biz was reportedly extremely good. Cuban government officials have even made some discreet suggestions that one way the French producers might get their dough out is by coproducing Cuban films which would then be free for export

So far two French producers have expressed tentative interest in the proposal, but nothing yet has been firmed up.

has been firmed up.
Following the Acapulco fest, during which there may be some negotiations on a new Franco-Mex film pact, Cravenne will return to Paris via a swing through Colombia and Venezuela. He hopes to line up either a fulltime. Unifrance rep to cover both countries or partitime reps in both Caracas and Bogota. Rep is needed in each country, he said, but for totally different reasons. Business for French pix has been good in Colombia, so the idea is to promote it still further, while inflation has hampered, trade. In Venezuela, and a rep is needed there to bring some order out of the 'confusion.

the confusion.

He feels that French pix biz in the U.S. has probably been down this year compared with last becuse of a lack of top-grossing product (with the exception of "La Verite"), but predicts it will take a jump in the coming session with the release of such pix as "Les Llaisons Dangereuses," "Last Year in Marienbad," among other upcoming entries.

MALES CAN LOAF AT 62 UNDER PENSION

Hollywood, Nov. 28 Qualified male participanis may now retire at ages 62-64 at reduced rate, under a decision reached last week by the Motion Picture In-dustry Pension Plan directorate.

dustry Pension Plan directorate. Heretofore, only femme participants could elect to retire at 62. Payment sked of reduced month-tybenetits include the following:

AGE AMOUNT
62. \$ 96.00 per month.
63. 103.20 per month.
64. 111.12. per month.
65. Participants in plan who wait

Participants in plan who wait until they reach 65 are entitled to monthly benefit of \$120.

Capone Estate Continues Protests | FRANCE CAN'T GET Catholic Bishops Foresee Mandatory Classification If Showmen Uncurbed

Theatrical Attorney

Stanley Rothenberg lightly explores where and why Motion Picture Law Remains a Legit Whodunit

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statispical and data-filled charts and articles.

Radio Offers Too Weak, Irv Kahn **Foregoes Medium**

Radio coverage is out for Mon-day's (4) twinbill heavyweight puglistics. Irv Kahn, TelePromp-ter prexy, fixed the pickups be-cause none of the networks came up with what he considered a "fair" price.

'fair' price.

Kahn's outfit will handle the closed-circuit telecast, feeding 160 theatre and arena locations, plus a community antenna hookup of some 150,000 home receivers.

First of the back-to-back fights its Sonny Liston and Albert West-hal, from Philadelphia followed First. of the back-to-back fights pits Sonny Liston and Albert West-phal, from Philadelphia, followed by the heavyweight title match be-tween champ Floyd Patterson and Tom McNeeley in Toronto.

ARNOLD GRANT TAKES **DEFAULT VS. SELZNICK**

Arnold M. Grant, film attorney, won a \$159,727 default judgment against the Selznick Co, last week after defendant failed to answer for trial appearance in N.Y. Su-preme Court.

Lawyer had sued for payment for services from October, 1958, to March this year.

UP PAT M. WILLIAMSON

UP PAT M. WILLIAMSON
Patrick M. Williamson has been
appointed ad-pub director of Columbia Pictures of Great Britain
and Ireland, moving up from assistant ad-pub head Promotion was
decided at a London meeting between Jonas Rosenfield Jr. Col
y.p., and Kenneth N. Hargreaves,
managing director of the Col British corporation.
Williamson succeeds Alan TuckWilliamson succeeds Alan Tuck-

Williamson succeeds Alan Tuck-er, who bowed out last week.

Washington, Nov. 28. A committee of Catholic bishops today (Tues.) "envisioned" that a popular demand" will come for mandatory classification if the mo-

mandatory classification is the mo-tion picture industry falls to regu-late itself. Under the chairman-ship of Bishop James A. McNulty of Paterson, N.J., group reported to the rest of the Catholic hier-

of Paterson, N.J., group reported to the rest of the Catholic hierarchy:

"The responsibility of the industry needs no restatement. The production code exists; administered according to its letter and spirit, it is the producer's best ally in the responsible exercise of creative freedom.

"More than once," the bishop continued, "the Legion of Decency and this committee have recognized the legitimacy of truly adult material in the film medium. In the evaluation of such films, the code authority should be authorized by the Motion Picture Assn. of America to indicate to parents that the films in question are not recommended for young people. The report states that public criticism of film content and treatment duriny the past year has continued "with little abatement."

"We clearly envision," the bishops said, "an understandable popular demand for mandatory refuse to regulate itself."

The bishops noted that segments of the industry favor film classification but are in the minority.

"A polley-statement must come from the leadership of the industry itself. If anything, that leadership has expressed unalterable opposition to voluntary classification. We regret the organized industry's intransigence."

Referring to the U.S. Supreme Court decision upholding prior censorship at the state and local level, the bishops reiterated the Catholic preference for "self regulation with minimal legal controls."

Exhibitors are just as responsi-ble for what is offered the public as are film producers, the hishops emphasized,

as are tilm producers, the hishops emphasized.

The bishops also directed a segment of their report to those who put up money for films: "It may not be out of place to remind bankers that the lending; of the beople's savings for film enterprises carries with it an obligation to ensure that the projects supported by these monies are not detrimental to the public interest." In addition to Bishop McNulty, other members of the committee are Auxiliary Bishop Aiden J. Bell of Los Angeles, Coadjutor Archibishop Lawrence J. Shehan of Baltimore, Bishop James V. Casey, of Lincoln, Neb., and Auxiliary Bishop John A. Donovan of Detroit.

THUNDERBIRD STUDIO **BUILDING IN MIAMI**

Miami Beach, Nov. 28.
Ground has been broken for a \$1,000,000-bits protion by a studio at N.E. 121st St. and 16th Ave. by officials of the Thurderbird Film Sound Center Studios.
Plans call for erection of a "film city" consisting of four are film.

law or the unions, and without the age pensions and health insurance. A statement of this kind is not even offensive, precisely because it is so absurd. Mr. Rackin knows perfectly well, but prefers to ignore it, that the severity of Italian legislation in regard to social security is such that it is extended even to those American stars who work in Italy from time to time, even though the same stars may never have to make use of it.

In view of the manner in which he is conducting this polemic, it is pointless that Mr. Rackin speak of "conscience." Moreover, so far he has only produced a couple of pictures. Let him come back and polemicize in 20 years time.

Dino De Laurentits,

De Laurentiis Final Word: Absurdity

I regret to inform you that there will be no fourth chapter in VARIETY of my conversations with Martin Rackin. Paramount's pro-duction head is obstinate in ignoring even the most elementary aspects of European legislation when he fruitlessly sought to organize a "runaway production" in Naples Further conversation has therefore become impossible.

One sole statement by Mr. Rackin is typical of all: namely, when he ascribes to European producers the advantages of using slavelabor, children and animals without any responsibility towards the

Inc. Two, Three

Topical, ultra-contemporary farce occasionally too quick-witted. Refreshing, delightful pic and stout b.o. candidate,

Hollywood, Nov. 16. Hollywood, Nov. 16.
United Artists release of Billy Wilder
production. Stars James Cagney. Horst
production. Stars James Cagney. Horst
features Lilo Pulver. Howard St. John.
Ranna Lother. Red Battons. Directed by
Wilder. Screevplay. Wilder, I. A. L.
Diamondi. camera, Daniel Fapps editor.
Daniel Mandell: music. Andre Preving.
assistant director, Tom Peysner. Reviewed
at Academy Awards Theatre. Nov. 16.
61. Running time, 115 MINS.

'61. Running time, 11	S MINS.
MacNamara Otto Scarlett	James Cagney
Otto	Herst Buchholz
Scarlett	Pamela Tiffin
Phyllic	Arlene Francis
Ingeborg	Lilo Pulver
Ingeborg	Howard St. John
Schlemmer	Hone Lothar
Mrs. H zeltine Peripetchikoff	Lois Bolton
Peripetchikoff	Leon Askin
Mishkin	Peter Capell
Borodenko	Ralf Wolter
Mishkin Borodenko Fritz Dr. Bauer Count von Droste Hi	Karl Lieffen
Dr. Bauer	Henning Schluter
Count von Droste Hi	ibert von Mey erinck
Newspaperman	Til Kiwe
Newspaperman Zeidlitz Tommy MacNamara Cindy MacNamara	Karl Ludwig Lindt
Tommy MacNamara .	John Allen
Cindy MacNamara	Christine Allen
Bertha	. Rose Renee Roth
M.P. Corporat	Ivan Arnoid
E. German Corporal	Helmut Schmid
E. German interrogat	or Otto Friedel
E. German Sergeant	werber Buttier
Second Policeman	Visus Becker
M.P. Corporal E. German Corporal E. German Interrogat E. German Sergeant Second Policeman Third Policeman	Siegiried Dornbusch
Krause Tailor	You Duckshaum
Haberdasher	. Max Buchsbaum
Staurander	Ingo de Toro
Stewardess Pierre Shoeman Jeweler M.P. Sergeant	lacques Chevalier
Shoeman	Werner Hessenland
Jeweler	Ahi von Hasse
M.P. Sergeant	Red Buttons
and Congruent	

Billy Wilder's "One, Two, Three" is a 115-minute pause that refreshes: a fast-paced, high-pitched, hard-hitting, lighthearted farce crammed with topical gags and spiced with satirical overtones. Story of the mayhem that ensues when an emptyheaded Coca-Cola heiress on the louse in Berlin ties the knot with a card-carrying Communist, it's so up-to-date it's already dated in spots, and so furiously quick-witted that some of its wit gets snarled and smothered in overlap. But total experience packs a considerable wallop. As fresh, frank and fumny a film as has come along in some time, the United Artists release should do Grade A Capitalist business. Billy Wilder's "One, Two, Three'

do Grade. A Capitalist business.

Written, produced and directed by Wilder, in the rormer task with the ait of associate I. A. L. Diamond, the Mirisch Co. presentation stars James Cagney as the chief exec of Coca-Cola's West Berlin, plant whose ambitious promotion plans are jeopardized when he becomes temporary guardian of his stateside superior's wild and vacuous daughter. The girl (Pamela Tiffin) slips across the border, weds violently anti-Yankee Horst Buchholz, and before long there's a bouncing baby Bolshevik on the way. When the home office head man decides to visit his daughter, Cagney masterminds an elaborate frame and masquerade that backfires, nets Buchholz the choice and coveted company assignment earmarked for Cagney coveted company assignment ear-marked for Cagney.

The Wilder-Diantond screenplay, based on a one-act play by Merenc Molnar, is outstanding Sometimes it just can't seem to resist obvious puns that might better have been resisted, and sometimes it's so puns that might better have been resisted, and sometimes it's so feroclously fast that even the cream of an audience will be hard-pressed to catch over 75% of the significance of the dialog on first hearing, but overall, it's a spartler with the first that mile on might be supported that mile on might be supported that mile on might be supported. nearing, but overail it's a spar-kling script that pulls no punches and lands a few political and ideclogical haymakers on both sides of the Brandenburg Gate. Wilder's direction is sharp, sex-packed and furfous, especially astute in the mounting and timing of sight, Gate and visual horsenday. of sight gags and visual horseplay

of sight gags and visual norsepiay.

Cagney proves himself an expert farceur with a gilb, full-throttled characterization. Although some of Buchholz delivery has more bark than bite, he reveus a considerable flair for comedy. Pretty Miss able flair for comedy. Pretty Miss Tiffin scores with a convincing display of mental density. Lilo Pulver! a Swiss beaut, adds sex, glamour, sex, humor and sex as Cagneys all purpose secretary. Arlene Francis slays Cagneys understanding wife with special grace and apiomb. Howard St. John carries oil the tycoon role admirably and Hanns Lothar is a consistent delight as a beel-clicking. Prussianesque right hand man. The large, supporting east is effective large supporting east is effective right down the line, with Leon Askin, Lois Bolton and Karl Lief-fen particularly strong in key spots. Red Buttons makes a vivid impression in a brief bit as a shaken M.P.

Daniei Fapp's photography en-Krimm livens the talky sequences, of Bill Ko which there are many, via some Gump.

novel setups, and really shows flair and imagination when things are on the move, such as during a car chase sequence that's almost pure Keystone Komedy. Daniel Mandell's fleet editing is a plus factor, too, in both these regards, Alex Trauner's art direction contributes importantly to the merriment, notably in a most amusing scene set in a smoky East Berlin nightspot. Another significant factor in the comedy is Andre Previn's score, which incorporates semiclassical, and period pop themes dike "Saber Dance" and "Yes, We Have No Bananas" to great advantage throughout the film.

Further key assists are those of

Vantage throughout the Inn.
Further key assists are those of soundman Basil Fenton-Smith, special effects man Milt Rice and second unit director Andre Smaggle.

Tube. Smagghe.

I Bombed Pearl Harbor (JAPANESE—COLOR)

Sneak attack and Pacific war Sneak attack and Faculte war aftermath, from the Japanese point of view. Strictly action. No philosophy, no excuses. Curiosity value, timeliness and exploitation, should give it

Hollywood, Nov. 17.

Perade release of Tomovuki Tena production. Directions by the Market Santa ashi, and the Market Santa ashi, actinic of the Market Santa ashi (Market Santa). The Market Santa ashies ashies the Market Santa ashies Fox Wilshire Theaux, uning time, 104 MilNS.

Koji Kilemi Yosuke Netsuki mirel Yamaguchi Toebiro Mikune Tomonari Siji Tsuruta tho West Uchaan tho Milling Chambar Milling Lind Tayaki Makuto Sato Makuto Sato Sato Crpt. Lt. Matsuvra Fosaku Wakoto Takash Shi

The outbreek and critical early stages of World War II in the Pacific theatre are seen from the point-of-view of the Japanese in Thombed Pearl Harbor," a highly-exploitable action film from the resourceful Toho filmmakers of Japan. The emphasis on action should make it a popular attraction for male customers. That, together with the novelty of the perspective and the timeliness of the release approximately the 20th anni of the infamous attack should give it a swift, short-lived, but sufficiently potent kick at the box-office, especialty on a multi-open-The outbreak and critical early office, especially on a multi-open-ing, "spray-and-scram" basis.

ing, spray-and-scram basis.

Film brings no appreciable new insight into the Japanese war aftitude or the reasons for their aggression. If anything, the picture proves only that war looks exactly the same from either side: revolting Hero of the film, which has been dubbed into English, is a young Japanese flight lieutenaft, who tastes the tonic of victory, at Pearl Harbor, the bitter pill of defeat at Midway. The screenplay does not penetrate very deeply into his thoughts or feelings, action is stressed throughout.

Dubbing, jhough exceptionally

mo ms thoughts of reeings. Action is stressed throughout.

Dubbing, hough exceptionally well executed under the aegis of Riley Jackson. Robert Patrick and Hugo Grimaldi, may trouble the more discerning customer for the reason that the spectacle of English-speaking Japanese atlacking Americans tarnishes the absolute authenticity required here for maximum audience involvement.

Most of the action is accomplished through miniature work a field in which the Japanese screen artisans excel. But, impressive as this work is, these models simply cannot completely convey to the critical eye the illusion of reality. However, the Toho craftsmen have come about as close as possible to this clusive goal. It's quite an achievement.

The young lieutenant is played.

achievement.

The young lieutenant is played with zeal and conviction by Yosuke Natuuki, a handsome lad. There is a performance of great reserve, strength and dignity by Toshiro Mifune as Admidal Yamaguschi. Supporting work is unitorinly satisfactory Shue Matsubayakhi's direction is vigorous and last-tempoed.

Tube:

Beachler Again Dayton Barker
Dayton, O., Nov. 28
Walter Beachler, president of
United Fireworks, Manufacturing
Co., was reelected Chief Barker of
the Dayton Vaniety. Club for a
sixth consecutive term. Renamed
also were Harry Good, first assistant chief barker; Dr. A. J. Denlinger, second assistant; Roy Wells,
property master, and Sylvan Fred,
doughguy.

doughguy.
Named to the board were Fred Krimm, Paul Swinger, Al Davis, Bill Keyes, Bill Clegg and Robert

VARIETY Blue Hawaii

Elvis Presley back in stride doing what comes easiest noting what comes easiest. Looks sure to please his nat-

Hollywood, Nov. 28.

Paramount release of Hal Wallis production. Stars Elvis Presdes; feature Joan Blackman. Angela Lainsburg, Balan Winters. Nancy Walters, John Archer Howard McNear, Directed by Normal Taurog. Screenplay, Hal Kanter, Dave of the Control of the

Chad Gates	. Elvis Presley
Mane Duvar	Joan Blackman
Abigail Prentace	Nancy Walters
Fred Gates	Roland Winters
Sarah Lee Gales A	ngela Lansbury
Jack Kelman	John Archer
Mrs. Manaka Mr. Duval	. Flora Haves
Mr Duval	Gregory Gay
Mr. Garvey	Steve Brodie
Mrs. Garvey	frie Adrian
Patsy Dar	lene Tompkins
Condu	Pamela Akert
Beverly Ellie	Christian Way
Edita	Janny Waywell
Ita O'Uara	Frank Ation's
lio O'Hara Carl Ernie	Tani Wai
Cari	Jose De Venes
Eriue	Dalah Hamila
Wes	Raipu Hanane

"Blue Hawaii" restores Elvis Presley to his natural screen element-the romantic, non-cerebral filmusical—one which he has parted for more dramatic do parted for more dramatic doings in his last few films.

in his last few films.

It is this sort of vehicle which
the singing star seems to enjoy his
greatest popularity, the kind his
vast legion of fans seems to prefer
him in, and Hal Wallis' production
for Paramount should enjoy videspread boxoffice success over the
short haul.

short haul:

Hal Kanter's breezy screenplay, from a story by Allan Weiss, is the slim, but convenient, foundation around which Wallis and staff have erected a handsome, picture-posteard production crammed with typical South Seas musical hulaballoo. Plot casts Presley as the rebellious son of a pineapple tycon who wants to make his own way in life a project in which he succeeds after numerous romantic entanglements and misunderstandings. ings.

ings.
Under Norman Taurog's broad direction. Presley, in essence, is playing himself—a role sure to delight his ardent fans, Romantic dengm ins arcent rains, komanice support is attractively dispatched by Joan Blackman and Nancy Walters, with stalwart comedy air provided by Angela Lansbury, Roland Winters and Howard McNear. In a somewhat over-emphasized and incompletely-motivated role of an imbanty varing durist.

ed role tourist of, an unhappy young tourist, prefty Jenny Maxwell emotes with youthful relish, and spirit. Others able in key spots are John Archer, Flora Hayes, Gregory Gay, Steve Brodle, Iris Adrian, Darleine Tompkins, Pamela Åkert and Christian Kay

ay. Enchancing the production are harles tank Ir's picturesque Enchancing the production are Charles Land Jr.s picturesque photography. Warren Low's snappy editing and Walter Tyler's colorful sets and natural backdrops. Musical numbers, about a dozen of them, are effectively staged by Charles O'Curran. Music is skillfully scored and conducted by Joseph J. Lilley. Tube.

Bachelor Flat (C'SCOPE—COLOR)

medy of Anglo-Ameri can remantic errors. Adequate fare for easygoing customers.

Hollywood, Nov. 22.

Twenfieth-Etc. release of Jack Commins prediction. Sters Tuesday Weld.
Holm, Directed by Frank Tashlin. Screen-play. Tashlin. Edde Crossman, based on play by Grossman, camera (De Luxe). Deniel L. Eappe editor, Hugh S. Fowler; nusic. Johnn: Williams; assistant directed to the Comming Committee Committee

Libby	. Tuesday Wel
	Richard Beyme
Professor Bruce	Terry Thoma
	Celeste Tiolr
	rancesca. Bellin
Dr. Beam;	Howard McNea
Liz	Ann Del Guerci
Mrs. Reberts	Roxanne Arle
yrs, Bow ian	Alice Reinhear
Paul	Stephen Bekass
Moll	Margo Moor
Paul Revere Ge	eorge Bruggema

"Carry On Archaeologist" might be an apt sub-title for this frivolous, faicigl concortion about a British bone specialist (dinosaur variety) who is irressistibly attractive to the predatory modern American female. In Terry-Thomas, the Jack Cummings production has a funnybone-fracturer of the first magnitude, and his ace clownsmanship, together with the film's slick; spicy, non-cerebral Schweppervescence, should attract and divert the less selective, less skeptical filmgoer, seeking a cine-"Carry On Archaeologist" might

matic escape valve from everyday pressure. But the 20th-Fox release is just a mite too risque and suggestive for the family trade, and its humor too obvious and anticipatable for the more cautious celluloid sampler. It is not a very robust boxoffice prospect.

Frank Tashlin has directed from his own screenplay, written in collaboration with Budd Grossman who wrote the play upon which it is based. Thomas is the archaeology professor, situated in Californa,

professor situated in Californa, where he is on the verge of wed-lock with a roying fashion designer (Celeste Holm) who is abroad on Celeste Holm) who is abroad on business as the nuptial date approaches. TT's path to the altar is complicated by: (1) the unscheduled advent of Tuesday Weld, who is Miss Holm's daughter, unbeknownst to the prof; (2) regular invasions of his bachelor quarters by campus cuties hellbent on personally improving Anglo-American relations; (3) the irresponsible advice of cynical student-neighbor Richard Beymer, who has a crush on Tuesday; (4) the singleness-of-purpose of Beymer's dachshund, a typical bona-Fido determined to bury the professor's prize possession—a rare dinosaur bone: Except for Thomas, whose comic

bury the professor's prize possession—a rare dinosair bone.

Except for Thomas, whose comic intuition and creativity, abetted by director. Tashlin's appreciation of same, is responsible for most of the merriment, it is the supporting east rather than the principals, that comes through on the comedy end. Neither Miss Weld nor Beymer seems comfortably at home yet in farce, especially in such fast company as that of Mr. T-T. Both of these young people tend to try too hard to be funny, and the strain often shows through. Miss Holm, a formidable light comedienne, is stuck, regrettably, in a rather blan, nole. Francesca Bellini, a well-constructed ballerina, shows a flair for comedy as an oversexed lush equipped with an instant martini kit and disposition to match. Dependable Howard McNear generates some comic aid as a rival archaeologist. Adequate support is fashioned by Ann Del Guercio, Roxanne Arlen, Alice Reinheart, Stephen Bekassay, Margo Moore, George Bruggeman and Robert Karnes. Margo Moore, George Bruggeman and Robert Karnes,

Margo Moore George Bruggeman and Robert Karnes.

Visually, it is a handsome production, capably designed and mounted by art directors. Jack Martin Smith, and Leland Fuller, flatteringly lensed by Daniel Fapp. Hugo S. Fowler's editing is satisfactory, although there is a slight lethargy about several scene endings during which her seems to have been somewhat hypnotized by Fapp's picturesque seascapes. Johnny Williams' score is an asset, accompanying the action with strains and rhythms appropriate to the comedy of the moment, such as a Latin rhumba beat for the sequence in which the dog is tugging his king-sized home across the sand. The dachshund, incidentally, is an accomplished low comedienne. is an accomplished low comedienne

Wa Islamah (Love and Faith)

Ramses Naguib Alist Society, production. Features Lubna Arz, Tahia Karioka. Ahmed Maghar, Emad Hamdy, Hussein Riad, Directed by Andrew Marton. Screenias, Robert Andrews: cemera, Waheed Farid; muist, Found Elrahity. At Film Festival. San Francisco, Running time.

This widescreen, color film is supposed to depict the Tartar invasion of Egypt, which is a relatively unknown and meaningless incident in history to Western people, Indeed, it is difficult to separate the "good guys" from "bad guys" in this picture—they all look alike. Actress Lubna Aziz plays Jihad, a sort of Egyptian doan of Are who rises from a harem girl to lead her people into battle to repel the invaders. Supplots abound and the story line, almost incomprehensible to start with, is further confused by yellow subtitles which keep jumping around the bottom of the screen. To put it mildly, the acting is

around the bottom of the screen. To put it mildly, the acting is rudimentary. The direction, while having a certain sense of spectacle, fails to convey any pace or, indeed, meaning. Color camerawork is routine. Perhaps with dubbing and some profound cutting this could get a few U.S. playdates as the lower half of double bills but even that's extremely doubtful.

Stef.

Bill Samuels, manager of the Majestic Theatre, Eastland, Tex., named prez of the Chamber of Commerce.

Madeleine of France

Continued from page 3 and overall construction of the film, with separate scripts for each part written by scripters in the pountry where it is made. Auer-bach said the project is planned for additional expansion into a tw series to include various segments in different countries after the fea-ture is completed.

Producer is here this week fol-Producer is nere this week for lowing participation in the San Francisco Film Festival, where his "The Girl With the Golden Eyes," was the official French entry. He charged the "so-called festival not a film festival at all," noting it has no commercial activity such as that in the European affairs. Auerbach no commercial activity such as that in the European affairs. Auerbach stated one of the important values or sidelights of a festival is the trade fair. and said a basic purpose is to make films available to purchase. He charged festival director Irving M. Levin had stated this was not a purpose of this event and said he did not expect to return again.

to return again.

While here, Auerbach will meet with the Mirisch Bros. Allied Artists and various producers over coproduction deals. "Girl-With the Golden Eyes" distribution, through Kingsley, will be discussed next week in New York prior to his return to Paris. Pic opens in late Dec. or early Jan: at New Yorks Paris theatre, he said. He is also talking to NBC, Official Films and NTA about sale of their tv product to foreign, television. to foreign television

'Runaways' in D.C. Continued from page 1 a

tee included in addition to Frie Johnston; Charles Boren, exec v.p., Assn. of Motion Picture Producers; G. G. Johnston, MPEA Vicepresident for operations; H. O'Neil Shanks, of Screen Extras Guild and Hollywood Film Council, AFL-CIO. John Dales, Screen Actors and Hollywood Film Coulcil, AFL-CIO. John Dales, Screen Actors Guild. Joseph Trancatello, AFM Hollywood local chicftain: Robert W. Gilbert: SEG legal counsel; and a representative of Hollywood Film. Editors Local 776.

With all the witnesses jammed into one day, there would appear little likelihood of any extensive questioning or elaboration of prepared testimony.

When Congressman Dent, Sub-committee Chairman, first brosched the subject of hearings on the runaway issue, several days of hearings were contemplated. Idea was dropped, however, with budgwas dropped however with budg-etary and time problems given as ostensible reasons for the quickie hearing.

Chubby Checker Continued from page 1 =

pants, the Wyatt Earp sixshooter, the Elvis Prosley lipstick, the "Dragnet" police whistle and the Lone Ranger silver bullet; among other products of the sort.

other products of the sort,

Saperstein, incidentally, is also
prexy of UPA Pictures and Glen
Films; and his TPI firm has a ty
syndication arm which distributes
"Mister Magoo." 'Dick Tracy" and
"All' Star Golf," which are produced by the companion companies. the is producing besides, a feature-length animated cartoon film, "Gay Purr-ee," at UPA, slated for thea-trical release next spring.

Bob Hope's 10th

Continued from page

the Harmon Air Base, Newfound-land, Frobisher Air Base, Baffin Island, Sondrestrom Air Base and Thule, Greenland.

Thile, Greenland.

This is conceded to be one of the roughest assignments for the annual entertainment task forces. Because of the rugered and austere conditions prevailing at these bases, those stationed there are not permitted to have dependants with them. No women are allowed to be stationed in that area, Troops. there are rotated every 12 months.

there are rotated every 12 months.
This is the 10th consecutive year
for Hope's Yule travel with USO.
As in former years, Hope's show
will be filmed for later presentation on television. His supporting
cast has not yet been selected.

FESTIVALS FINE IF THEY WIN

Fest Preems With Many Guest Stars AS MR. DUBIOUS

Acapulco, Nov. 28. The Fourth World Review of Film Festivals unfurled here with a fair contingent of native and foreign talent plus outstanding film eign talent plus outstanding him executives. Despite a transporta-tion bottleneck, caused by walkout of Aeronaves de Mexico pilots, Jorge Ferretis, head of the Film Bureau and Carmen Baez, his chief assistant, managed to get initial delegations here on time.

delegations here on time,
Mario Moreno (Cantinflas)
stepped into the breach, with his
private five-passenger plane shuttling film biggies to this port city.
Cantinflas put in an appearance at
the inauguration ceremonies, heading a Mexican contingent including
Ana Luisa Pelufo, Lorena and
Teresa Velazquez, Emilio Indio
Fernandez, Jose Elias Moreno, Rowolfo, Larda, Fernando Andres and
Julian Soler, and a few others.
While Vittorio de Sice had prom-

woito Larga, Fernando Andres and Julian Soler, and a few others.

While Vittorio de Sica had promised to come, a last-minute change of plans had him planing out to Rome. There have been excuses, from other stars including Ingrid Bergman, Robert J. Corkery, Motion Picture Export Assn. veepes in charge of Latin American affairs, said that Barbara Eden could not attend because of film commitments, Presence of Marlon Brando is still uncertain but Corkery indicated that Eric Johnston, may arrive. Other Hollswood players expected at the lest include Karl Malden, John Gavin, Van Heflin, Katy Jurado, Ernest Borgnine, Dolores Hart and John Saxon.

Corkery said that the Hollswood

Corkery said that the Hollywood flesta given during the festival will not take place in Acapulco as last year, but at a Mexico City restaurant after the screening of "One-Eved Jacks" at the Roble Theatre.

rant after the screening of OneExped Jacks" at the Rohle Theatre.
Although there is the usual crificism of the organizing committee, and its head. Ferretis, the factis that he has worked unceasingly
to stage a well-mounted event. And
as far as foreign delegations are
concerned, the turnout this year
is much better than in last two
previous shows. France's delegation, including Marie Laforet, Jean
Claude Brialy and Favre Le Bret,
head of the Cannes Film Pest,
Vinizio Beretta, director of the
Locarno Festival, Lidio Bozzini,
president of Unitalia Films, Italian
actresses Georgia Moll. Serena
Vergano and director Vittorio de
Seta are only a few turning up
here.

here.

A big fuss was made over Joseph von Sternberg, making his second official visit to Mexico. The last time he was here was back in 1942. Invited personally by Ferretis, who attended the San Francisco screening of Mexico's "The Important. Man," Sternberg spoke words of praise for exmeraman Gabriel Figuerea, actor Ignacio Lopez Tarso and Dolores del Rio.

Lopez Tarso and Dolores del Rio.

Plans to televise the fest were
abandoned by Telesislema Mexicano because of lack of sponsors
and the high costs involved. Most
of this resort's hotels are cooperating fully with the Resena, but four,
the Pierre Marques. Boca Chica,
Las Brisas Hillon and Hotel de la
Playa, refused to house foreign
delegations, diving no explanation
for this decision.

The much disputed film "Viridia."

for this decision.

The much disputed film, "Viridiana," is not to be shown. However, Ferretts has indicated that this picture as well as "The Night," Berlin Film Fest prizewinner, the Polish pic, "Mother Mary of the Angels" and "Last Year in Marienbad," the Alain, Resnats film, will be shown after the conclusion of the Resena, with the screenings set for Mexico City.

MacIntyre at 4 Crown

Hollywood, Nov. 28.
Herb MacIntyre, former western division sales manager for RKO Pathe, becomes veepee in charge of distribution for newly formed releasing arm Four Crown Productions

It's Fred Gabhardt's outfit.

Hal Kanter

quotes some bright quips of John P. Medbury, Wilson Mizner, Ed Wynn, and forgetting his favorite father, in an amusing piece titled

. . . And I Quote!

a bright Editorial Feature in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles.

Anti-Atomic Rally on Coast With Screenites

Hollywood Nov 28.

Sparked by the appearance and active participation of a number of filmiand personalities, several thousand local citizens gathered (18) in the Capitol Records parking lot for a rally organized by a group called HELP (Help Established Lasting Peace) to demonstrate against nuclear war. Screenwriter Nate Monaster, who organized HELP with writer Jack Sher, keynoted the meeting on a platform flanked by the American and United Nations flags. He introduced actors Rita Moreno, Gary Merrill, Martin Balsam, Don Murray and John Kerr, who spoke for peace several quoting from notable historical speeches. A cable from England's Bertrand Russell was read by Merrill. Others appearing included actress Maria Palmer and educators James Warf USC. Council Taylor, UCLA, and Murray Kahane, psychologist and Dr. Normal Lavet, physician and a HELP founder. founder

mat Lavet, physician and a HELP founder.

Rally began with citizens gathering. In front of the Palladium on Sunset Blvd, where Pres Kennedy was scheduled to make an address Sat, night. They surrounded the building before marching, in an orderly and well-organized manner, up Vine Street to Hollywood Blvd, down to Argyle, and onto the Capitol fot. Many carried large signs reading messages like "Help establish lasting peace." "Ban All atomic, weapons," "end, the arms race not the human race." "Similar messages were on arm bands, breast plates and homemade cards carried by nearly every person marching. Among the crowd were numerous Hollywood personalities, with actress Janet Wolfe seen selling car stickers for 10c, each and marchers including actors Jered Barclay and Paul Osborn, publicists Ben Irwin and Bilt Blowitz and most of the key speakers.

Costrof the rally, including prior adds and printing of cards and

and most of the key speakers.

Cost-of the rally, including prior ads and printing of cards, and placards, was put at \$4.000 by a committee rep, who said it was raised through private donations. There were some 20 people on the committee, organized three weeks ago. Most worked as telephone contacts:

Members of the New York film community, back from the recently concluded San Francisco Film Festival: are unanimous in their praise for the job done by fest director Trying Levin, Remaining a subject for controversy, however, is the guestion of whether or not this event; substantially benefits the U.S. film importing fraternity on a national scale:

on a national scale.

Arthur Mayer, who served on the San Francisco jury this year, is one of those exers who is high on all aspects of the annual Levin affair. Referring to the beefs of some importers, Mayer commented that "the trouble with these fellows is that they like a festival only if they win a prize." Exec said he found at least half of the pix unspooled at the fest to have been "deeply interesting," which he considers a very good percentage.

Quality Shorts

Also of great interest. he said were the short subjects which were shown, and he wished that every producer and director would take time out to look at what's being done in the shorts field these days. "They would learn from these youngsters." he suggested, and "they might even pick up a few new tricks."

Does, the festival benefit the film industry as a whole, and thus deserve the support of the U.S. majors as well as of the importers? Mayer, thinks, yes, and he points out that if the Yank majors participated. San Francisco would get a lot of national attention. A film such as United Artists "Judgment at Nuremberg" would probably have won a major prize, he thought, and the ensuing promotion and word-of-mouth would have benefited both the pic as well as the fest.

Taking the opposite view is distrib Peter Horner, Kingsley-Union, who attended for the International Film Importers & Distributors of America. In his report to Mike Mayer. IFIDA exec director. Horner noted that the quality of the films was good, and he praised Levin for his able administration, but Horner also declared that "by the nature of this quaint festival-ino material advantage can be expected for the distributor of the films shown, and in some cases, real damage is done."

According to Horner, it isn't just the possibility of getting bad reviews in San Francisco itself that is dangerous to the distrib but he can be hurt almost as much if he enters a pic that for one reason or another does not take a prize, though it may be a very worth-while pic. Kingsley-Union, Horner reports, will not be submitting any pix to the fest next year.

Another distrib, whose sentiments fell: somewhere between those of Mayer and Horner, said that if he were picking out a spof for an American film fest, he would not necessarily, pick Frisco which, although a lovely city, is not a center of film activity. Rather, he would choose either New York or Hc wood. However, he added, the San Francisco its."

Cost of the rally, including prior ads and printing of cards and placards was put at \$4.000 by a committee rep, who said it was raised through private donations. There were some 20 people on the committee organized three weeks ago. Most worked as telephone contacts.

Hollywood people who contributed toward expenses and allowed their names to be used included their names to be use

Despite Plane Strike, 4th Mex Film | LOSING IMPORTER Ed Kingsley Considers Louis Malle Carrying Producer Greed' Too Far

Horror's Own Fan Mag

Horror films are not only a special category of boxoffice come-on but they are the sole theme of a new 35c photo guarterly on the stands published by Charles Kane at North Bergen N.J.

Initial run of 200,000 goes to 64 pages of which the writto or pages or which the writ-ten text amounts to about 1805, the rest being stills and draw-ings illustrating current prod-uct. "Castle of Frankenstein." American International, got the first spash. Kable News distributes.

Todd Loses That Tax Assessment By L.A. County

Los Angeles Nov. 28.

The motion picture and television industries must continue to pay tax assessments on film in the state on the first Monday of every March, under a decision handed down by the U.S. District Court of Appeals in the case of the Michael Todd Co. against Los Angeles County over a sum of \$109.000 paid on "Around the World in 80 Days" in 1957. in 1957.

Ruling is precedental in that had the Todd Co won, producers could have demanded refund of 88.500,000 paid in tax assessments since 1957, and an annual assessment of around \$2,500,000 could have been avoided in the future.

have been avoided in the future... Court of Appeals decision up-held a previous Superior Court judgment, which had ruled that the LA. County assessment of \$109,000 against "Around the World" was legal. Attorneys for Todd argued that the film itself possessed only ar intangible, value as reflected in the copyright. Todd Co., when the \$109,000 was paid. Glied to recover this around on the grounds that the scrap value of film which amounted to around \$1,000, was the sole assessable asset.

Motion picture and to producers for years have paid out several millions of dollars annually in assessments on films which remain in the state on the first Monday of

CODE APPEALS BOARD WEIGHS 'VICTIM' DEC. 11

WEIGHS VICTIM DEC. 1

Hollywood, Nov. 28.
The 20-man Motion Picture
Assn. of America board will hold
a hearing in New York Dec. 11 to
pass on an appeal made by Budd,
Rogers, prexy of Pathe-America,
over the organization's Production
Code Administration denying a
seal to the British-produced The
Victim," which P-A will distribute
in this country. Pic will be specially screened for board preliminary to the hearing.
Film was nixed on two counts by
the Geoffrey Shurlock office:
"Candid and clinical discussion of
homosexuality" and its "overtly
expressed plea for social acceptance of the homosexual, to the extent that he be made socially toler-

ance of the homosexual, to the extent that he be made socially tolerable." Rogers claims feature was well received in England and was "a tasteful film on a delicate subject" that did not "come within the purview of recent rublicity given to relaxation of code structure." Film stars Dirk Bogarde and Sylvia Syms, It's an Allied Film presentation of a Michael Relph and Basil Dearden production.

Charles Schneer's "Jason and Golden Fleece" company, which had been shooting in south of Italy, has returned to Rome and the Safa Palatino studios.

French producer-director Louis Malle's action in booking his "Zazie" directly into a New York artie (VARIETY, Nov. 15), thereby eliminating the distributor, has raised the ire of a number of the Manhattan indie distribs Malle took this shortcut, he explained to VARIETY, because no distrib would come up with a satisfactory guarantee for "Zazie," offering him only percentage deals which he felt were inadequate.

felt were inadequate.

Most articulate of Malle's critical is Ed Kingsley, prexy of Kingsley International, who at one point that started preliminary negotiations for the pic. Kingsley calls Malle's attitude "almost immoral," explaining that Malle, by asking for a substantial guarantee for a "difficult, offbeat" picture was requiring the distrib to take all the risks.

risks.

It isn't as if Malle had already been burned in the U.S. market by dealings with fly-by-nighters, Kingsley continued: -On the contrary, Malle has done extremely well, getting a fat guarantee from Zenith International for the highly successful "The Lovers," another guarantee from Times Film for "Frantic," plus nice profits from "The Silent World," the Jacques Cousteau underwater pic which Columbia took tlargely at Kingsley's insistence).

Kingsley emphasized that his ir-

Kingsley's insistence.

Kingsley emphasized that his irritation with Malle was something more than sour grapes. He likes "Zazie" yery much considers it the best thing that Malle has ever done, but he feels that by seeking unreasonable terms on what Kingsley calls "a brilliant allure," the director is taking a very high-handed attitude towards a market that has done very well by him.

[Kingsley's remarks were made.

that has done very well by him.

[Kingsley's remarks were made in New York Monday (20). The reviews on the film, which opened Monday at the Paris Theatre, did not appear until yesterday (Tues.)] With uncharacteristic vitriol, Kingsley recalled the old Wall Street saying: "Sometimes the bear's make money. But the pigs, never."

He went on to suggest that Malle.

He went on to suggest that Malle may not have exercised very good business judgment in making his on exhib deal. For one thing, says Kingsley, a distrib does a lot more than just book a picture. A producer must rely on the distrib's market knowledge as to the best ad-pub approach, opening date and sundry other factors which no o'seas producer could possibly know about.

know about:

Some pictures may be worth guarantees but there are plenty which, because of their limited appeal are not, even though they certainly deserve to be seen in this market, the distrib continued. Ironically, says Kingsley, in the one successful case where a producer opened his own pic in New York, and subsequently got a lat guarantee on the strength of the N. Y. reviews and business, the guarantee on the strength of the N. Y. reviews and business, the producer made not much more money than he would have had he made. a pre-opening percentage deal. "That was British Lion's "I'm All Right Jack." subsequently sold to Columbia.

deal. 'That was British Lion's
'Tm All Right Jack.' subsequently sold to Columbia.'

Other pix faunched unsuccessfully in New York by their own producers, according to Kingsley, include 'The Little World of Don Camillo" and 'The Wages of Fear, both efforts undertaken when local indies refused to come up with fat guarantees. But even in these cases, said. Kingsley, the producers' attitudes were more easy to understand than Malle's, since both 'Camillo" and "Fear" had been phenomenal successes in their home territories and it was not unreasonable to assume they might do well here. But "Zazie," according to Kingsley, which had a great firstrun in Paris, was disappointing everywhere else and hasn't yet been sold in most world markets.

Puerto Rico's Commonwealth circuit is now in the TOA fold.

Congratulations, LAURENCE HARVEY...

**** (Four Stars — Highest Rating) ...
"Laurence Harvey, who attracted attention
on the screen because of his acting in the
British prize-winning film, 'Room At The
Top,' gives the best characterization of
his career!"

-N.Y. DAILY NEWS

"Laurence Harvey..., best performance since 'Room At The Top,' and really the first time he has been shown to major advantage in an American film... genuine adult movie making!"

- L. A. MIRROR

- "... the role of the Doctor is played by Laurence Harvey and it is easily his best performance in an American picture, reminding us of 'Room At The Top'.
- "... It is certainly one of the best film interpretations of a Williams play...it is also one of the better American films this year!"

- N. Y. HERALD-TRIBUNE

"Laurence Harvey in his best American role!"

-MOTION PICTURE HERALD

"Laurence Harvey, so good in 'Room At The Top,' is excellent again!"

-N.Y. CUE MAGAZINE

"Laurence Harvey gives his best performance in an American movie!"

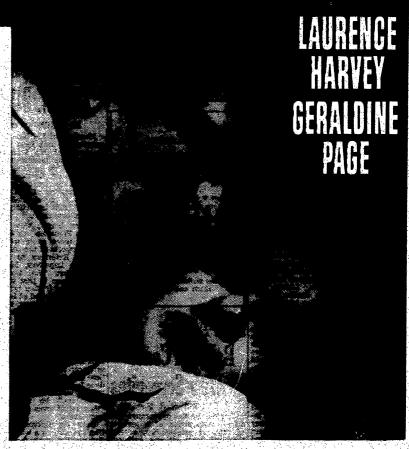
-NEWSWEEK

"... it is a sad story, told very touchingly in this fine film, so well acted by all its people and honestly and beautifully fashioned by its director and producer!"

-N.Y. POST

Congratulations to you, too, Peter Glenville!

Hewalls



.HAL WALLIS'

Summer and Smoke

TENNESSEE WILLIAMS

INTRODUCING Pamela Tiffin

Rita Moreno · Una Merkel - John McIntire · Thomas Gomez *** EARL HOLLIMAN

Peter Glenville

**** (Four Stars - Highest Rating) . . 'Miss Page ... draws a portrait with a fidelity that never wavers...Her performance is a memorable one!"

. . a beautifully enacted and sensitively directed study of pure and carnal love... Geraldine Page can scarcely fail to win an Academy nomination . . . she projects the character in a heart-breaking detail!" -L.A. HERALD-EXPRESS

"... (Tennessee) Williams' vividly imagined people usually inspire vivid performances but seldom one like this . . . his (Williams') collaboration with Geraldine Page has created a dramatic masterpiece! -N.Y. WORLD TELEGRAM

"Geraldine Page shows mastery of acting craft (in) a fine performance which should win her an Oscar bid . . . genuine adult movie making!"

'Geraldine Page's definite interpretation of the passionate spinster is one of the most exciting performances in an American film this year ... It is certainly one of the best film interpretations of a Williams play . . . it is also one of the better American films this year!" -N.Y. HERALD-TRIBUNE

"Geraldine Page shines in Summer and Smoke'!"

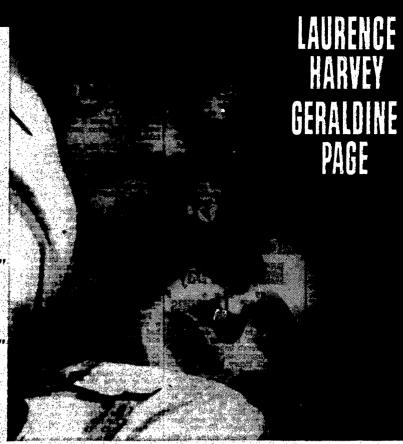
"... the role of the plain Jane, the sorely distressed girl of 'Summer and Smoke,' is exquisitely played by Miss Page, whose many fine shadings of momentary hope followed by crashing dismay and despair, are nothing short of brilliant!"

"A very beautiful production!"

"... it is a sad story, told very touchingly in this fine film, so well acted by all its people and honestly and beautifully fashioned by its director and producer!"

Congratulations to you, too, Peter Glenville!

walls



"HAL WALLIS"

Summer and Smoke

TENNESSEE WILLIAMS

James Poe and Meade Roberts • **CENTICO OF** ... PANAVISION • A Paramount Release

Writers Guild Pitch to Upgrade Negro **Image in Pix Picked Up by 3 Producers**

Inage in Pix Picke

Hollywood, Nov. 28.

Robert Cohn, Stanley Kramer and Ronald Lubin yesterday (Mon.) pointed to situations in pictures they are currently shooting that offer a clear example for filmmaking in which the Writers Guild of America. West, request for more scripts featuring Negros in realistic positions is already being done.

Cohn pointed out that eight out of the 80-member cast of his "The Interns" at Columbia are Negro, noting it is representative of the Negro population of our country. Characters played include two interns Don Marshall and Bill Gunn) and six nurses, orderlies and attendants. Producer said the picture is planned as a honest recreation of a large county hospital, in which there is hig Negro employment, and casting these roles, as members of their own race is natural. He pointed out there has, in the past, been some hesitancy in casting Negroes in major roles because of sales problems in southern areas and revealed one party scene in "Interns" shows them mixing with whites, but said "the picture is about real people and their lives and their lives include everybody." Reaction came as the result of a letter in which WGAW prexy Charles Schnee asked Guild members to write parts in their scripts that portray Negroes as they exist in the American scene.

Kramer illustrated use of a Negroi in Such a character by pointing out Sidney Poitter, who plays a revolustrict in "Paint Blant"

In the American scene.

Kramer illustrated use of a Negro in such a character by pointing out Sidney Poitier, who plays a psychiatrist in "Point Blank," (United Artists) is doing a role that was originally written as a white man. Kramer stated, "In changing the character of the prison psychiatrist to a Negro, we had both sound dramatic value and realism in mind. Obviously, the psychiatrist - patient relationship would have greater explosive qualities through such a switch. Realistically, we felt there was a chance to broaden the opportunities for the fine Negro talent available, a move that was more than justified by the fact the there are in increasing number of qualified Negro psychiatrists in the country."

"There should be no reason why any number of properties could not be the negrous the restort the impression."

any number of characters in any number of properties could not be changed to reflect the improving position of the Negro in our society," he said.

Similarly, Lubin revealed role of a three-time-loser convicted burglar in "Reprieve" (Allied Artists) had been rewritten to allow casting of Sammy Davis II, and said earlier.

had been rewritten to allow casting of Sammy Davis Jr. and said script was a point of discussing human bonds between races. Producer said Davis plays cellmate of Ben to Gazzara in the pic, which shows them both locked up together, astuation that never happens in state prisons and is against regulations.

Nudie Films

Continued from page 1

tried to whip up resistance to cinematic nudity (i.e., sin), with little success except to arouse the Miami News, which has spotlighted the campaign with some dubiety in a series of bylined articles and via columnist Rollene Saal.

Object of the DLC attack are such sexploitationers as "Naked Venus," "Adam and Eve." "Meet the Nude Set" and "Twilight Girls," but extending to "La Dolce Vita" and other prestige imports. Miss Saal, who rapped the book han as a "kind of censorship that is dangerous and immoral," also took note of the campaign against pix and objected to "lumping with the rest the brilliant effort of La "moral picture."

The News' series on the DLC found the features in question "hrckneysed," their titles misteading and the nudity scent and less than daring. The paper's scribe, a femme, said she invited the Rev. Schumacher to attend some of the lims with her, but said the elevic declined because he didn't have time.

time.
Assistant D.A. Aram Goshgarian has pointed out that none of the pix mentioned actually are in violation of the law. Florida's obscenity statutues, for one thing, do not extend to films, albeit another law does make it unlawful to a reen pix not okayed by the New York State censor board.

Twist's Twist

London, Nov. 28.

London, Nov. 28.

The Twist, is, now a nightly highlight of the terping at the swank, conservative May Fair Hotel. Planted to lure the bashful customers on to the floor are Gary Cockrell, who danced in "West Side Story," and Ann Valiant, a model who is now a press rep at the hotel. Twist is that Harry Roy's band specializes in music of the 1920s and patrons who come to have a nostalgic bash with the Charleston and the Turkey Trot are finding the Twist as much fun—but more energetic.

Rationale Behind Miller 3-a-Day For Liaisons

Two principal considerations are understood to have determined Astor Pictures' booking of its disputations French import, "Les Liannes Dangereuses" into New

understood to have determined Astor Pictures' booking of its disjuntations French import, "Les Liaisons Dangereuses," into New York's legit Henry Miller Theatre on an unusual three-a-day, reserved seat basis. They are (1) a fat guarantee, from the theatre, and (2) the continuing tight art house situation in Manhattan, caused to no little extent by the increasing use of the local posh arties by U.S. major distribs.

"Liaisons," which opens at the Miller Dec. 18, succeeds Astor's initial prestige import, "La Dolee Vita," now winding an extremely successful hardticket engagement (1) shows a week) which began April 19. "Vita," however, sports a running time just short of three hours, which makes the hardticket treatment seem a little more feasible than for the comparatively short "Liaisons," which runs only 106 minutes. Pic will be unspooled at the Miller at 2:30 pm., 7 pm. and 9:30 pm. daily for a total of 21 shows a week

Astor prexy George Foley obviously believes that sexy Roger Yadim production will benefit from the Miller showcasing, but he also points out that if he had wanted to book the pic on a grind policy at one of the established eastside arties he would have had to wait until next spring to get a firm opening date. He didn't want to wait. He also points out that it would be economically unfeasible to "grind" (five or six shows a day) the pic at the Miller because union regs (the house is government by legit unions) don't encompass that kind of turn. The house "nut" would be more than it would be possible to take in at the bo.

b.o.

Three weeks before the "Liaisons" opening at the Miller, Foley reports he already is receiving fancy offers of guarantees from local exhibs looking for the day when pic eventually "moves over" from its three-aday at the Miller.

Another new Astor wrinkle in the local exhibition scene is provided by the moveover of "Dolce Vita." Pic is going into a day-date grind run at the eastside Beekman and the small-scat Embassy on Times Square.

NAB MAN WITH DODGE

Said He Represented Drive-In For Sale of Ads

Sidney, N. Y., Nov. 28. State police last week arrested a man accused of conducting a phony theatre screen advertising racket after he pocketed a \$100 check from Mrs. Georgia Deakin, co-ownfrom Mrs. Georgia Deakin, co-owner of a trailer park near here. She lured the suspect—Patrick Silverio —back to the trailer park on a pretext after her husband checked with management of the nearby Unadilla Drive-in and was told it had no connection with the "salesman." Cops were waiting to nab him.

According to authorities Stl.

According to authorities. verio has been working the racket in several eastern seaboard states.

'Twist' Pix Race

Twister and he's doing it with 'unlimited" budget. The shooting schedule is 15 days.

This entry in the choreographic sweepstakes is titled "Hey, Let's Twist!" and it's being shot at both the Pathe Studio and the Peppermint Lounge (where it caught fire to begin with) in New York. The shooting sked may not sound too extensive but Par has the cast working 18 hours, a day—a heavy workout for even normal undertakings. takings.

takings.
"Hey, Let's" has Joey Dee and the Starlifers, Jo-Ann Campbell, Teddy Randazzo and Kay Armen among others before the cameras. (Col's "Twist Around the Clock" has Chubby Cheker; Prima's." Doing the Twist." has Prima as its topliner).

ropliner).

Par is not taking this lightly, in terms of economics. Company is angling to play the worldwide market by January. This means plenty of rush since the film doesn't conclude production until Dec. 6. Par is buying 600 prints with which to blanket a substantial portion of the United States and many foreign capitals. The advertising budget according to a Par exec. is set at \$500,000, which exceeds the "Hey Let's" negative cost.

Par is taking what takes feel is

"Hey Let's" negative cost.

Par is taking what execs feel is a well calculated risk. Company had its reps survey the situation and they found the Twist to have caught on in small burgs as well as the key cities. And it's a click in many parts of the world as well.

Columbia distribution head Rube-Jackter states that Col's "Twist Around the Clock" is being set for Christmas bookings. Exhibitor trailer for the picture already is available, he added, Col obviously is looking for the marketing jump on Paramount's "Hey Let's Twist!"

United Artists, not to be over-

United Artists, not to be over-looked, has its past summer's "Teenage Millionaire" in which Chubby Checker sings "Let's Twist Again." Company says it's sending out more prints to all branches.

UNIVERSAL'S HUDDLES IN FOUR METROPOLISES

Universal has set four regional huddles to cue its domestic sales staff on plans for its Golden Jubilee Presidential Sales Drive com-mencing Jan. 1.

mencing Jan. 1.

Henry Martin, veepee and sales chief, will preside at the pep talks, the first in New York Friday-Saturday (1-2), with subsequent stands in Chicago next Monday-Tuesday (4-5), Dallas on Thursday-Friday (7-8), and San Francisco Dec. 11-12.

Left Lind.

Jeff Livingston, ad-sales coor-dinator, will also make the road

BETWEEN FESTIVALS

Marie Laforet Set In 'Leviathan' & 'Jealousy'

Hollywood, Nov. 21.

Eliot Hyman and Ray Stark are talking a picture deal with French actress Marie Laforet, the actress revealed over the weekend on a stopower between the San Francisco and Mexican film festivals where she is representing the French Film office. Hyman and Stark's Seven Arts company is releasing "Leviathan," in which Miss Laforet stars with Louis Jourdan and Lilli Palmer, in the Western Hemisphere. Hollywood, Nov. 21.

Hemisphere.

Actress also revealed upcoming project with Norbert Auerbach and Gilbert de Goldschmidt in France on a pic themed on "Jealousy," which is to costar Paul Guers, with Gabriel Albicocco directing. She is skeddel to film "Madame Bovary" as a Franco-British production next year, with Henri Caler directing. Following the Mexican appearance, she reports to Italy Dec. 7 for a starring role in an Italian production, she said, but was mable to give the title.

'Moral Upgraders' Call Freeman Of Paramount Miscast as 'Reformer'

Twist's' Preem

Hollywood, Nov. 28,
"Doin' The Twist," Keedou
production starring Louis
Prima and June Wilkinson, has
been booked by National Theatres into 50 key sites for New
Year's Eve release. "Twist",
wound shootings yesterday
(Mon.)

Maurice Duke produced and William Hole directed pic which also features Sam Butera & the Witnesses.

Court Nix On Writers' Amicus Re Lou Pollock

Washington, Nov. 28.

U. S. Judge Alexander Holtzoff yesterday (Mon.) refused to let the Screen Writers Guild intervene in court case of Louis Pollock, alleged accidental victim of so-called "Hollywood blacklist." Holtzoff said intervention by Guild would unduly complicate case. He authorized group to take part in amicus curlae role, however, which will allow filing of brief.

Attorneys for Guild argued an intervenor role should be approved because of the Guild's need to protect members from "black market" writers. Pollock's, attorneys supported the Guild's mollon. Lawyers for Motion Picture Assn. of America told Holtzoff the case was simple and participant role for Guild would complicate it by bringing in such issues as collective bargaining agreements. MPAA spokesmen said they are prepared to oppose Pollock on grounds he wasn't blacklisted by film companies, but his works were rejected on merit.

on ment.

Pollock's attorneys said he was barred from employment because his name was identical to a writer questioned by the House Un-American Activities Committee.

In a related but separate action In a related but separate action today, the U. S. Court of Appeals set a hearing Dec. 12 on ouestion of temporary injunction against film companies concerning 12 alleged "blacklisters." Injunction move, refused by Federal District Court, was appealed by 12 who filed \$7.500,000 suit against companies eleven months ago.

Dawson City Fest

Continued from page 2

Patterson, the Stratford, Ont., extrademag editor who, practically singlehanded, raised the Bardfest budget and talked Tyrone Guthrie into teeing the project. Patterson heads this one, too.

heads this one, too.

Tlans include: A good part of Dawson City where Berton was born) restored to its Gold Rush glory. Mme. Tremblay's store, once operated by the first woman over the Chilkoot Pass, will be renovated as a museum for Gold Rush gowns and relics. Red Feather Saloon will be restored and graced by Ragtime Bob Darch on the five-pedal Connish piano unearthed there five years ago. Bank of Commerce's gold room, where poet Robert Service ("Shooting of Dan McGrew") toiled as a teller, will be reopened. Piece de resistance: says Ber-

Piece de resistance: says Berton, will be the complete restora-tion of Arizona Charlie's Palace Grand Dance Hall and Theatre-right down to the wallpaper. Doz-ens of old Yukonians and vaude-utillians. answering an add in villians, answering an ad VARIETY, have sent in photos memoirs, so the theatre will exactly like it was in 1899.

Actress is being repped here by the fire are a midnight flight in the bright. Actic sunlight to deals other than the Seven Arts proposal in the works. She stars in "Purple Noon," now in theatres here, and in "The Girl With the Golden Eyes," official French entry in the San Francisco festival.

The film industry itself comes in The film industry itself comes in for a lambasting by a new group of public-spirited citizens named Operation Moral Upgrade, for assertedly failing in its responsibility to the public. In a letter addressed to the L.A. County Board of Supervisors, major studios themselves were accused of cuing the production of "objectionable" films by fly-by-night operators not connected with the motion picture industry.

nims by ny-by-night operators not connected with the motion picture industry.

The OMU, formed by a group of local clubwomen last March for the purpose of "determining if something couldn't be done toward better, more wholesome and more entertaining theatre enjoyment," according to its prexy, Mrs. Van C. Newkirk, already has a membership of more than 200, including a few men. Its officers and many of its advisory board are past presidents of various women's organizations interested in helping "eradicate some of the fifth and smut with which we are being inundated today," she reports.

In the letter sent over her

inundated today, she reports.

In the letter, sent over her signature, Mrs. Newkirk charged, "If the major studios will stop and analyze their own productions they will see where the 'nude and lewdoys' get the inspiration and Ilcense to go just one step further."

license to go just one step further."
Sin gling out Paramount's
"Breakfast at Tiffany's" as a par-ticular offender, letter said, "this is just one supreme example of how major studios are falling in, their responsibility to the movie-going public."

Y. Frank Freeman, chairman of the Supervisors' new committee and Paramount veepee, also comes in for his share of criticism in letter to Supervisors. Quoting a DAILY VARIETY article of Nov. 1. that Freeman had refused to serve if this committee was set up as board of censors or a vigilante body. Mrs. Newkirk noted: "This came as no surprise to us having just seen Paramount's Breakfast." Y. Frank Freeman, chairman of

Freeman, she said, "could not possibly criticize other films and pass this one as suitable and in good taste. It embodied every conceivable sordid ituation including adultery, narcotics and a male prostitute lying naked except for a sheet."

a sneet.
Cited also as "major studios contribution to moral breakup," were
"Fanny," "Splendor in the Grass"
and "Spartages". Fanny," "Spand "Spartacus.

and "Spartacus."

"We are quite well aware that we are attacking severa of the big money makers put out by major allm companies." letter continued, and this is done purposely. This folerance for and permissive attitude toward the breaking of all moral and civic laws is furthered daily in our theatre by the viewing of these so-called entertainment features."

features."
"Adult' pictures are not truly adult but are being made to appeal to juveniles and morons, when they constantly play up sex to the extent they do in many current productions. Now the matter beproductions. Now the matter be-comes even more complicated, they are adding sex deviate subjects for the entertainment appetite of all people, whether we want them or not."

not."
Supervisors were told that "unless the major studios start cleaning up their own productions they can scarcely set themselves up as an example to the fast-buck boys."

KEEP TRAILER PURE

Lutherans Duck Bardot As Un-suitable Neighbor

Chicago, Nov. 28.
Lutheran Film Guild, producers of "Question Seven," a picture on modern Berlin, is permitting the use of the trailer for the film in connection with the showing of "La Dolce Vija" at the Loop Theatre here after refusing to do so while the theatre was showing the BB-starrer "The Truth."

The Guild told Loop management that it didn't think that it would be fitting to associate the church-sponsored "Seven" with "Truth" even insofar as showing the trailer concurrently. Issue

cnuren-sponsored "Seven" with "Truth" even insofar as showing the trailer concurrently. Issue was resolved when the Loop booked "Vita" on grind before showing "Seven."

We've got the first, the only authentic feature filmed in the place where it all started...with the stars and music and personalities who started it... at New York's world-famous Peppermint Lounge.

The whole sensational Twist story is in this week's Life magazine... and the sensation is coming to your screen from Paramount!

Hey Mr. Showman!

Here is your chance to capitalize on this great sensation!
You can set your bookings now for New Year's Eve and January 1st for



WITH THE HEADLINE-MAKERS OF THE TEMPLE OF TWIST, THE PEPPERMINT LOUNGE!

DEE STARLITERS CAMPBELL RANDAZZO

KAY ZOHRA DINO
ARMEN LAMPERT di LUCA: THE PEPPERMINT LOUNGERS

Produced by Directed by Original Screenplay by
HARRY ROMM - GREG GARRISON - HAL HACKADY - A PARAMOUNT RELEASE



CALL PARAMOUNT NOW!

Holiday Sparks L.A.; 'Summer' Socko \$14,000, 'Hawaii' Hot 27G; 'Breakfast' Wow 24G; 'Spartacus' Big 11G, 58th

PICTURE GROSSES

Los Angeles, Nov. 28.

L. A. firstruns are picking up sharply this week with the Thanksgiving holiday and a rainy Saturday to spark attendance. "Blue Hawaii" is rated socko \$27,000, playing in three theatres, while "Summer and Smoke" shapes smash \$14.000 at 631-seat Fine Arts. "X-15" is only dim \$13.000 or close in opener in four houses. "Breakfast at Tiffany's" looks boffo \$24,000 in sixth lap at the Chinese to pace the holdover parade. "Comancheros" is after a big \$21,800 in second round, four spots. "Ben-Hur" is lush in fourth at State and Fox Wilshire.

"Splendor in Grass" shapes sparkling \$14,000 in seventh Hollywood Paramount session: "Spar-dacus" likewise is up in 58th stanza at Pantages for big \$11,000.

Estimates for This Week
Orpheum, Plx, Wiltern, Crest (Metropolitan - Prin - SW - State) (2,213; 756; 2,344; 750: 90-\$1.50) "X-15" (UA) and "Gun Street" (UA). Dim \$13,000 or near. Last week, Orpheum with Hawaii "Story of Arnold Rothstein" (AA), "Brainwashed" (AA), \$8,400 - Plx, Wiltern, with Warren's, Baldwin, "Susan Slade" (WB). "Beyond All Limits" (Indie) (Pix, Wiltern, Warren's), "Paris Blues" (UA) (Baldwin) (2d wk), \$13,800. Crest, "Purple Noon" (Times) (5th wk), \$1,500 Los Angles, Iris, Baldwin (Metropolitan - FC - State) (2,019; \$25: 1,800; 90-\$1.50) - "Blue Hawaii" (Par) and "Desert Warrior" (Indie). Socko \$27,000 or better. Last week, Los Angeles, "The Hustler" (20th), "20,000 Eyes" (20th) (3d wk), \$3,100. Desert Warrior" (Indie). Socko \$27,000 or better. Last week, Los Angeles, "The Hustler" (20th), "School for Scoundrels" (Cont) (2d wk), \$3,100. "The Bridge" (AA), "School for Scoundrels" (Cont) (2d wk), \$3,100. "The Bridge" (AA), "School for Scoundrels" (Cont) (2d wk), \$3,100. "The Women" (Embassy) (3d wk). Fair \$3,500. Last exek, \$5.400. Iss. (The Bridge" (AA), "School for Scoundrels" (Cont) (2d wk), \$3,100. Los Angeles, "The Hustler" (20th), "20,000 Eyes" (20th) (3d wk), \$3,500. Last exek, \$1.400. Sate, Fox Wilshire (UATC-FWC) (2404; 1,990; \$1.25-\$2)—"Ben-Hur" (M-G) (4th wk). Lush \$16,000.

State, For Wishire (OATC-FWC) (2404; 1,990; \$1.25-\$2)—"Ben-Hur" (M-G) (4th wk), Lush \$16,000. Last week, \$12,500. Warner Hollywood (SW) (2.170; \$1.25-\$2)—"Back Street" (U) (5th wk). Modest \$6,500. Last week, \$10,000 wk). \$8,100.

Warner Beyerly (SW) (1,316; 90-(50)—"Devil at 4 O'Clock" (Col) (Continued on page 16)

Bachelor' Tall \$13,000, Toronto: 'X-15' NG 5G; Hustler' Hot 22G, 2d

Toronto, Nov. 28.
Among newcomers, "Bachelor in Among newcomers, "Bachelor in Paradise" is off to a solid start but. "X-15" looks poor. However, the holdovers are boosting biz all around. Spectacular reissue of "King and I" is ahead of first week's gross. Big returns continue for "The Hustler" at three-house-comba late in second "King of

week's gaussier" at three-nouse combo, also in second. "King of Kings" is socko in fifth frame.

Estimates for This Week
Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; \$1-\$1.50—"Hustler" (20th) (2d wk). Hoiding at hefty \$22,000, Last week, \$30,000.

Eglinton (FP) (918; \$1.50-\$2.50)
"Windjammer" (NT) '49th wk).

Eglinton (FP) (918; \$1.50-\$2.50)
"Windjammer" (NT) '49th vks.
Steady \$6,500 Last week, same.
Fairlawn (Rank) (1,165; \$1.25-\$1.50)
"Guns of Navarone" (Col) (19th wk). Sturdy \$7,000 Last week, \$2,000.
Hollywood (FP) (1,080; \$1-\$1.50)
—"Splendor in Grass" (WB) '7th wk). Fine \$7,000 Last week, \$8,000.
Hyland (Rank) (1,357; \$1-\$1.50)
—"Comancheros" (20th *2d vkl.) (Good \$9,500. Last week, \$13,500.
Loew's (Loew) (1,641; \$1-\$1.50)
—"Rachelor in Paradise" (M-G).
Solid \$13,000 or over. Last week
"Town Without Pity" (UA), \$9,000 in 9 days.

Key City Grosses

Estimated Total Gross
This Week \$2,854,500
(Based on 23 cities and 271 theatres, chiefly first runs, including N.Y.)
Last Year \$3,034,700

(Based on 23 cities and 249

'Hawaii' Hep 11G, **Cincy**; **Hope \$9,000**

Cincinnati, Nov. 28. Cincinnati, Nov. 28.
Cincy firstruns are sharing a hearty holiday session currently. "Blue Hawaii" shapes big at Palace. Another newcomer, "Bachelor in Paradise," rates hotsy at suburban Valley. Spurred by extra shows, "King of Kings" remains lofty in second week. Top holdover is "Comancheros" at the Grand, "Greyfriats Bobby" looks fair in second week at Keith's. Twin Drive-In bids for a great autumnround with subruns of "Guns of Navarone" and "Three Worlds of Gulliver,"

Estimates for This Week

Estimates for This Week

Estimates for This Week
Albee (RKO) (3,100; \$1.\$1.50)
"Susan Slade" (WB) 12d wk). Okay
\$8,500 after \$10.500 opener.
Capitol (SW-Cinerana) (1,400;
\$1.25\$\;2575\)—"King of Kings" (M-G)
(2d wk). Close to tall \$16,000
garnered on first week. Boost of
three extra shows over first week's
10 is helping.
Esquire Art (Shor) (500; \$1.25)—
"Love and Frenchwoman" (Indie)
(2d wk). Solid \$1,600. Last week.
\$2,000.

Grand (RKO) (1,300; \$1-\$1.25) "Comancheros" (20th) (2d wk) Still sturdy at \$7,000. Last week

Still sturdy at \$7,000. Last week. \$8,000.

Guild. (Vance) (300); \$1.25) — "Picnic On Grass" (Indie). Swell. \$1,800. Last week, "Watch Your Stern" (Indie). (2d. wk), \$1,400.

Hyde Park Art (Shor) (500); \$1.25) — "Weekend. With Lulu". (Col). Fair \$1,100. Last week, "Pure Hell. St. Trinian's (Cont), \$1,000.

Keith's (Shor) (1,500; 90-\$1.25)— "Greyfriars Bobby" (BV). (2d. wk). Fair \$5,000. Last week, \$6,500.

Palace (RKO) (2,600; \$1.\$1.25)—"Blue. Hawaii". (Par.) Big. \$11,600. Last week, "1 Plus 1" (Indie), \$5.500.

Twin Drive-In (Shor) (600 cars Twin Drive-In (Shor) (600 cars each side, 900)—West: "Guns of Navarone" (Col) and "Three Worlds of Gulliver" (Col) (sub-runs) Great \$7.500. Last week, Mr. Sardonicus" (Col) and "Vallev of Dragons" (Col), \$4,500. East: "Teenage Millionaire" (UA) and "Gun Street" (UA). Okay \$4,500. Last week, "Splendor in Grass" (WB) (subrun) and "Sins of Rachel Cade" (WB), \$5,500. Valley (Wiethe) (1,200; \$1.\$1.50).—"Bachelor in Paradise" (M-G). Hotsy '89,000 for Bob Hope pic. Last week, "Breakfast at Tiffany's" (Par) (6th wk), \$7,000.

Hawaii' Mighty 18G, Buff; 'Susan' Big 14G

Buff; Susan' Big 14G

Buffalo, Nov. 28.

Biz is showing considerable improvement here this round, being helped by a batch of strong openers. Outstanding is "Blue Hawaii." which shapes smash in first week at Paramount. Also big is "Susan Slade." an initialer at Center. "Comancheros" looms potent in first at Century. However, "X-15" is rated dull at the Buffalo while "Explosive Generation" shapes sad at Lafayette.

Estimates for This Week

Buffalo (Loew) (3.500; 75-81)—
"X-15" UA). Poor \$5,000. Last week, "Town Without Pity" (UA) and "Season of Passion" (UA) (2d wk), \$5,400.

"Town Without Pity" (UA), \$9.000 in 9 days.

Tiveli (FP) (970; 75-\$1.25)—

"King and T" (20th) (reissue) (2d wk). Upsurge to lusty \$8.000. Last week, \$7,500.

Towne (Taylor) (693; 90-\$1.25)—

"Two Women" (IFD) (6th wk). Wh. Okay \$3,500. Last week, \$4,500.

University (FP) (1,556; \$1.50—

\$2.75)—"King of Kings" (M-G) (5th wk). Not capacity but socko \$16,000. Last week, ditto.

"Uplown (Loew) (2,453; \$1-\$1.75)—

"V-18" (UA) Poor \$5,000 at \$1.25 top.

Lafayette Buffalo while "Explosive Generation" shapes sad at Lafayette.

Buffalo while "Stanes" shapes sad at Lafaye

INDPLS.; 'HAWAII' 11G

Indianapolis, Nov. 28.
Business has been hypoed by Thanksgiving holiday at most first-run situations here. Several new films also helped attendance. "Bue-Hawail" is getting a great play from the younger crowd at Lyric to lead the city. "Bachelor in Paradise." fine at Loew's and "Susan

to lead the city. "Bachelor in Paradise" fine at Loew's and "Susan Slade." fast at Keith's, also are doing well.

Estimates for This Week.
Ctrele (Cockrill-Dolle) (2,800; \$1-\$1.25.—"Comancheros" (20th) (2d wk). Fair \$5,000, Last week, \$6,000. Indiana (C-D) (1,100; \$1.25.\$2.50)

"Seven Wonders of World"

Indiana (C-D) (1,100, \$1.25.\$2.50)

"Seven Wonders of World'
(Cinerama (24th who. 'Up to lively
\$7,000. Last week, \$5,000.

Keith's (C-D) (1,300; \$1.\$1.25)

"Susan Slade" (WB). Fancy \$8,000.

Last week, "Back Street" (U) (3d wk), \$4,000.

Loew's (Loew) (2,427; 75-\$1.25)

"Bachelor in Paradise" (M-G). Fine
\$10,000. Last week, "Jet Pilot" (RKO) and "Conquerors" (RKO) treissues), \$4,500.

Lyrie (C-D) (350; \$1-\$1.25)

"Blue Hawaii" (Par). Socko \$11.
000. Last week, "Devil at 4
O'Clock" (Col) (3d wk), \$5,000.

'Hawaii' Sock 13G, Mpls.; Wayne 18G

Minneapolis, Nov. 28. Minneapolis, Nov. 28.
Stimulated, of course, by the
Thanksgiving weekend holiday and
by the large transient influx for
the Minnesota-Wisconsin football
game which last Saturday afternoon (25) drew 65,000, current
stanza rates a real boxoffice
bonanza. What's helping most is
an extra strong lineup of fresh
entries:

entries.

Such newcomers as "Coman-cheros," "Blue Hawaii" and "Susan Such newcomers as "Comancheros," "Blue Hawaii" and, "Susan
Slade" are proving strong b.o.
medicine Exceptionally virile holdcvers include "King of Kings,"
"Breakfast at Tiffany's," "Bachelor
in Paradise," "Devil at 4 O'Clock"
and "La Dolce Vita" continue to.
click on. Instead playing downtown,
"X-15" is firstrun in six heighborhood houses, but just okay.

Fstimates for This Week
Academy (Mann) (947: \$1.75\$2.65). "King of Kings" (UA) (3d
wk). Continues with nice \$10,000.
Last week, same.
Century (Cinerama) (1.100: \$1.75\$2.65)—"South Seas Adventure"
(Cinerama) (reissue) (4th wk). Big
\$9.000.

\$9.000.

Avalon (Frank) (700; \$1) "Nature's Paradise" (Indie) First nudist camp picture here in a very long time. Good \$2.000. Last week, 'Brotica' (Indie) (8th wk') \$1.000.

Campus (Fisher) (500; \$1) (The Cheaters'' (Cont). This house plays few firstrums but this is one. Okay \$1.200.

Edina, Hollywood, Honkins, Rich Edina, Hollywood, Hopkins, Rich-field. Riverside and Terrace (Volk) (5,000; \$1,25) "X-15" (UA). Ordi-narily zet their pix first among the nabes, but after they've first played downtown: This firstrum is barely okay at \$8,000.

okay at \$8.000.

Gopher (Berger). 11,000 \$1-\$1.25

"Blue Hawaii" (Par). Second successive Elvis. Presley picture at this spot. Smash \$13,000. Last week. "1984" (Col). (2d wk); \$4,200 cessive Elvis Preslev picture at this spot. Smash \$13,000. Last week, "1984" (Col) (2d wk), \$4,200 in five days.
Lyric (Par) (1.000; \$1.\$1.25)
Bachelor in Paradise" (M.G.) (2d wk), \$181 big at \$8,000. Last week, \$10.000.

with Still big at \$8,000. Last week, \$10.000.

Mann (Mann) (1,000; \$1-\$1.50)

"Devil at 4 O'Clock" (Col) (3d wk). Big \$10.000. Last week same. Orpheum (Mann) (2.800; \$1-\$1.25)

"Susan Slade" (WB). Hefty \$13,000 or close. Last week, "The Mask" (WB). \$5.500.

St. Louis Park (Field). (1,000; \$1.50-\$2) "La Dolce Vita" (Astor) (2d run) (2d wk). Getting great \$4.500. Last week, \$5.500.

State (Par) \(\) \(2.200; \) \(\)

migny \$10,000 for this John Wayne pic.

Suburban Werld (Mann) (800; 1 \$1.25) "The Mark" (Cont) Dandy \$4.000. Last week: "Back Street" (U) (3d wk) \$7.500.

Uptawn (Field) (1,000; \$1.25) 1 "Never on Sunday" (Lope) (refssie). Making fine-showing with \$4,000. Last week, \$4.500.

World (Mann) (400; \$1.\$1.50) "B-eak(ast at Tiffany's" (UA) 45th wk Smash at \$8,000. Last week, \$6,500.

SUSAN' FANCY \$8,000, Hawaii Big 27G, Hub; Bachelor Hot 20G, Wayne Sock 22G; 'Story' 35G, 4

Broadway Grosses

Estimated Total Gross

This Week 50 (Based on 32 theatres Last Year \$64 (Based on 27 theatres) \$640,300

'Susan' Stout 17G, Philly; 'Kings' 20G

Philadelphia, Nov. 28.

Turkey Day and holiday weekend are bo erally this end are boosting firstrun Diz gen-erally this round. Some strong newcomers also will help, "Susan Slade" is rated tiency in first round at Goldman while "X-15" looms okay at Randolph for opener.

"Breakfast at Tiffany's" is soar-ing to a socko take in sixth session at Arcadia while "King of Kings" also is up sharply in fifth round at Boyd. "West Side Story" is climb ing to a smash total in third week at Midtown. Estimates for This Week

Arcadia (S&S) (620; 95-\$1.80)—
"Breakfast at Tiffany's (Par) (6th wk), Hefty \$14,000. Last week; \$12,000.

Boyd (SW) (1;536; \$2-\$2.75)—
"King of Kings" (M-G) (5th wk).
Great \$22,000 or near. Last week,
\$15,000.

Fox (Milgram) (2,406; 95-\$1.80)— "Devil at 4 O'Clock (Col) (6th wk). Good \$11,000. Last week, \$8.500.

Goldman (Goldman) (1.000; 95-\$1:80)—"Susan Slade" (WB). Fancy \$17,000. Last week, "Bachelor in Paradise" (M-G) (3d wk), \$8.500.

Midtown (Goldman) (1,200; \$2-\$2.75)—"West Side Story" (UA) (3d wk). Smash \$24,000 or over. Last week, \$23.500.

Last week, \$23.500.

Randolph '(2,200)', 95-\$1.80) —
'X-15" (UA). Okay \$10.000. Last week, "Town Without Pity" (UA). (2d wk), \$9.000.

Stanley (SW) '(2,500)', 95-\$1.80)—
"Back Street" (U) '(3d wk). Okay \$13,500. Last week, \$14.500. Stanton (SW) (1,483; 95-\$1.80)—
"Comancheros" '(20th) '(2d wk). Socko \$14.000. Last week, \$17.000.
Studio '(Goldberg '(383; 95-\$1.80)—
"Young Sinners" '(Indie) '(3d wk).
"Young Sinners" '(Indie) and
"Naked in Deep" (Indie) '(2d wk).
Neat \$5.000. Last week, \$4,000 for 5 days.

Neat \$5,000. Last week, \$5 days.

Trans-Lux (T-L) (500; 95-\$1.80)

"Purple Noon" (Times) (2d wk).

Okay \$4,200. Last week, \$5,500.

"Seven Women from Hell" (20th)
(2d wk). Down to \$4,500. Last week, \$8,200.

week, \$5,200.

World (R&B-Pathe) (483: 95\$1.80) — "Devil's Eye" Janus.

Wow \$4.500. Last week. From
Roman Balcony" (Cont.), \$3.200.

'Susan' Good \$7,000 In Prov.; 'Bachelor' 8G

Prov.; Bachelor' 8G
Providence. Nov. 28.
Only fair is the word for most firstruns this week, with the State's "Bachelor in Paradise" and Majestic's "Susan Slade" running near same figure. "The Comancheros" at Albee is okay Elmwood with third of "Two Women."

Estimates for This Week

Albee (RKO) (2,200; 65-90).
"Comancheros" (20th) and "The Silent Call" (20th). Oke \$6,000.
Last week, "Written on Wind" (U) and "Battle Hymn" (U) 'reissues).
\$4,000.

Boston, Nov. 28.
With the city packed with shoppers, a rainstorm Friday (24) filled
up theatres. What with big, new
rooduct on tap, biz is very strong
at Boston deluxers this week. Sailing way out in front is "Blue Hawait," big at the Met. "Bachelor
in Paradise" shapes great at Orin Paradise" shapes great at Or-pheum. "Comancheros" looks socko at the Memorial.

"Susan Slade" is good in second at Paramount. "West Side Story" at Paramount: "West Side Story" continues capacity at Gary in fourth week roadshow, setting new record this round them away. "King of Kings" is likewise big at Saxon in fifth, "Breakfast at Tiffanys" is headed for a run record at Capri, holding sockeroo in seventh week, "Rocco, and Erothers" looms okay in sixth at Beacon Hill.

Tetringter for The West.

Estimates for This Week

Estimates for This Week

Astor. (B&Q) (1,170; 90-\$1.50)—
"Splendor in Grass" (WB) (7th
wk). Great \$11.000. Last week,
\$8.000.

Beacon Hill (Sack) (678; \$1\$1.50)—"Rocco and Brothers" (Astor) (6th wk). Oke \$4,000; Last
week; same.

Boston (Cinerama, Inc.) (1,354;
\$1.75-\$2.50—"Search for Paradise" (Cinerama) (reissue) (6th
wk). Fifth week, good \$7,500.

Capri (Sack) (900; \$1-\$1.50)—
"Breakfast at Tiffany's" (Par) (7th
wk). Wham \$15.000, Last week;
\$13.000.

\$13.000.

Exeter (Indie) (1.376; 90-\$1.49)—
Devil's Eye" (Indie) (44 wk).
Third week, good \$7.500.
Fenway (Indie) (1.350; \$1.50)—
Girl /With Suitcase" (E lis) (3d wk). Okay \$3.000. Last week,
\$4.000.

Gary 'ISack) (1.277; \$1.50-\$3—
West Side Story" (UA) (41h wk).
New record at capacity \$35.000;
4 extra matinees.

Kenmore (Indie) (700; \$1.50)—
Truth" (Kings) (41h wk). Stout

New record at capacity \$35,000;
4 extra matinees.

Kenmore (Indie) (700; \$1,50)—
"Truth" (Kings) (4th wk). Stout \$5,000. Last week, ditto.

Metropolitan (NET) (4,357; 90\$1,25)—"Blue Hawaii" (Par) and
"Man Trap" (Par). Very solid \$27,000, first big winner here in months. Last week, "Young Philadelphians" (20th) and "Marjorie Morningstar" (20th) (reissues), \$7,000.

Memorial (RKO) (3,000; 90-\$1,49)—"Comancheros" (20th) and "Lit-

-"Comancheros" (20th) and "Little Shepherd of Kingdom Come" (20th) (Great \$22,000 for John Wayne starter. Last week, "Back Street" (U) and "Trouble in Sky" (Indie! (5th wk), \$7.500.

Orpheum (Loew) (2,900; 90-\$1.49)

-"Bache'or in Paradise" (M-G).

Fat \$20,000. Last week, "Devil at 4 O'Clock" (Col) (4th wk), \$10,000 "Comancheros (20th) and

000.
Paramount (NET) (2.357; 70\$1.25)—"Susan Slade" (WB) and
"World by Night" (WB) (2d wk),
Fine \$14,000. Last week, \$16,500.
Pilgrim (ATC) (1,909; 75-\$1.25)—
"Five Pennies" (Par) and "Greyfirars Bobby" (BV) (reruns). Good
\$7,000. Last week, "Hustler"
(20th) (rerun) and "Frogmen"
(20th) (rerun) and "Frogmen"
(20th) (rerissue), same.

Saxon (Sack) (1,100; \$1.50-\$3)—
"King of Kings" (M-G) (5th wk),
Wow \$19,000 again. Last week,
ditto.

ditto.

State (Trans-Lux) (730; 75-\$1.25)

---"Nude on Moon" (Indie) and
"Adventures of Sadie" (Indie) 12d.
wk). Slick \$5.000 again. Last.
week same. week, same.

'X-15' Good \$17,000, Det.; 'Susan' Slick at \$16,000; 'Hawaii' Socko 19G. 2d

Detroit, Nov. 28.
Only three new pix in downtown Detroit, Nov. 28.
Only three new pix in downtown houses this week, with bulk of strength in the holdovers. Hence, overall conditions remain sturdy. "X-15" shapes good at the Palms. "Susan Slade" (WB) and "King In Shadow" (Indie) Fairly good 87,000. Last week. "Greyfriars Bobby" (BV) and "Atlantic Adventure" (Indie), \$8,000.

State (Loew) (3,200; 65-90)— "Bachelor in Paradise" (M-G), "Mithout Pity" (UA) and "Secret of Deep Harbor" (UA) 2d wks days), \$5,000.

Strand (National Realty) (2,200; 65-90)— Strand (National Realty) (

Chi Perks; 'Errand' Mighty \$47,000, 'Susan' 25G, 'Raft' Whopping 29G, **'X-15' Modest 12G; 'Kings' 17G, 6th**

First influx of Christmas shoppers is slowly returning a rosy tint to Main Stem here, albeit some firstruns are biding time till their holiday releases. "Errand Boy" tops a batch of sick new entries, teeing off with a sock \$47,000 at the Chicago. "Susan Slade" is garnering a nice \$25,000 in first round at State-Lake. "George Raft Story" is shaping wow \$29,000 on United Artists first. Roosevelt's "X-15" is mild \$12,000 in opener. "Modigliam" looks lean in its Cinema first. New Monroe tandem, "Pirate And Slave Girl" and "48 Hours To Live" should do okay. "Comancheros" is hotsy in first holdover frame at the Oriental. "Bachelor in Paradise" is great in its fourth Woods frame. "La Dolce Vita" is shaping another terriffic popscaled week in fourth Loop canto.

"Breakfast, At Tiffany's" is still nifty in Esouire sixth. Reissued

Breakfast At Tiffany's" is still "Breakfast, At Tiffany's" is still nifty in Esquire sixth. Reissued "Seven. Wonders of the World" looks good in eighth Palace week. Roadshowing "King of Kings." aided by a big Thanksgiving turnfout, is climbing to an excellent Todd sixth.

Estimates for This Week

Carnegie (Telem't) (495; \$1.25-\$1.80)—"Make Mine A Double" (Indie). Okay \$3.000. Last week, "Girl With A Suitcase" (Indie),

"Girl With A Suitcase" (Indie), \$3,000.
Chicago (B&K) : (3,900; 90.\$1.80)
— Trrand Boy" (Par). Boff \$47.000.
Last week, "Spiendor in Grass"
(WB) (5th wk), \$14,000.
Chema (Stern) (500; \$1,50)
— "Modigliani — A Love Story"
(Cont). Light \$2,700. Last week, "Lavender Hill Mob" (Cont) and Promoter" (Cont) (reissues), \$3,

Promoter (Lont) (reissues), \$3..000. Esquire (H&E Balaban) (1,350;
\$1,25-\$1.80) — "Breakfast At Tiffanys" (Pat) (6th wk, Nifty \$15.000. Last week, \$14,000.

Loop (Telem't) (606; \$1.25-\$1.80)

— La Dolce Vita" (Astor) (subrun)
4th wk, Hardy \$14,000. Last week,
\$13,000 or close.

Monroe (Jovan) (1,000; 65-90)—

"Pirate and Slave Girl" (Indie).
Okay \$4,700. Last week, "Female
Fiends" (Indie) and "Model For
Murder" (Indie) 40,000. Fiends" (Indie) and "Model For Murder" (Indie), \$4,000. Oriental (Indie) (3,400; 90-\$1,80)

(Continued on page 16)

'Hawaii' Torrid \$15,000, Pitt: 'Kings' Sturdy 17G, 'Bachelor' Brisk 11G. 3

Pittsburgh, Nov. 28.
Top new film is "Blue Hawaii,"
hefty at Stanley while a lot of ex-Top new film is "Blue Hawaii, hefty at Stanley while a lot of excidement is being generated by two art entries. "Call Mc Genius" at the Squirrel Hill and "Cold Wind In August" at Shadyside. "Back Street' continues fancy in fourth at Fulton. "Comancheros" remains loud in second at Gateway. "Bachelor in Paradise" stays hot in third at Penn. Top holdover is "King of Kings" in third week of hardticket fun at Warner, being rated smash, and ahead of second round.

Estimates for This Week
Fulton, (Associated) (4.635; \$1-\$1.50\top "Back Street" (10) (4th wk\) Brisk \$6.000 or over Last week. \$6.700.

Gateway (Associated) (1.900; \$1-\$1.50\top "Back Street" (10) (4th wk\) Brisk \$6.000 or over Last week.

\$6,700.

Gateway 'Associated) (1.900; \$1-\$1,50)—"Comancheros" (20th) (20

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

come.
The parenthetic admission prices, however, as indicated, include U.S. amusement tax.

'Hawaii' Hep 13G, Balto; Hope 11G

Baltimore, Nov. 28.

Batch of new films has stepped up the pace hete currently. "Blue Hawaii" is boffo in first at the Hipp. "Bachelor in Paradise" is sock, also in opener, at the Town, that "Susan Slade" is slow in opener at the Stanton. "X-15" looks light in first at the New. "Comancheros" is sturdy in bow at Mayfair.

"Splendot in Grass" is steady in seventh week at the Charles while "Saturday Night and Sunday Morning" is same in fourth at the Playhouse, "Career Girls on Naked Holiday" and "Morals Squad" are giving the Rex its best biz in months. "The Mark" looms nice in second at the Five West,

Estimates for This Week.

Aurora (Rappaport) (367; 90-51.50). — "Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Lean \$1,000. Charles (Fruchtman) (500; 90-51.30). "Splendor in Grass" (WB) (7th wk) Steady \$5.500. Last week, \$4.500. Chema (Schwaber) (460) 90-

\$1.801—"Splendor in Grass" (WB)
(7th wk) Steady \$5.500. Last week,
\$4.500.
Cinema (Schwaber) (460; 90\$1.501—"From Roman Balcony"
(Cont) Fair \$1.590. Last week,
"Girl With Suitcase" (Ellis) (2d
wk) \$1.200.
Five West (Schwaber) (435; 90\$1.501—"The Mark" (Cont) 2d wk).
Nice \$2.000. Last week, \$2.200.
Hippodrome (Rappaport) (2.300,
90-\$1.501—"Blue Hawali" (Parl.
Big \$13.000. Last week, "Devil at
4 O'Clock" (Col) (4th wk), \$5.000.
Little (Rappaport) (300; 90-\$1.50)
—"Loss of Innocence" (Col), Pleassing "\$2.000. Last week, "Question
7" (Indie) (3d wk), \$1.500.
Maytair (Fruchtman) (750; 90\$1.501—"Comancheros" (20th)
Hot \$7.500. Last week, "Hustler"
(20th) (3d wk), \$5.500.
New (Fruchtman) (1,600; 90\$1.501—"X-15" (UA). Dull \$2.500.
Last week, "Armored Command"
(AA), \$3.800.
Playhouse (Schwaber) (355; 90\$1.501—"Saturday Night, Sunday
Morning" (Cont) (4th wk), Fast
\$2.500. Last week, \$2.400.
Rex (Freedman) (500; \$1.50)—
"Naked Holiday" (Indie) and
"Morals Squad" (Indie) 2800; 90\$1.501—"Stant Slade" (WB) Fairish \$7.500. Last week, \$2.000.
Stanton (Fruchtman) (2,800; 90\$1.501—"Stant Slade" (WB) Fairish \$7.500. Last week, "Town Without Pity" (UA) (2d wk), \$5.000.

Town (Rappaport) (1,125; 90\$1.501—"Bachelor in Paradise"
(3d-) "Big \$11.000 for Bob Hope
starrer, Last week, "Breakfast at
Tiffany's (Pari (5th wk), \$6,000.

"Bachelor' Boffo 25G,

'Bachelor' Boffo 25G.

Gateway (Associated) (1.900; \$1.51.50)—("Comancheros" (20th '12d wk' Socko \$9.000 or near: Last week, \$10.200.

"Backelor in Paradise" (Al-G) (300; \$1.51.50)—("Backelor in Paradise" (Al-G) (300; \$1.51.50)—("Backelor in Paradise" (Al-G) (300; \$1.51.50)—("St. Louis, Nov. 28. Firstrun cinemas are being wk). Holys \$11.000. Last week, \$12.000.

Shadwside (MOTC: (750; \$1.25)—("Backelor in Paradise" shadwside (MOTC: (750; \$1.25)—("Backelor in Paradise" helped by a flock of new strong entries. "Bachelor in Paradise" shadwside (MOTC: (750; \$1.25)—("Backelor in Paradise" shadwside (MOTC: (75

WAYNE WHAM \$11,000, PORT.; 'HAWAII' 12G

Portland, Ore., Nov. 28. Portland, Ore., Nov. 28.

Mainstem biz continues to perk with nearly all stitiations currently having strong product. "This. Is Cinerama" opened smash at the Hollywood. It's the first showing of this process in Oregon. "The Comancheros" looms boffo for first week at Fox. "Blue Hawali", also shapes wow at Paramount on initialer. "La Dolce Vita" moves into third solid inning at Guild.

Estimates for This Week
Brosdway (Parker) (1,890; \$1-\$1.50) — "Bachelor In Paradise" (M-G) (2d wk). Fast \$6,000. Last week, \$7,200.

Fine Arts (Foster) (426; \$1.50) — "Splendor In Grass" (WB) (m.o.) and "Man In Moon" (Indie) (2d wk). Matinees only on weekends. Steady \$2.500. Last week, \$2.600.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Comancheros" (20th). Sockeroo \$11,000 or near for John Wayne pic. Last week, \$5,100.

Child (Rosener) (400; \$1.75-\$2) — "La Dolce Vita" (Astor) (3d wk). Nights only with matinees on weekends. Solid \$3,500. Last week. Mainstem biz continues to per

Nights only with matinees or weekends. Solid \$3,500. Last week

Hollywood (Evergreen)

Hollywood (Evergreen) (1.180; 14.9525 — "This Is Cinerama" (Cinerama). Great \$15.000. Last week, dark for installation. Irvington (Smith) (\$50; \$1.50)—"Breakfast At Tiffany's" (Par) and "Romanoff and Juliet" (U) (4th wk). Matinees only on weekends. Bright \$6.500. Last week, \$5.400. Music Box (Hamrick) (\$40; \$1-\$1.50)—"Susan Slade" (WB) (2d wk). Okay \$5.000. Last week, \$5.200.

200.
Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Mr. Sardonicus" (Col) and "Valley of the Dragons" (Col). Sluggish \$5,000. Last week; "The Mask" (WB) and "Mania" (WB); \$4.800.
Paramount (Port-Par) (3,066; \$1-\$1.50)—"Blue Hawaii" (Par) and "Takes Thief" (Par). Wow \$12,000. Last week, "Lovers" (Indie) (4th wk), \$4,100.

'Hawaii' High 22G, Frisco; 'X-15' 7G

San Francisco, Nov. 28.
Firstrun trade is okay here currently. "Blue Hawaii" is rated, sock on opener at the St. Frances. "X-15" however, is quite lean at the United Artists. "Susan Slade" and "Comancheros" are holding nicely, with "Slade" being especially sharp at Paramount for second.

Estimates for This Week

Thanksgiving Lifts N.Y.; 'Drum'-Stage Rousing \$165,000 in 3d, 'Story' Huge 61G, 6th, 'Summer' Smash 49G, 2d

end, with favorable weather except last Friday (24), is giving Broad-way firstrun trade a hefty boost way instrun trade a nerty boost in the current session despite a dearth of new screen fare. Only a few arty theatres came out with fresh product and they did not do so well.

fresh product, and they did not do so well.

Still champion is "Flower Drum Song" plus stageshow with a socko \$155,000 at the Music Hall in third round which insures a fourth week. "Song also will slay a fifth session to bring in the annual Christmas stageshow and "Babes in Toyland" Dec. 14. The Hall had lines the first four days of current week, even in Friday's rain.

"West Side Story." helped by extra matinee and holiday scale, is soaring to a new tapacity figure of \$61.000 in current (6th) week at the Rivoli. This covers 17 shows, compared with 10 for a normal week. "King of Kings" is climbing to a wham \$42,000 in seventh round at State for 12 performances.

Many firstruns are pushing

at State for 12 performances.

Many firstruns are pushing ahead of last week's totals. One of these is "Summer and Smoke," which is heading for a smash \$49,000 in second round, day-dating the DeMille and arty Sutton. "Bachelor in Paradise" also is ahead of the opener with a big \$34,000 in second at the Capitol. "Comancheros" will finish better than last round with a big \$28,000 in fourth at the Paramount. Pic stays. "Susan Slade" also will top a week ago with a stout \$20,000

\$28,000 in fourth at the Paramount. Pic stays. "Susan Slade" also will top a week ago with a stout \$20,000 in third frame at the Warner. "Devil at 4 O'Clock" is bettering last stanza with a rousing \$23,000 for sixth session at Criterion. "Splendor in Grass" also is ahead with a great \$34,000 in seventh week, daydating the Victoria and arty Trans-Lux 52d Street. "Paris Blues" shapes big \$32,600 for third stanza. "daydating the Astor and arty Fine Arts. "Never On Sunday" is up over the second week with a fine \$14,700 in third round at the Forum.

Estimates for This Week
Astor (City Inv.) 1,094, 75-\$2.
"Paris Blues" (UA) (4th wk). Third stanza finished Monday '27) was forried \$23,000 after \$18,000 for

"Paris Blues" (UA) (4th wk). Third stanza finished Monday (27) was sorried \$23,000 after \$18,000 for second week. "One, Two, Three" (UA) due in next, sometime in December.

Capitol (Loew) (4,820; \$1.\$2.50)

"Bachelor in Paradise" (M-G) (2d wk). This round winding today (Wed) is heading for great \$34,000, ahead of the \$33,000 of imitial week. Stays.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Devil at 4 O'Clock" (Col) (7th wk). Sixth session completed yesterday (Tues.) was rousing, \$28,000 or near after \$24,000 for fifth week. Stays.

Defille (Reade) (1,463; 90-\$2.50)

yesterday (Tues.) was rousing \$28.

Demille (Reade) (1,463, 90-\$2,50)

"Summer and Smoke" (Par) (2d wk). Initial holdover week ending today (Wegl.) looks to hold with smash \$30,000 after \$25,000. for first round. Stays indefinitely.

Embassy (Guild Enterprises) (500; 90-\$1,75]—"Guns of Navarone" (Col) (3d wk). First holdover week ended yesterday (Tues.) pushed to big \$14,000 after \$13,000 for opener. Stays until "La Dolee Vita" (Astor: comes in Dec. 13.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolee Vita" (Astor: Comes in Dec. 13.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolee Vita" (Astor: Gastarday (25) was okay \$13.000 after \$15.000 in 31st week. "Les Llaisons Dangereuses" (Astor) opens Dec. 18. but "Vita" willwind run here on Dec. 9.

"Palace (RKO) (1.642, 90-\$2)—"Journey Center of Earth" (20th) and "Sink Bismarck" (20th) are issues). 2d wk). Initial session ended yesterday (Tues.) was mild \$9.000. Wor's tay long.

"Never on Sunday" (Lopel (4th wk). Third frame ended Sunday (26) climbed to tall \$13,700 after \$15.000 for second week. Alsoplaying at Plaza where in 59th week.

\$2.400. Larkin (A-R) (400: \$1.75-\$2) — "From Roman Balcony" (Indie)-Fast \$3.200. Last week, "La Dolce-Vita" (Astor) (18th wk): \$3.000. Clay (A-R) (400: \$1.25-\$1.49)— "Nark" (Con) (5th wk): Big \$3.000. Alexandria (United California) (1.610: \$1.49-\$2 — "Breakfast At Tiffany's" (Par) "5th wk). Fine \$11.000. Last week, \$12.500. Presidio (Art Theatre Guild) (774: \$1.25 — "Doctor In Love" (Indie) (2d wk). Tall \$5.000. Last week, \$1.2500. Comancheros" (20th) (5th Week, \$1.2500. Theatre Guild) (774: \$1.25 — "Doctor In Love" (Indie) (2d wk). Tall \$5.000. Last week, \$6.000. Last week, \$1.2500. Stass \$2.75 — "King of Kings" (M-G) (5th wk). Okay \$10,000 Last week, \$11.500. The Around "20th) is due in next week, \$6.000. The Around "20th) is due in next week, \$1.500. Whise Hall (Rockefelers) (6.200: 90-\$2.75) — "Flower Drum Song" (U.) and stageshow

(3d wk) Current stanza finishing today (Wed.) Is heading for smash \$165,000, with big boost from out-of-towners on Thanksgiving holiday week Second was \$145,000

oro, with the boost from outof-towners on Thanksgiving holiday week. Second was \$145,000.
Stays a fourth week, and also a
fifth. "Babes in Toyland" (BV)
and annual Christmas stageshow
opens Dec. 14.

Rivoli (UAT) (1,545; \$1.50-\$3.50)

"West Side Story" (UA) (6th ki).
This session ending today (Wed.)
looks like capacity \$61,000 for 17
performances. Fifth was \$47,000
on 11 shows: Continues indef.

State (Loew) (1,900: \$1.50-\$3.50)

"King of Kings" (M-G) (7th wk).
Current round winding up today
(Wed.) is heading for wow \$42000 for 12 shows after \$35,000 on
10 performances in six h. Hoiding,
of course.

Vectoria (City Inv.) (1,003: 50-\$2)

"State (Core) (1900)

10 performances in six*h. Hoiding, of course.
Victoria (City Inv.) (1.003: 50-\$2)
— Splendor in Grass: (WB) (8th wk): Seventh stanza completed Monday (27) was great \$22.500 after \$16.000 for sixth week. "Pocketful of Miracles" (UA) is due in next but not until the middle of December.
Warner (SW) (1.813: 90-\$2)
— "Susan Slade" (WB) (3d wk). Curtent week ending tomorrow (Thurss is likely to hold with solid \$20.000 or near after \$16.000 for second round." El Cid" (AA) comes in on hardticket Dec. 14, with advance sale already started.

First-Run Artles

Baronet (Reade) (430: \$1.25-\$2)

with advance sale already started.

First.Run Arties

Baronet (Reade) (430; \$1.25.\$2)—

"The Mark" (Cont) (m.o.) (2d wk).
This session finishing today
(Wed.) is heading for big \$11,300
after \$9.500 for opener. Stays on.

Fine Arts (Davis) (468; 90-\$1.80)

"Paris Blues" (UA) (4th wk).
Third stanza ended Monday (27)
was great \$8,600 after \$8.000 for
second. Stays.

Beekman (Rugoff Th.) (590;
\$1.20.\$1.75)—"Devil's Eye" (Janus)
(5th wk). Fourth frame ended
Sunday (26) was big \$7,500 Third
was \$6,000.

Carnegie. Hall Cinema (F&A)
(300; \$1.25.\$1.80) — "Neapolitin
Carousel" (Lux) (8th wk). Seventh
stanza finished yesterday (Thes.)
was big \$4,200, same as sixth ween
\$5th St. Playhouse (Moss) (253;
\$1.25.\$2!—"Loss. of Innocence"
(Col) (2d wk). First week ended
Monday (27) was wham \$7.500, one
of big opening weeks here. Also
at 68th St. Playhouse.

Fifth Ave. Cinema (Rugoff Th.)
(250; \$1.25.\$1.80) — "Throne of
Blood" (Indie) (2d wk). First ses(Continued on page 16)

(Continued on page 16)

'Susan' Bright \$10.000 In Omaha; 'Comancheros' Lively 11G, 'X-15' 8G

Omaha, Nov. 23.

Thanks to a large number of new entries, biz has perked up considerably at downtown firstrums this stanza. Hard-ticket "Seven Wonders of World" is bangup at the Cooper. "Susan Slade" looms big at the Omaha while "Commancheros" is rousing at Orpheum. "X-15" is oke at three houses. Second week of "Bachelor in Paradise" is boff at State.

Estimates for This Week
Admiral. Chief. Skyview (Blank:

Estimates for This Week
Admiral, Chief, Skyview (Blank;
1,239; 1,000; 1,200; 75-81)—"X-15"
(UA) and "Gun Street". (UA),
Fairly nice \$8.000. Last week,
Flight Lost Balloon" (Indie' and
"Black Pit Dr. M" (Indié, \$8.000.
Cooper (Cooper) (6872; \$1.55\$2.201 "Seven Wonders of World"
(Cincrama, Lively \$11,000. Last
week, "South Seas Adventure"
(Cincrama) (18th wk), \$8.500.
Dundee (Cooper) (500; \$1)—
"King and I" (20th) (reissue).
Shapes big \$3.000. Last week,
Question 7" (Indie) (8th wk), \$1.500
at \$2.20 top.

Question 7" (Indie) (8th wk., \$1,500 at \$2,28 top.
Omaha (Tristates) (2,066; \$1\$1.251—"Susan Slade" (WB. Big
\$10,000 or close. Last weck,
"Breakfast at Tiffanys" (Par) (3d wk), \$5,000.
Orpheum (Tristates) (2,377; \$1\$1.251—"Commancheros" (20th),
Looks tall \$11,000 or near. Last week, "Devil at 4 O'Clock" (Col)
(3d wk), \$4,000 in five days.
\$146 (Cooper) (743; \$1)—
"Bachelor" in Paradise" (M-G)
(2d wk), Brisk \$6,500 after \$8,900 bow.

'Comancheros' Loud \$16,000 in K.C.; 'Hawaii' Lusty 15G; 'Kings' 15G, 3d

PICTURE GROSSES

Holiday week greets a flurry strong newcomers, "Comancues of being fancy in the Plaza and being fancy in the Plaza and "Blue Hawaii"
"Y-15"

being fancy in the Plaza and Granada combo. "Blue Hawaii" Iooms sock at the Uptown. "X-15" in three houses shapes thin. Paramount is rated good with "Susan Slade."
Holdovers of "King of Kings" at the Capri, "Bachelor in Paradise" at the Roxy and "Seven Wonders" at the Empire all are nice, "Bachelor" being especially big.
Estimates for This Week
Brookside, Isis, Vista (Fox Midwest-Nat. Theatres) (800, 1,360, 700, \$1-\$1.25)—"X-15" (UA) and "Flight That Disappeared" (Par). Dualed in three houses, thin \$6.000. Last week, Brookside only "La Dolce Vita" (Astor) 19th wk).

\$2.50)—"King of Kings" (M-G) (3d wk). Fancy \$15,000. Last week, \$16,000. Capri (Durwood) (1,260; \$1.25-

Empire (Durwood) 1,200; \$2)—"Seven Wonders of World (Cinerama) (reissue) (2d wk d wk). \$10,000

Paramount (Blank-UP) (1.900

Paramount 'Blank-UP' (1.900; \$1-\$1.25-"Susan Slade" (WB). Good \$7.500; may hold. Last week, "The Mask" (WB). \$4.500.
Plaza, Granada (FMW-NT) (1.-630, 1.217; \$1-\$1.25) — "Comancheros" (20th). Fat \$16 000; holds. On. Last week, Plaza only "Paris Blues" (UA) (2d. wk). \$6.000.
Roxy (Durwood) (850; \$1-\$1.50)
"Bachelor in Paradise" (M-G) (2d. wk). Smash \$10,000; holds. Last week \$11.000.

(2d wk). Smash \$10,000; holds. Last week, \$11,000. Uptown (FMW-NT) (2,043; \$1-25)—"Blue Hawaii" (Par). Socko \$15,000; stays on. Last week 15,000: stavs on. Last week, 'Grevfrairs Bobby' (BV) (3d wk),

'X-15' SMASH \$15 000. D.C.; WAYNE BOFF 17G

Washington, Nov. 28.

Mainstem pace quickened this stanza as most deluxers reported brisk holiday trade. Two initialers are rated sock— "X-15" at Keith's and "Comancheros" at Palace. "Beware of Children" at the Town shores lively is a second to the secon

and "Comancheros" at Palace. "Be-ware of Children" at the Town shapes lively in its first frame. "Bachelor in Paradise" looks for a big second round at the Capitot, while "Susan Slade" at two loca-tions loom fair. "West Side Story" cill is great in second at Uniton

tions loom fair. "West Side Story" still is great in second at Uptown. "King of Kings" sha fourth at the Warner. shapes big in

Estimates for This Week
Ambassador Metropolitan (SW)
(1.480; 1.000; \$1-\$1.49) — "Susan
Slede" (WB) (2d w*), Cood \$12,000.

Single? (WB) (2d w*). Cool \$12,000. or near. Last week, \$13,000. Apex (K-B) (940; \$1-\$1.25) — "Frantic" (Times) (2d wk). Fair. \$3.500 after \$3.550 opener. Capitol (Loew) (3.420; \$1-\$1.49)— "Bachelor in Paradise" (McG) (2d wk). Tall. \$12,000 after \$17,500

**Tranue" (Times) (2d wk) Fair \$3.500 after \$3.650 opener.

**Capitol (Loew) (3.420; \$1.-\$1.49)

-"Bachelor in Paradise" (M-G) (2d wk). Tall \$12,000 after \$17,500 opener.

**Reith's (RKO) (1.839; \$1.-\$1.49)

-"X-15" (12A) Boff \$15.000. Last week, "Bend of River" (U) & "World in His Arms" (U) 'reissues), \$6.000.

**MacArthur (K-B) (90); \$1.25)

"The Mark" (Cont) (2d wk), NSG \$3.300. Last week, \$3.500.

**MacArthur (K-B) (90); \$1.25)

"The Mark" (Cont) (2d wk), NSG \$3.300. Last week, \$3.500.

**MacArthur (K-B) (90); \$1.25)

"The Mark" (Cont) (2d wk), NSG \$3.300. Last week, \$3.500.

"Breakfast at Tiffany's" (Part (7th wk)). Fifth round concluded Sunday (26) was stout \$6.000 after \$9.000 for fourth week. "Five-Day Ortonic (K-B) (1.240; \$1.51.49)

-"Comancheros" (20th). Sock \$17.

"Comancheros" (20th). Sock \$17.

"Coma

wk). Good St. De Corner.
Town 'King) (800; \$1-\$7.49)
"Peware of Children" (Al), Brisk, 6.000. Last week, "Rocco and Brothers" Astori (2d. wk), \$3 500 for last six days.
Trans-Lux, (T-L), (600; \$1.49-

BUFFALO

Continued from page 14)
Last week, "Spartacus" JU) (4th
wk-5 days), \$4.000 at \$1.50 top.
Paramount (AB-PT) (3,000; 70-\$1)
—"Blue Hawaii" (Par). Smash.
\$18,000: Last week, "Mask" (Ms), \$9,000.
Teck Loew) (1,200; 70-\$1.25)—
Bachelor in Paradise" (M-G) (3d
wk). Good \$5,000 or over. Last
week, \$4.000.

week. \$4.000

Cinema (Martina) (450; 90-\$1.25) —"Devil at 4 O'Clock" (Col) (m.o.) 2d wk). Okay \$3,000 or near. Last week, \$2,500.

Bachelor' Bright 18G, Cleve.; Wayne Good 14G

With a flock of new plx opening this stanza and with holiday crowds, firstrun biz is looking up currently. Standout is "Bachelor in Paradise," which is sturdy at State on opener. "Comancheros" also is good on initial round at the Allen. "Blue Hawaii" is rated pleasing in first at Hipp. "Susan Slade" is only falirsh, at Palarce.

Estimates for This Week.

Estimates for This Week Allen (Stanley - Warne:) 12.866; -\$1.50) — "Comancheros" (20th). 50-\$1.50)

50-\$1.50) — "Comarcheros" (20th) Good \$14.000 for John Wayne star-rer. Last week, "Greyfriars Bob-by" (BV), \$7,000. Colony Art (Sfanley-Warner) 1-334; \$1,50) — "Two-Way Stretch" (Indie). Bright \$5,000. Last week, "Purple Noon" (Times) (2d wk), \$2,500

\$2,500.
Continental Art (Art Theatre Guild) (900; \$1-\$1.25)—"Neanolitan Carousel" (Lux). Average \$2,000. Last week, "World of Apu" (Indie),

Last week, World St. 700.

Heights Art (Art Theatre Guild) (925; \$1.\$1.25)—"Secrets of Women" (Indie). Okay \$2,900. Last week. "The Mark" (Cont) (2d wk),

week, "The Mark" (Cont) (2d wk), \$2.400.

Hippodrome (Eastern Hipp) (3.-700; \$1.\$1.50) — "Blue Hawaii" (Par). Pleasing \$15.000. Last week, "Kim' of Roaring 20s" (AA) (2d wk). \$5.000 in 5 days.

Ohio (Loew) (2.700; \$1.25.\$2.\$0)
—"King of Kings" (M-G) (2d wk). Good \$15.000. Last week, \$11.700. Palace: (Silk & Helbern) (2.739; \$1.\$1.50) — "Susan Slade" (WB). Fairish \$11.000. Last week, "Devil at 4 O'Clock" (Col) (5th wk). \$7.000 in 5 days.

State (Loew) (3.700; \$1.\$1.50)—"Bachelor in Paradise" (M-G, Topping field with fancy \$18.000. Last week, "Pti and Pendulum" (AI) (2d wk). \$5.000.

week, "Fi.

Stillman (Loew) (2,700; \$1-\$1.50)

—"X-15" (UA): Sluggish \$5,500.

Last week, "Town Without Pity" (UA); \$8,000.

NEW YORK

(Continued from page 15)

95-\$1.80 — "Summer to Remember" (Indie) (4th wk), Third stanza finished Sunday (26) upped to big \$15,000 after \$13,000 in second

(370; \$1.50-\$2) — "Loss of Innocence" (Col) (2d wk). First week ended Monday (27) was great \$12,-500, one of hig opening weeks here. Sutton (Rugoff Th.) (561; 95-51.80) — "Summer and Smoke" (Par) (2d wk). This round ending today (Wed.) looks to climb to sock \$19,000 or over after \$18,000 for opener. Holds indef.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)— "Splendor in Grass" (WB) (8th wk). Seventh session concluded yesterday (Tues.) was smash \$11,500 after \$10,000 for sixth week. Daydating with Victoria.

Trans-Lux 58th St. (T-L) (550; \$1.25.\$2." Sixsan Slade" (WB) (3d. wk). Current round ending tomorrow (Thurs.) looks like hice \$5.500 after \$6,200 for second. Holds. Daydating with the Warner. "Roman Spring" (WB) due in next daydating with the Capitol.

World (Perfecto) (390; 90-\$1.50)—"Wild For Kieks" (Times) (6th wk). This week winding tomorrow (Thurs.) is heading for \$12,500 after \$14,000 for fifth week. Continues indef.

tinues indef.

'Comancheros' Wow 13G. L'ville: 'Hawaii' Torrid 12G, 'Bachelor' Fat 9G

Louisville, Nov. 28.

Downtown firstrun pace is bullish this week, sparked by a pre-Christmas parade to stimulate trade for downtown stores. Film houses enjoyed considerable fringe, benefits from the carnival atmosphere, and trade will be best in weeks.

phere, and trade will be best in weeks.

"Comancheros" at United Artists is rated wow as will "Blue Hawaii" at the Kentucky. "Susan Slade" at the Mary Anderson and "Bachelor In Paradise" at the Ohio are other big ones. "X-15" at the Brown is mild.

Estimates for This Week
Brown Fourth Avenue (1,100, 75-\$1)—"X-15" (UA). Mild \$4,500.
Last week, "Loss Of Innocence" (Col) 12d wlo, \$3,500.

Kentucky (Switow) (900, 75-\$1)—"Blue Hawaii" (Par). Sock \$12,000 or close looms, East Week, "Back Street" (U) (6th wk), \$3,000.

Mary Anderson (People's) (900, 90-\$1,25)—"Susan Slade" (WB). Fine \$8,600 or near Last week,

90-\$1.25)—"Susan Slade" (WB).
Fine \$8,600 or near. Last week,
"Splendor in Grass" (WB). 44th
wki \$5,000.
Ohio (Settos) (900: \$1.25.
"Bachelor in Faradise" (M-G).
Fancy \$9,000. Last week, "Breakfast At Tiffany's" (Par) (4th wk),
\$6,000.

\$6,000.
Risito (Fourth Avenue) (1,100:
\$1,25-\$2.50)—"Cinerama Holiday"
(Chrerama) (6th wk). Helped by
extra matinees to fine \$8,000. Fifth
was \$7,700.
United Artists: (Fourth Avenue)
(3,000; 75-\$1,25)—"Comancheros"
(20th). Leading the town at wow
\$13,000. Last week; "Devil at 4
O'Clock" (Col) (5th wk), \$7,500.

LOS ANGELES

(Continued from page 14) h wk): Big \$8,000. Last week

\$3.600.

Chinese (FWC) (1.408, \$2-\$2.40)

"Breakfast" at Tiffany's" (Par) (6th wk). Sockeroo \$24,000. Last week, \$16.200.

Egyptian (LATC) (1.392; \$1.25-\$2.50)

"King of Kings" M-G) (7th wk). Lofty \$18,500. Last week, \$21,-000.

wk). Lofty \$18,500. Last week, \$21,000.

Hollywood Paramount State) (1.488; 90.\$2)... "Splendor in Grass" (WB) '7th wk). Bright \$14,000. Last week, \$9.800. Pantages (RKO) (1,513; \$1.25-\$2.75)... "Spartacus" (U) '58th wk). Torrid \$11,000. Last week, \$7.600. Fine Arts (FWC) '631; \$2.240... "Simmer and Snioke" Parl, Bof- o \$14,000. Last week, \$7.600. "Fine Arts (FWC) '631; \$2.240... "Simmer and Snioke" Parl, Bof- o \$14,000. Last week, \$7.600. "Beverly 'State' (1,150; 90.\$2)... "Town Without Pity' (UA) '2d wk). Lively \$8,000. Last week, \$9,000. Four Star (UATC) '868; 90.\$15.90... "Othello" (U) '2d wk). Dull \$1,500. Last week, \$2.600. Hillstreet, Hollywood, El Rey, Loyola 'Metropolitan-FWC) '2.752; \$56; 861; 1.298; 99.\$1.501... "Comancheros" (20th) 'and 'September Storm" (20th) '2d wk). Big \$21,800. Last week, \$24.100.

Hawaii 'G&S') '1,106: '90.\$1.501... "Story of Arnold Rothstein" '(AA) and "Brainwashed" '(AA) '2d wk). Slow \$2.800... "Warren's '(Metropolitan) '1,757; 90.\$1.500... "Sušan Slade" '(MA) and 'Brainwashed' '(AA) '2d wk) and 'Brainwashed' '(AA) '2d wk) and 'Brainwashed' '(AA) '2d wk). Disposition of Arnold Rothstein' (AA) '2d wk). "Sušan Slade" '(MB) and 'Span Slade' '(MB) and '(M

National Boxoffice Survey

Holiday Boosts Biz; 'Comancheros' Champ, 'Hawail' 2d, 'Kings' 3d, 'Bachelor' 4th, 'Susan' 5th

DETROIT

(Continued from page 14)
"Purple Hills" (20th) (2d wk). Fine \$17,000 Last week, \$20,000.
Michigan (United Detroit) (4,036; \$1.25-\$1.49)—"Blue Hawaii" (Par) 12d wk). Sock \$19,000. Last week, \$18,000.

and "Invasion Quartel" (Par) 12d wk). Sock \$19,000. Last week, \$18,000.

Palms (UD) (2,955; \$1.25-\$1.49)—
"X-15" (UA) and "Gunstreet" (UA). (Good \$17,000. Last week, "Never Take Candy From Stranger" (Indie) and "Run Across River" (Indie) (2d wk—3 days), \$3,000.

Madison (UD) (1,408, \$1.25-\$1.49)—"Breakfast. at Tiffany's" (Par) (6th wk). Glittering \$15,000. Last week, \$17,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Susan Slade" (WB) and "World by Night" (WB). Fast \$16.000. Last week, "Susan Slade" (WB) and "World by Night" (WB). Fast \$16.000. Last week, "Susan Slade" (MG).

"Bachelor in Paradise" (M-G). (4th wk). Okay \$6,000. Last week, "Swell or in Paradise" (M-G).

"Buthed Artists (UA) (1,667; \$1.50-\$8.000.

United Artists (UA) (1,667; \$1.50-\$1.3000. Last week, \$13.200. Musie Hall (Cinerama, Inc.) (1,208: \$12.052.65)— "Windiam—

Music Hall (Cinerama (1,208; \$1.20-\$2.65) — "W mer" (NT) (reissue) (100

Music Hall (Cinerama Inc.) (1,208; 81,20-\$2.65) — "Windjam-mer" (NT) (reissue) (10th wk). Good \$19,000. Last week, \$13.200. Trans-Lux Krim: (Trans-Lux) (1,-1000; \$1.49-\$1.65)—"A Cold Wind in August" (Indie). Good \$5,000. Last week, "Girl With Sultcase" (Indie), \$2.500.

Mercury (UM) (1.465; \$1-\$1.50)— Back Street" (U) (5th wk). Good Back Street" (U) \$8,000. Last week, ditto.

CHICAGO

CHICAGO

(Continued from page 15)

"Comancheros" (20th) (2d wk).
Torrid \$24,000. Last week. \$26,000.

Palace (Indie) 11,570; 90-\$1.80)

"Seven Wonders of World" (Cinerama) (reissue) (8th wk). Sturdy.
\$18,500. Last week. \$15,000.

Roosevelt (B&K) (1,400; 90.
\$1,80)—"X-15" (UA). Modest. \$12.

600. Last. week. "Town Without.
Pity" (UA) (3d wk). \$8,600.

State-Lake (B&K) (2,400; 90.
\$1,80)—"Susan, Slade" (WB), Nice.
\$25,000. Last week. "Devil At Four.

\$1.80)—"Susan Slade" (WB), Nice: \$25.000. Last week, "Devil At Four O'Clock" (Col): (5th wk), \$12.000. Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Two Women" (Embassy) (6th wk), Tidy \$5.200. Last week, \$4.500.

4.500. **Todd** (Todd) (1.089; \$2,20-\$3.50) -"King of Kings" (M-G) (6th wk). **Secellent \$17,000 or near. Last -"King of Kings" (M-G) (6th Excellent \$17,000 or near. week, \$14,000

eek, \$14.000. Town (Teitel) (640: \$1.25.\$1.50) "Bridge To Kronfeldt" (AA) (2d. k). Smart \$4.500. Last week, 500. United Artists (B&K) (1.700; 90-

United Artists (B&K) (1,700; 90-\$1:80)—"George Raft Story" (AA).
Wow \$29,000. Last week. "Back
Street" (U) (6th wk), \$11.500.
Woods (Essaness) 11.200; 90\$1.80)—"Bachelor in Paradise".
(M-G) 44th wk). Great \$19,000 orclose. Last week, \$23,000.
World (Teitel) (606: 90-\$1.25)—
"Neapolitian Carousel" (Lux) (2d)
"). Sharp \$5.000. Last week, \$6,000.

ST. LOUIS

(Continued from page 15) (4th wk). Okay \$1,800. Last week

(Schuchart-Levin) (1: Esquire 800; 90-\$1.25) — "Splendor in Grass" (WB) 6th wk). Good \$8,500.

Last week, \$8,000. state of the state of the

\$16:000.

Loew's Mid-City (Loew) (1.160; 60-90)—"X-15" (UA). Poor \$6.500.

Last week, "La Dolce Vita" (Asweek, "La Dol (6th wk), \$7,000. (ate (Loew) (3.

tor! (6th wk), \$7,000.
State LLoew) (3,600, 60-90)—
"Bachelor in Paradise" (M-G) and
"Secret Deep Harbor" (UA). Socko
\$25,000 or near. Last week; "Town
Without Pity" (UA), \$12,000.
Pagagai (A thins) (1,000, 00.

Pageant (Arthur) (1,000; 90-\$1.25)—"Loss of Innocence" (Col) (2d wk). Okay \$2,500: Last week.

\$6,000. Last week. *Reco and finished Sunday (26) upped to big Last week. \$24.100.

| Roothers' Astori '2d wk), \$3.500 | \$15,000 after, \$13,000 in. second | Hawaii (G&S) (1.106, 90.\$1.501—\$3.000. Last week. \$2.4100.

| Trans-Lux (T-L) (600; \$1.49-\$1.80)—"Zazie" (Cont) (2d wk). | \$1.49-\$1.800—"Zazie" (Cont) (2d wk). | \$1.400—"Zazie" (C

The Thanksgiving holiday week crowds are boosting trade in general this session in key cities covered by Variety. An array of new, strong product released for this holiday week is one of the major nonay week is one of the major factors contributing to the upbeat. The number of new pix which did so well on their initial weeks hints strong future possibilities for the yearend holiday season.

New leader of the b.o. winners is "Comancheros" (20th), which was second last stanza. Playing in some 21 keys, it is rolling upnearly \$300,000 gross. The champ of last week, "King of Kings" (M-G), is winding in third spot, be-man need out of second neeting by ing nosed out of second position by "Blue Hawaii" (Par), new Presley pic, just out this week.

"Bachelor in Paradise" (M-G), third a week ago, is copping fourth spot. "Susan Slade" (WB), seventh last session, is pushing up to fifth.

"Breakfast at Tiffany's" Parl, long on top or finishing near first place, is slipping to sixth, since mostly on extended-run in the 10 cities where playing "Splendor-in Grass" (WB), sixth a week ago, is down to seventh.

"Devil at 4 O'Clock" (Col), fifth "Bevil at 4-0 Clock" (col), must last stana, is copping eighth place, "X-15" (UA), with a rather uneven career this week, is managing to land ninth, position coin, "La-Dolce Vita" (Astor) rounds out the top 10

"Back Street" (U), "The Mark" ont) and "Two Women" (Embas-(Cont) and sy) are the runner-up pix.

sy) are the runner-up pix.

"Flower Drum Song" (U) pushing ahead of second week's total, is smash in third round at the N. Y. Music Hall, and now booked to stay five weeks. Pic does not start any additional engagements until just before Xmas. (West Side Story" (UA), capacity in N. Y. and Booton cill, ic areast in Weehington. Boston, still is great in Washington and boff in Philly. "Loss of Innocence" (Col), just

"Loss of Innocence" (Col), just getting started, is nice in Balto, okay in St. Louis and wham in N. Y. "Summer and, Smoke" Pari, still socko in N. Y. for two theatres, shapes boff in L. A. on preem week.

preem week.
"Errand Boy" (Par) is rated smash in Chi on first round. "George Raft Story" (AA) also in Chi, looks fine on initial week. "Cold Wind in August" (UA) looms good in Detroit.

"Purple Noon" (Times), great in N. Y. shapes okay in Philly, "Call Me Genius" (Cont) is rated hotsy in Pitt.

in Pitt.

"Paris Blues" (UA) looms big in N. Y. "Spartacus" (U) is torried in L. A. on extended-run.

"The Hustler" (20th) shapes hefty in N. Y. and Toronto. "Guns of Navarone" (Col), stout in Toronto, looks great in Cincy and big in N. Y.

(Complete Boxoffice Reports on Pages 14-15-16)

HAIL MILLS, DONAHUE

Dee, Stevens, Buchholz, M Also-Rans In Vote

Dallas, Nov. 28.

Hayley Mills and Troy Donahue were named winners of the "Oscarstars of Tomorrow" contest con-

stars of Tomorrow contest con-ducted here during the month of October by KLIF. McLendon Theat-tres, Dallas Variety Tent and Inter-state Theatres.

Baliots were cast by patrons in each of the local Interstate and McLendon theatres. The winners will be brought here for personal

will be brought here for personal
appearances. They will dine with
25 lucky voters who will be chosen
(UA). Socko
week, "Town and be came in second and
\$12,000, 90. Connie Stevens placed third in the
femme star race. Horst Buchholzcence" (Col)
Last week ond and third respectively in the
male contest.



Vittorio De Sica and Sophia Loren

The director and award-winning star who stunned the world with "TWO WOMEN"

create"THE RAFFLE"

Federico Fellini and anita Ekberg
The director and star who breathed fire into "LA DOLCE VITA"

create"THE TEMPTATIONS OF DR. ANTONIO"

Luching Visconti and Romy Schneider
The director of "ROCCO AND HIS BROTHERS"... and the famed continental star

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Bitter Row Looms in Mex Over Film Union Demands for Rotating Setup

Mexico City, Nov. 21.
The Mexican picture industry is in hot water again, and if the Department of Labor's Conciliation Board does not come up with a compromise settlement, then producer and union forces, at logger-heads over the assignment of shooting staffs, will square off for a drag-out fight.

drag-out fight.

In any case, at this writing p roduction has been suspended for the uniteenth time this year. Bone of contention is that the Technicians and Manual Workers section of the Union of Film Production Workers now insists that producers adopt a rotating system in using the 11 shooting units (around 600 persons) available for making pix.

persons) available for making pix.
Producers violently oppose this,
alleging that this would virtually
tie their hands and endanger the
quality of their productions. Oscar
Brooks, head of the Mexican Assn.
of Motion Picture Producers, said
that hiring should be competitive
and based on initiative of individual technicians. Good workers
will never lack jobs, according to
Brooks.

Brooks.

Argument is advanced that if rotating system is established, it might expand to cameramen, directors and actors. Brooks said "it would be silly to patiently wait turn for say the services of Gabriel Figueroa, or a Maria Felix, etc."

Entire problem stems from the mid-August strike. This rotating issue put up, by technicians was delayed for three months; subject to study by a joint producer-union committee. Now the union insists that producers accept the rotating.

that producers accept the rotating "roll" system.

Issue is very delicate, adding to woes to the already staggering Mexican film industry. Again the problem may be taken to the high-est authority. President Adolfo Lopez Mateos, for resolution.

Bryanston Group Forms Combo With Seven Arts

Lombo With Seven Aris

To Finance, Make Films

London, Nov. 21.

The Bryanston Group has welded with Seven Aris Productions U.K.

Ltd. to form a company designed to develop, finance and distribute British films of worldwide significance. Bryanston Seven Aris Ltd. is to relieve indie producers of the problem of finding the money for their projects by backing up to 100% the subjects of which they approve. It also guarantees creative freedom to the producer.

First pic under the new project

creative freedom to the producer.
First pic under the new project is the Michael Balcon film, "Sammy Going South." to be followed by Woodfall's "Tom Jones," starring Albert Finney.

ring Albert Finney.

Directors of the new setung will be chairman Sir Michael Balcon, Maxwell Setton and Kenneth, Shipman representing Britains, and Richard Patterson, Kenneth Hyman and another unnamed director from Seven Arts Productions U.K. Ltd.

Distribution in the Eastern Hemisphere will be lautiched through the current Bryanston machinery, in association with British Lion and Lion Inter-national Distribution in the West-

national Distribution in the yest-ern Hemisphere will go though Seven Arts Associated Corp. of New York.

Bryanston Seven Arts Ltd. alms at an annual program of five to six films backed by financial re-sources from the Bryanston Groups ndividual members Sir Michael Balcon: Gerald and Kenneth Ship-man, Twickenham Film Studios, British Lion, Rank Laboratories (Denham) and Lloyds Bank.

'Duel' Okay in Ireland

BOT Minister Honor Guest at Rank Lunch

London, Nov. 28.
Sir Kelth Joseph, MP Minister
of State at the Board of Trade,
was the guest of honor vesterday
(Mon.) at an all-industry luncheon
to celebrate the Silver Jubilee of
the Rank laboratories at Denham.

the Kank laboratories at Dennam. Founded in 1936 by the late Str Alexander Korda, in the same year that Pinewood Studios entered production, the Denham labs were soon afterwards acquired by the Rank Organization and now handle processing for filmmakers in 34 countries.

countries.

It was on Nov. 18, 1936 that the Denham labs carried out its first processing on a commercial basis. It was in the following month when the plant got under way on a commercial footing and its first bulk printing order was for release copies of "Elephant Boy"

Now Britain Eyes Film Festival

Just at the time when the Inter national Federation of Film Producers was meeting in Paris and discussing ways and means of controlling international film festivals, a move was being started in London to sponsor a British fest

or film week.

The initiative was taken by the producer director section of the Assn. of Cinematograph & Television Technicians and a resolution from that, section has now been endorsed by the union's general council. The next stop will be to promote round table talks between producers, the film industry unions and the Board of Trade.

The resolution urges the setting

unions and the Board of Trade.

The resolution urges the setting up of a committee to investigate the possibilities of a full scale. Festival along the lines of those held on the Continent to be financed by the trade and in conjunction with the BOT. It would be held at some suitable resort with the full showmanship and international press coverage for visiting world stars and celebs.

The resolution also proposed

The resolution also proposed that "some large scale entertainment organization" might be persuaded to cooperate with regard to catering, accommodation space and finance. The union feels that in innance. The union teets that in this way an appropriate show-window for British films could be achieved and might provide for an exchange of ideas between British and foreign filmmakers in a stim-ulating atmosphere.

Once-Jailed Cop Wins Suit Vs. Film Producer

Rome, Nov. 21.

A onetime cop, recently released from jail, this week won a surprise decision over Royal Films, producers of "The Cop." pic which the policeman had charged was highly offensive to himself and his family in depicting events which led to his arrest.

which led to his arrest.

The film, an Alberto Sordi starrer, was one of top boxoffice hits of the past season. Court voted that though names and certain details had been varied, there were enough similarities to realife happenings to warrant a decision against the film company. Incident on which pic was based involved the cop's arrest after he had fined Rome's police chief for passing in a no-passing zone. Policeman was subsequently arrested on a morals charge.

In another court case, Dino De-

Dublin, Nov. 28.

"Duel in the Sun" will be screened here for the first time at the Carlton next January. Film censor Liam O'Hara has okayed it, with minor scissoring.

When pic was booked to play here on initial release, a heavy campaign by the Catholic Press caused its withdrawal before the first playdate. Distribution in Ireland is being handled by Abbey Films.

Aussie's GUT M'aina Dir.

Norman B. Rydge details the

Problems Aplenty Facing Australia

one of the many Editorial Features in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled

Italo Pic Exec Still In Dark On Levy Suit

suit filed against him by French producer Raoul Levy has been received here (at this writing) by Jolly Film topper Giorgio Papi who added that he had only read who added that he had only read the news in Variety. Papi added that he had also spoken with Louis Dollivet, his French partner in the "Marco Polo" coproduction which had roused Levy's ire, and that Dollivet also had no official notification of the suit, in which Levy charged "moral usurpation" of his longstanding "Polo" project.

As to the charges, Papi added that his understanding of "usurpation" was that it applied when someone invented something "But in this case." Papi said: "Levy surely cannot claim he invented Marco Polo."

With regard to budgets, the Jolly prexy noted that he was not increased in knowing what Levy's budget would be, but that the \$350.000 figure given by the Gallic filmmaker was unrealistic and indicated he did not know the Italian market, where at that figure one could hardly finance & cheap local comedy. Certainly a "Marco Polo" could not be brought in at anything near that price, he added especially if one used an American director (Hugo Fregonese) and star (Rory Calhoun), as he had done: With regard to budgets, the Jolly

done.

The Italian producer was particularly irked by Levy's charge that Papi had originally planned to make a pic called "Maciste at the Court of the Great Khan," and then had switched titles to cash in on "Polo's" advance publicity. Papi readily admitted that the "Maciste" pic had been made, but with a different cast (it stars Gordon Scott), different sets, a much higher hodget, and that furthermore it was already in release in Italy.

Producer also said that while he did not doubt the fact that Levy had an official Italian government okay, he did object to Levys claims that he was the only one so authorized. Also, the mere fact that both projects have received permits (Pani's is dated Sept. 19th. 1961), he added, should prove that there were no hitches or doubts in the minds of the Italian authorities (Ministry of Entertainment) who issued them, thus granting conroduction and other benefits.

Papi concluded with a previously

auction and other benefits.

Papi concilided with a previously nurevealed detail; because of pressure; exerted by Lety. he (Papi) had been unable to secure a single page of advertising space for his "Marco Polo" project in one leading French trade paper, thus, forcing him to seek other publicity outlets in France.

Ban German Actors From Television Ads

From Television Ads
Frankfurt, Nov. 21.
Harry Buckwitz, general manager of the Frankfurt City Stage, has just forbidden the actors who are under contract to his city-financed group to pick up any extra pocket money by appearing on television commercials.

"The faces of the actors deterlorate when they offer propaganda for soft soap and tollet paper," he declared.

Mex Film Bureau Chief Ruling That **Poor Quality Films Get No Export** Permits Stirs Uproar in Industry

New Pact for British Film Writers Looms

Film Writers Looms
London, Nov. 21.
A new agreement for screenwriters is being negotiated by
British film producers and is expected to be concluded within a
month: It is a pioneering effort on
both sides, and will accept new
principles, particularly in regard
to deferment and participation.
Present draft, which stipulates
minimum payments for the writer,
also puts a time limit on deferment, but that aspect of the agreement applies only to first features
and not to supporting pik. At the
same time. British producers are
also negotiating with the Screen
Writers Guild on an agreement for
vidpix. These talks are only in
the prelim stage.

German Pix Stars Invade England

The recent flood of German stars is just about inundating the British film industry, and there is hope in some quarters that the combination of German actors in English roles will improve the film business in both lands,

business in both lands,
During the last five years, at
least a dozen leading German actors and actresses—including Hardy Krueger, Horst Buchholz, O.
W. Fischer, Hildegard Knef, Nadja
Tiller, Curd Juergens and Sonja
Ziemann—have been appearing in
English films.

English films.

One of Germany's top producers, Arthur Brauner of Berlin, has announced that he is opening a special film branch in London. This German producer is responsible for one of every four German films being made, with 17 productions this year and 20 planned for 1962.

planned for 1962.

For the German stars working in England, though, the scheme has been to improve the chances of the films in both lands. O W. Fischer's English venture, "Lorelei," was not a hit, but the three Haffly Krueger films, "One Came Through," "Bachelor of Hearts" and "Blind Date" did good business.

and Bind Date did good business.

Horst Bucholz first English film "Tiger Bay" didn't do much for his prestige, but it made a star of his small partner, Hayley Mills. And Curd Juergens has done well in the British pix.

The British pix.

The British pix.

The British no longer consider the German stars like Heidi Bruehl, Margit Saad and Sabine Sesselmann, as competitors, but realize that English-made films with these girls in the leads may also mean better bookings in West Germany. Sonja Ziemann has just been set for her second British film, "A Matter of Who." Popular German recording star, Miss Bruehl, is set to appear with the English recording star Miss Bruehl, is set to appear with the English recording star Miss Bruehl, is set

Mexico City, Nov. 21.

Jorge Ferretis, of the Film Bureau, a man who never cringes from stirring up a hornet's nest, has done it again. Preoccupied by the "abysmally low average level" of Mexican films, he has ruled that poor quality pictures hence-forth will be denied export permits.

forth will be denied export permits.

Result is that the film industry is in an uproar over the ruling, but, as is customary, there are pro and con forces. Still, all sides wonder why a Film Law clause that has been in existence for years only now is being invoked.

"Bad films will only further aggravate the critical condition of the Mexican film industry." Ferretis cited. "And since producers have done little or nothing about improving quality, the government must now more rigurously apply regulations."

Rodolfo Landa, of the National

apply regulations."

Rodolfo Landa, of the National
Assn. of Actors, backed the Ferretis: move, stating that certain
pictures should be kept out of export markets. His feeling is that
this is not so much against poor
quality as films which cause disrepute for Mexico.

repute for Mexico.

The republic wants to maintain its prestige abroad, and Landa affirmed that quite a number of films do nothing to add to this, what with "distorted stories" which do not give a true picture of this country.

But Osea Procks of the Mexico.

of this country.

But Oscar Brooks, of the Mexican Assn. of Molion Picture Producers, is not 100% in accord with the Ferretis ruling. An official statement is promised later on, but an unofficial source Indicated that the Film Bureau move could have "disruptive" consequences. Alarmed and disoriented producers may suspend further film production, awaiting official action and clarification on what type of picture will get an official export greenlight.

The official distributorships,

ture will get an official export greenlight.

The official distributorships, Cimex, Peliculas Mexicanas and Peliculas Nacionales, abstained from any comment at this time on "a very delicate decision." In general, Mexican film circles are also wondering just who will distinguish between low artistic quality and low commercial quality, and low commercial quality, and whether decisions will be arbitrary or subject to appeal.

If a very strict application is made, it is argued, few Mexican pictures will make the grade as exportable product. Ferretis has promised to expand his views on this matter, and he mildly said that all he, and the government want, is that Mexican prestige and that of the industry should show an upbeat instead of the downward spiral of the last few years.

Ben-Hur' Capacity In Six Mex City Cinemas, With Scale Upped 8c

Mexico City, Nov. 28.

With "Ben-Hur" playing to capacity biz in six houses, this Metro picture apparently has brought an innovation in Mexican exhibition. Theatres sell ducats in advance for specific performances, with tickets only good for the time and the day selected. Film is shown

By CEA on Tele Deals

London, Nov. 21.

Two companies which have reportedly sold feature films to commercial tele, have been threatened with a bar by the Cinematograph Exhibitors Association. Both Chapter Picture Co. Ltd. which supposedly has made video deals with product formerly handled by Renown, and Stratford Films Ltd., which has apparently unloaded some old Eros films onto a ty station, are facing the risk of finding theatrical outlets blocked for any future product.

Sill short of positive information— a 1th ough a Renown pic monor of the great moments of movie-making."

La Prensa's critic found the film "gigantic movie-making, functioning at its maximum expression." Reviewer made references to the silent version, starring Mexico's filmslon— at the ough of the great moments was that pic is not shown in the diffusion— the exhibitors have taken legal advice and have prepared strong letters destined for the erring companies.

Despite Crix Barbs, 'Kings' Mighty \$25,000 in London; 'Town' Great 18G, 'Devil' Boff 20G, 'Breakfast' 14G, 5tl

London, Nov. 21.

Despite the hammerine, it got from most London crix. "King of Kings" is heading for a mighty opening week gross of \$25,000 at the London Coliseum. This is not far from capacity for 10 performances, and represents capacity at every evening show. At the same time, the advance continues to build at a rate of \$1,500 per day.

Other major newcomers in the

to build at a rate of \$1,500 per day.

Other major newcomers in the last stanza were "Town Without Pity" which looked to finish its opening frame at the Leicester Square Theatre with a great \$18.000 or near, and "The Devil at 4 O'Clock" which was heading for a socko \$20,000 or more at the Odeon, Leicester Square.

"Breakfast at Tiffany's" looks boffo \$14,000 in fifth round at

Estimates for Last Week

Astoria (CMA) (1.474; \$1.20-\$1.75)—"Exodus" (UA) (28th wk). Sturdy \$6,700.

Sturdy \$6,700.

Carlton (20th) (1,128; 70-\$1.75)—

"Francis of Assissi" (20th) (2d wk).
Fair \$6,000. Opener was \$6,800.

Casino (Indie) (1,155; \$1.20-\$2.10)

"This Is Cinerama" (Robin) (relssue) (2d wk). Fancy \$16,500.

Coliseum (M-G) (1,795; \$1.40-\$2.80)—
"King of Kings" (M-G).
Heading for mighty \$25,000 for 10 performances. At upped prices, theatre has capacity of just under \$2,800 per show and every evening presentation has been capacity.

Columbia (Col) (740; \$1.05-\$2.50)

—"Guns of Navarone" (BLC) (21st wk). Solid \$7,800. Stays one more round to be followed by "La Verite" (BLC).

Dominion (CMA) (1,712; \$1.05-

Dominion (CMA) (1.712; \$1.05-\$2.20) — "South Pacific" (20th) (186th wk). Still big at about \$13,800.

Leicester Square Theatre (CMA) (1.375, 50-\$1.75)—"Town Without Pity" (UA). Looks great \$18,000 or close. or close.

or close.

London Pavilion 'UA) (1,217; 70\$1.75)—"Gorgo" 'BLC (4th wk').
Okay \$7,000. Third was \$7,500.
Metropole (CMA) (2,200; 70\$1.75)—"Spartacus" (U) (reissue).
Hefty \$8,000. "El Cid" (Rank)
preems Dec. 6:
Odeon, Leleester Square (CMA)
C2,00; 70-\$1.75)—"Devil at 4
O'Clock" (BLC). Heading for socko \$20,000.
Odeon, Marble Arch (CMA)

Odeon, Marble Arch (CMA) (2.200; 70-\$1.75)—"Paris Blues" (UA) 13d wk). Stout \$11,000 and not much below the previous week. Plaza (MG) 1936; \$1.05-\$2.20)—"Breakfast at Tiffany's" (Par) 15th

wk) Boff 514,000 or near. Fourth was \$16,000. "Too Late Blues" (Par) and "Love in Goldfish Bowl" (Par) preem Nov. 23.

(Par) preem Nov. 23.

Rialto (20th) (529; 70-81.20)—

"Hustler" (20th) (m.o.). Fair \$5,200.

Ritz (M.G) (430; 70-81.75)—

"Bachelor in Paradise" (M.G)

(m.o.) (2d wk). Fine \$6,100 and better than opener.

wetter than opener,
Royalty (MG) (936; \$1.05-\$2.20)
"Ben-Hur" (M-G) (m.o.) (23d
wk). Steady \$10,600.
Studio One (Indie) (556; 50\$1.20)—"Nikki" (Disney) (6th wk).
Fair \$3,400.

\$1.201— NIKKI (DISNEY) (VAII "A. Fair \$3,400. -Warner (WB) (1,785; 70-\$1.75)—
"Fanný" (WB) (10th wk). Torrid
\$11,000. Last week, \$11,800.

Mex Actors Assn. Would Bar Foreign Actors

Mexico City, Nov. 21.

The National Assn. of Actors has asked the federal government to prohibit further entry of foreign performers until the unemployment crisis in ranks of entertainment is resolved. Unemployment is growing daily, according to ANDA. It's said that a good many actors seeking engagements outled of are seeking engagements outside of

Mexico.

The association will also initiate a public relations drive, to convince Mexican impresarips of nightclubs, theatres, and other work sources, to give preference to ANDA members in talent contracting. A ban on foreign talent at least until the end of the year, would help nationals, according to the ANDA petition.

Connie Solovanis

an expatriate Broadwayite

The Movies On A Greek Isle

other lateresting Feature in the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Claims H'wood Becoming More Open-Minded Re Oriental Film Actors

Hong Kong, Nov. 21. Hollywood has become more open-minded towards Oriental film actors, so thinks American-Chinese picture and tele actor Benson Fong, who stars in "Flower Drum Song" (U) with Nancy Kwan.

In for a visit, Fong says this means greater opportunity for Orientals who already were being offered more roles today than before. He said the case of James Shigeta starring with Carrol Baker in "Bridge to the Sun" (M-G) explains itself. In the old days, it was considered Improper for an Oriental actor to embrace a Caurain actress. casian actress.

As Fong sees it, this Hollywood open-mindedness emphasized the point in particular with film-makers these days. If a part calls makers these days, if a part cails for an Oriental, then generally a search will be made to find an Oriental to play it. In the past, U.S. producers had relied mainly on made-up Caucasians for such

roles.

With a trend shifting to films with Oriental background and calling for more Oriental parts, Fong thought young Chinese in Hong Kong, 30 or under, who were tall, strong and handsome, had a bright future in Hollywood. This was also true in tele whose films also had roles for Orientals.

Cortazzo to Be Prexy Of Mar del Plata Fest

Buenos Aires, Nov. 21.
Producer Ariel P. Cortazzo is to be president of the next Mar del Plata Film Fest, scheduled for March 12-21. Last year, the festival was held in January to avoid clashing with the Cannes event. Director Fernando Ayala is to be the Fest veepee and Enzo Ardigo is organizational secretary.

Local authorities attribute some

Local authorities attribute some of the awards won by Argentine pix at foreign festivals to their effort: 1 screening these during the last Mar del Plata junket as well as to the care the Screen Institute devoted to sending delegations abroad. Cynics point out that attendance at foreign fests provide the Institute officials with free jaunts. Local authorities attribute some

British Follies Unit On Con't, Mid-East Tour

London, Nov. 21.
A British follies company, left-London Friday (24) for a four-months tour of the Continent and the Middle East. The show, a 90-minute glamor and musical pack-age, featuring 50 dancers, show girls and mannequins, has been produced and directed by Eric

The company is due to open at the Casino Abdine, a former the Casino Abdine, a former that he gave of Farouk palace, Dec. 1 and will Sergio Vejar to dater play Baghdad, Beirut, Rome an experimental and Paris before returning home union personnel.

Britain's Douglas King Made Director by M-G

VARIETY

Made Director by M-b.
London, Nov. 21.
Douglas King, general manager
of Metro in Britain, has been
amed a director of the company.
Appointment was confirmed beore Morton Spring, president of
IGM International, who returned
o N.Y. after attending the "King,
Kings" preem and a Metro sales
onyention.
King has been with Metro for
ore than 33 years, having joined
he company as Cardiff branch
camager in 1928. He was promoted
branch supervisor in 1941, and
ecame general sales manager in
1955.

Liaisons' Winner In French Court

Paris, Nov. 28.

A local court ruled against the Society of Men of Letters which was trying to get the producer of the controversial French film. Les Liaisons Dangereuses," to change the name of the pic or else have it seized legally. Assumption was that it betrayed a classic work.

The court argued against the right of the Society to act on any of these two counts. Members, it said, had a right to be heard if they felt their work was threatened, but to allow the Society to pass on the use of classics could set a dangerous precedent. The Society did manage to get the title changed to "Liaisons Dangereuses 1961," but even the date, bit has now been dropped.

The Society even held up the opening in 1959, but this only led to a greater interest in the pic. It has turned out to be one of the biggest grossers since the war. At first forbidden export visas, it now has them: It stars the late Gerard Philipe and Jeanne Moreau.

BANNED FILM SHOWN BY ITALIAN MAYOR

BY ITALIAN MAYOR

Rome, Nov. 28.
A controversial screening was held in Plorence this week for the recently-banned Columbia release. Thou Shalt Not Kill." Unusual aspect is that the invitational showing was sponsored officially and with great fanfare by the Mayor of Flogence. Giuseppe La Pira, who flaunted official nixes and unofficial advice against the screening in a much-commented "defense of artistic liberty."

"Kill." which has had a controversial career in recent weeks, only two weeks ago was forbidden a "private" (meaning: invitational) screening at a Milan film event. Florentine authorities also received warnings that the invitational showing was frowned upon by Roman authorities, notably Italian Minister of Defense Giulio Andreotti. Mayor La Pira, who admitted that the last film he had seen was "Snow White and the Seven Dwarfs," screened the pic sight unseen, he said, merely on principle. principle.

Suspended Mex Film Union Head May Ouit

Union Head May Ouit

Mexico City, Nov. 21.

Union leader Carlos Tinoco, suspended from heading the Technicians & Manual Workers; section of the Union of Film Production Workers, may not resume his post, Union board meeting to decide Tinoco's fate has been put off until he is in better health and able to speak in his own defense. However, it's reported he may be considering a resignation.

Mexican pictures, union personnel and producers-directors have been in hot water recently. There's the case of "Shadow of a Leaden," a well-made film, depicting ineptitudes of revolutionaries, which is having difficulty obtaining an exhibition permit. The Strong Arm' got into official difficulties for not complying with official and union regulations. "Yanco," now being exhibited commercially to good boxoffice, was in doubt for a time because made with non-union elements.

Tinoco's troubles stem from fact that he gave carte blanche to Sergio Vejar to do "Yolantin," as an experimental film with non-union personnel.

Rate French Legit Road Good Outlet, With 3 Companies Showing Profit

Tom Van Dycke

ims up some findings after 22 years of foreign residence in a bright piece titled

From Living Abroad

another Editorial Feature in the upcoming

56th Anniversary Number

VARIETY

er statistical and data-filled charts and articles

CEA Exec Sees Cinema Of Future Having Bars, Shops, Bowling Alleys

Newcastle-on-Tyne, Eng., Nov. 21.

The time will come when the cinema in Britain will become part of an entertainment center, com-prising such things as dance halls, coffee bars, shops and bowling allevs.

That's the considered viewpoint of Lord Westwood, national freas-urer of the Cinematograph Exhibi-tors Assn. of Great Britain Ireland, and a leading exhib him-

He foresees developments in the He foresees developments in the smaller suburban halls catering for local family audiences who are regular cinemagoers. Lord Westwood says that, although it costs five times as much to build a cinema now as it did before the war, it is likely that many such entertainment-centers will one day make their appearance, and the cinema of the future will become once more a family focal point.

more a tamily focal point.

"More and more men are beginning to realize that the cimema has something to offer. That is the reason why 10,000,000 men, their wives, their sons and their daughters, still visit the cinema every week."

Lord Westwood says that roadshow performances will continue to attract large audiences to the big

Despite his encouraging fore-cast for the future, Lord West-wood says it would be idle to deny that TV has delivered a body blow to the British cinema industry. He says that, many of the cinemas which have closed, in, the last 10 years were "heading for that des-tiny in any case."

Regal Films in Distrib Deal With Embassy Pix

London, Nov. 28.

Michael Green, partner in Regal Films International with Joseph Vegoda, has just returned to London from New York after completing a two-pronged deal with Joe Levine of Embassy Pictures, involving distribution and production

Embassy has signed to distribute in the new year Regal's "What a Carve Up," a farcial comedy released here recently. The two companies have agreed also to go ahead on a coproduction of "Young Adam," Details will be announced later.

British Film Biz Ups Children's Pix Coin

London, Nov. 21.
The Children's Film Foundation the Children's Film Foundation is to get an extra 10% from the British film industry to meet rising costs of production. Hitherto, it has been receiving \$350,000 a year, and now the income will go up by \$35,000.

000.

It is widely recognized that the CFF has done valuable work for British films and that has encouraged the industry to vote the additional 10% Earnings from local exhibition and foreign sales have only contributed to the Foundation's income to a minor degree.

Paris, Nov. 21.

The legit road is still a good theatrical outlet in France with three outlits specializing in this area, operating from October through April each season. Both second companies of Paris hits, or vehicles for stars, are on the agenda. Toppers, are the Gala Karsenty, Tournees Baret and Tournees Herbert. About 16 plays are on or soon will be going out on the road.

Tonner in the foldance.

Topper in this field is Karsenty Topper in this field is Karsenty which outfit covers France, Switzerland, Belgium, North Africa and sometimes non-French speaking countries. It is estimated that every season Karsenty covers 25,000 miles, plays to 600,000 patrons and utilizes 75 actors including stars.

stars.

Karsenty took, or likely will take, Marcel Marceau, the mime; Philipe Heriat's "Family Joys," with Gaby Morlay, only moderate in Paris last season; Jean Anouilh's hit "Becket" with one of the originators, Bruno Cremer; Marcel Ayme's "Clerembard"; Francoise Sagan's "Chateau in Sweden," with a second company; and Andre Roussin's "Les Glorieuses." Latter still is in Paris.

still is in Paris.

Tournes, Herbert has Marcel Acahrd's, "Coconut" and "Jean De La Lune," both reprised oldies; Michel Andre's "Those Sweet Zanies," with Suzanne Flon; and "Good Hideout," patterned for star Bourvil; and Jerome Kilty's "Dear Liar," with Pierre Brasseur and Maria Casares. Last-named is now winding up here.

Tournees, Baret, also, has Kare

winding up nere.

Tournees Baret also has Karsenty's "Family Joys"; Henri De Montherlant's "The Dead Queen," with Victor Francen; Robert Thomas' "Trap For a Lone Man"; "Marriage of Miss Beulemans," an oldie; Marc Camelotti's La Bonne Anna," and Herbert's "Those Sweet Zanies."

So it can be seen the French-legit road is fairly strong. Also it takes up the slack, caused by the rapid legit turnover in Paris, for the actors. Additionally, it swells producer and author takes.

HECTOR DE OLIVERA'S U.S.-B.A. CO-PROD. HOPES

Buenos Aires, Nov. 21.

Buenos Aires, Nov. 21.

Hector de Olivera, young Argentine film producer of Cinematografia Aries "El Jefe," "El Candidato," "Sabado a la noche Cine") left for the U.S. last week to line up distribution for the English version of "Huit Clos" (No Exit), the Jean-Paul Sartre play, which was shot by Aries in a Buenos Aires studio in August with a cast headed by Rifa Gamm and Viveca Lindfors, directed by Ted Daniel-wski. Subsequently Aries shot a Spanish version of the same story, with Dullio Marzic and other Argentine players in the cast. The English version is to be released first.

De Olivera also hopes to line up

first.

De Olivera also hopes to line up
U.S.-Argentine coproduction deals
while in the U.S. apart from personally delivering invitations to
personalities in the screen industry to attend the fourth Mar del
Plata Film Festival next March, of
which his partner, director Fernando Ayala: Is president.

CEA Would Give Major. Chains Ouota Relief

London, Nov. 21.

A move is being made by the Cinematograph Exhibitors Assn. to establish a new principle which may enable major circuit theatres to claim quota relief. This new principle is being sought by the CEA for "any case in which a ma-jor circuit theatre is in a compe-titive situation and is, for that rea-son, liable to be unable to achieve full quota."

In such cases the exhibitors argue the Board of Trade, in granting relief, should treat the circuit house on the same basis as an independent in a similar position. At the moment Britain's two big cir-cuits must screen 30% British prod-uct regardless of competition, with-out the right to claim relief.



He kissed her lips...
her eyelids... her fingertips...
and every kiss cost him
a piece of himself!

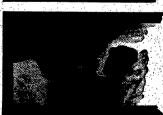


JENNIFER JONES: JASON ROBARDS, * JOAN FONTAINE: TOM EWELL

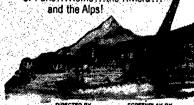


in F. SCOTT FITZGERALD'S celebrated love-story

Tender is the Night-



Filmed where it was lived...
against the fabulous backgrounds
of Paris...Rome...the Riviera...
and the Alps!



CESARE DANOVA JILL ST. JOHN - PAUL LUKAS - HENRY T. WEINSTEIN - HENRY KING - IVAN MOFFAT

A Distinguished Motion Picture in the Box Office
Tradition of the "The Hustler" and "The Comancheros" !

Wage & Salary Data of Film Industry Los Angeles Metropolitan Area

California Payroll Analysis Shows Hollywood Not Bad Despite Runaway

Film employment in the metro-politan Los Angeles area, which includes all major and indie stu-dios, hit a threeyear high during the first nine months of 1961, cal-culations issued by the California Dept. of Employment reveals.

Dept. of Employment reveals.

Despite runaway production studio and other economy programs, employment continued to boom, the January - September period winding with approximately \$194,-905.944 spent on salaries in various categories. Figure compares with \$167,203,240 in salaries for similar nine-month span in 1959 and \$163,-209.570 last year.

For the 33 months since Jan. 1,

For the 33 months since Jan. 1, 1959, the industry doled out an approximate \$655.521.918 to all types of workers, according to best estimates.

estimates.

Average weekly earnings for industry-ites in 1960 against 1959 chalked up a plus \$3.29, hourly earnings 8 cents an hour better. Average work hours in 1960 and year before remained the same at 41.1. Monthly employment in 1959 was 33.500, on the average, 700 higher than in 1960 when the studios skimmed through a writer's strike period.

strike period.

In a quick size-up of the three-year period, less the last three months of 1961, December has been a bonanza month in 1959 and 1960, spilling over gene-ously into January, as a rule. In other words, industry employees in 1959 re-ceived \$22,065,380. It was the only month that year to hit better than \$22 mil. The same thing hap-pened in 1960, the last month showing \$22,355,280 spent strictly on salaries.

So far this year, February, July, August and September each show better than \$22 mil distributed in payroll visions.

payroll visions.

April, 1960, when the writers' strike played havoc with the great majority of weekly check recipients only \$15.637,900 was paid out to 28,500 card and non-card hold-mass sources compare with \$18,to 26,500 card and non-card non-ers. The figures compare with \$18,-126,592 or 31,400 employed for the corresponding month in 1959, and ditto this year when \$20,335;-720 was checked out to 34,500

720 was checked out to 34,500 workers.
Continuing with the strike situation and its affect last year, the recovery was slight in May, June and July, the big push eventuating in August when 35,200 were on the payrolls. December jumped to 36,500, the high for the year with November running a close second at 35,800. Salaries paid out last December totaled \$22,355,280, for November \$21,969,768.
Indicative that so-called runaway production and studio and other economies have not seriously affected payrolls to any visible extent is the fact that there hasn't been a month this year where total salary payments dropped below the \$20 mil mark. The two low months were April with \$20,335,720 and May with \$20,655,680. Last July, when \$22,880,340 was pinpointed for salaries, the figure topped all 33 months included in the report by the Los Angeles January
February
March
April
May
June topped all 33 months included in the report by the Los Angeles labor agency for the motion picture field. Figures in each instance take in all facets of the industry, not production per se. They embrace telefilms, exhibition, dis Marchibert in the services affinitive to the business. However, it has been estimated figures outside of feature, shorts and telefilm maniacturing rep less than 10% of the overall totals. Although the final figure on pix

of the overall totals.

Although the final figure on pix made in metropolitan L. A. area may wind under the expected 200-225 mark, observers point out that longer and more expensive pix have resulted in greater paychecks. Also that goofs by two studios-MGM and 2004-Fox—on a number of pix, such as "Mutiny On the Bounty," "Four Horsemen" and "Lady L" at Culver City, and "Greatest Story Ever Told," "Cleopetra" and "The-Chapman Report" at the Westwood plant—have been in favor of pay check recipients, considerably so in the cases of "Cleop" "Mutiny," "4 Horsemen," "Chapman" and about to be resumed George Stevens effort "Createst Story," Only one pix was dumped, "Lady L," and at that a story of the consideration of the

recast script next year.

Meanwhile, all casts and crews,

etc. have been paid off in full on when 36,400 employees received all contracts after first curtail \$22,313,744.

ments. Second fling and resumption on temporarily delayed pix for one reason or another have paid off well for the employee, regardless of his or her category.

There have been paid off in the statement of \$2,317,744.

Preliminary October figures for the current year presage a drop of 600 from payrolls of September, which tapered off 500 from August, in turn lopping off 600 from July.

gardless of his or her category.

There have been some duplications, in instances where workers report on two jobs in a month, but such cases, while not rare, are insignificant in the final analyses. Many increases in payrolls can be attributed to hikes granted at the conclusion of new four-year pacts with members of the various crafts and basic unions, along with card holders. In Television Alliance group.

Insofar as average weekly earnings are concerned, July 1961 also tops the other 32 months reported, with \$163.90. September just passed was second with \$162.93. Average hourly earnings high point was July, this year, at \$3.84, August was second at \$3.89 and September third at \$3.87. Average work hours per week included March and September as highs for 1961 with 42.1 exceeded in 1960 by November at 42.4, and December at 42.3; in 1959 by July with 42.8 and August at 43.0.

This year, weekly average earn-

and August at 43.0

This year, weekly average earnings soared to \$163.90 in July from \$147.14 in January. Last September the weekly average was \$162.93, the month before \$161.44. On the whole, so far in 1961 there isn't a single month where the weekly average salary hasn't been considered better than the previous two years.

To illustrate this better, an execution of the previous two years.

August September October November

December

Total \$232,553,148

1960

Approximate Money Spent In Film Industry (Los Angeles Metropolitan Area)

\$16.963.200 July 17,713,324 August 18,148,000 September 18,126,592 October

17,770,032

19,950,544 21,307,188 19,575,440 21,600,360

21.684.168

22,065,380

\$19.551,940 18,639,008 18,096,408

September October November December

January

March

February

August September

\$22,313,744.

Preliminary October figures for the current year presage a drop of 600 from payrolls of September, which tapered of 500 from August, in turn lopping off 600 from July Yet, if previous year end months are any indice of things to come, 1961, appears headed for banner year for workers in combined segs of the industry.

or the industry.

So far, nine months comparatives for this year against previous two years show first three quarter period of 1961 far ahead, by \$31,696,374 for last year and by \$27,702,704 for 1959.

No. 2 On Gable

"Dear Mr. G-", the biography of Clark Gable by Jean Garceau with Inez Cocke (Little, Brown; \$4.95), is published almost simulpasso, is published amost simulatineously with "Clark Gable, a Personal Portrait," by the actor's widow, Kay treviewed in Vaniers was Carole Lombard's personal secretary, and later occupied similar position with Gable.

position with Gable.

For 22 years, she observed "The King" at close range, and she has set down her recollections with charm and good taste. No hetter summary of Gable's persisting impact on the public can be offered than the story, in Garceau's preface, of a teenage girl watching a recent rerun of "Gone With the Wind." Seeing Gable as Rhett Butler, youngster framed this question: "Mom, why don't they have actors like that now?"

In this nortraif of a great "original contract of a great "original contraction of the contraction of the contraction of the contraction."

considered better than the previous two years.

To illustrate this better, an example may be taken from Aprilithis year when \$147.94 was average pay against \$137.35 last year, \$144.32 in 1959. Or January, 1961 when average pay was \$147.14, compared to same month last year at \$145.91 and same month in 1959 at \$136.80. Or June this year, at \$157.12 compared with \$147.29 last year and \$142.33 the year before. Unique situation exists in 1961 calculations, the drop in employment numbers from 36,700 in January to the low in September with 33,800 is not reflected in any substantial reduction in salaries. Pay were almost as good as February were almost as good as February

18,339,136

19,115,776 20,821,632 20,528,208 21,969,768 22,355,280

\$282,062,826

\$21,233,152

22,313,744 21,689,892

20,655,680 21,619,712

22,880,340 22,149,568

AVU. Includes motion picture production, distribution, service industries and theatres. SOURCE California Department of Employment.

NOV

Twentieth-Fox's "The Coman-cheros," John Wayne starrer, was the Thanksgiving attraction in 350 situations across the country. Company reports that the pic has been running substantially ahead of "North to Alaska," an-other Wayne pic which was one of the company's top b.o. earners last year.

UA Theatres' Annual

Net Profit of \$307,907.
United Artists Theatres tallied a net profit of \$307,907 for fiscal year ended last Aug. 31, according to report this week to stockholders from chairman-prexy George P. Skouras. Earnings were under previous year's \$403,073, but this was due to reduced yield from the circuit's participation in distribution profits from "South Pacific."
There's pienty of balm for the chain, however, in the fact that its theatre operations alone hit the profit column for the first time since fiscal '55-56.

In the latest report, earnings per

since fiscal '55-56.

In the latest report, earnings per share on the company's common stock, after provision for preferred stock dividends, amounted to 27c, against 34c in '60; based on 1,140,466 shares outstanding.

DIRECTOR OF YEAR 1960

Hitchcock, Prentiss, Beatty Get Allied Miami Nods

Alfred Hitchcock, whose last ple was 1960's "Psycho." is National Allied's choice for director of the year honors to be bestowed at the exhib body's national conclave next week (4-8) at Miami Beach. Other nods went to Paula Preutiss and Warren Beatty as outstanding new personalities of '61.

Previously announced accolades designated United Artists' Arthur Krim as industry man of the year, Walt Disney as top producer, and Charlton Heston and Natalie Wood for the actor-actress laurels. Also, Harry B. Hendel, as showman of the year, for his COMPO merchandising plan activities in Pittsburgh.

Smith In, Evans Out

Hollywood, Nov. 28.
Bob Smith succeeds Roy Evans as Fox West Coast Theatres first-run district manager in Los Angeles, in chain's latest realignment and operational tightening move. Smith has been firstrun district manager for circuit's houses in culturing wares and room will sain

Comancheros' Into 350 Thanksgiving Situations

Net Profit of \$307,907

Alfred Hitchcock, whose last picas 1960's "Psycho." is National

22,028,136 14 houses locally.

Total for Nine Months his post, departs chain immediately.

Film Payroll Panoramic

20, 100, 100				\$1.00							
		200	Los	Ang	eles Metro	politan	Area			and i	
** · · · · · · · · · · · · · · · · · ·			Earnings		Average	Weekly	Earnings	The second	Avera	e Hours	Per Weel
3.7	1959	1960	1961		1959	1960	190	61	1959	1960	1961
JAN.	\$3.42	\$3.55	\$3.58		\$136.80	\$145.91			40.0	41.1	41.1
FEB	3.47	3.57	3.64		138.11	147.44	153	.24	39.8	41.3	42.1
MARCH	3.50	3.65	3.66		141.75	144.54	151		40.5	39.6	
APRIL	3.52	3.54	3.68	100	144.32	137.35	147	.94	41.0	38.8	40.2
MAY	3.49	3.56	3.75		145.18	148.45	151	.88	41.6	41.7	
JUNE	3.48	3.61	3.87		142.33	147.29	157	.12	40.9	40.8	40.6
JULY	3.51	3.62	3.94		150.23	145.89	163	.90	42.8	40.3	
AUG	3.57	3.64	3.89	6.20	153.51	149.97	161	.44	43.0	41.2	41.5
SEPT	3.56	3.62	3.87		136.70	151.32	162	.93	38.4	41.8	
OCT.	3.57	3.59			149.94	150.06	k. + 91	ν.	42.0	41.8	
NOV.	3.59	3.62	S	11.	149.34	153.49		, t.	41.6	42.4	
DEC.	3.55	3.61			145.55	152.70)		41.0	42.3	
AVG.	3.52	3.60	· .		144.67	147.96			41.1	41.1	
· · · · · · · · · · · · · · · · · · ·		0.00	e i			-11.00		7.5		71.1	

SOURCE: California Department of Industrial Division of Labor Statistics and Research

FRANK OZONER AFOUL **OF ZONING RESISTANCE**

Minneapolis, Nov. 28.

The W. R. Frank interests are getting a cool reception as far as their desire to build a new drive-in at suburban Lake Minnetonka is concerned. The necessary rezoning of the area from residential to business for which the interests had petitioned is being held up.

One of the council mamber of

One of the council member op-ponents contends that the petition should be deried because, accord-ing to his arguments, there's dan-ger that the theatre would create traffic hazards.

Rene Clement Back To France For Pic Prod.

Paris, Nov. 21.

After six years away from rance, Rene Clement returns to France, René Clement returns to his home studios to direct a pie with Simone Signoret, and possi-bly Anthony Perkins, starring, Film would roll late next year. Clement stayed abroad because of lack of good scripts in France, and a serious riff with Agnes De-lahaie, producer of his last Evench picture, "Gervaise".

picture, "Gervaise."

Clement at one time swore he would never return because he was forced to permit Maria Schell to dub herself as "Gervaise." a 19th Century working class Emile Zola character.

Clement made "This Angry Age" (Col) as a U.S.-Italo co-production in Asia and Italy, and "Purple Noon" and "What Joy of Living" in Italy.

IRVING LEVIN EXITS

Hollywood, Nov. 28,
Harry L. Mandell, who with
Irving H. Levin formed Atlantic
Pletures Corp., has bought out
Levin following latter's moveover
to National Theatres & Television
and has moved up as prexy.
Outfile, new York

Outfit's next project will be "The Lou Lenart Story." which Phil Karlson will direct starting in January. Mandell also acquired full Atlantic interest in Allied Artists release. "Hell to Eternity," with his buyout from Levin.

'Fascist Days'

Continued from page 2

Casa" (Back Home) "Cronache del '22" (Tales of 1922), produced by Nord Industrial Film; is coming into release soon. Others have hit censor snags.

into release soon. Others have hit censor snags.

Already in production is "10 Italians for One German" (Polaris), which is based on a wartime happening in Rome and has reportedly roused German irc. And coming up are such other items as "The Verona Trial" (Maxima), based on the famed wartime trial of Fascist leaders; "Gli Armi Ruggenti" (The Roaring Years) which SPA is producing with Luigi Zampa, a follow-up on his previous two pix set in same period; "Fascetta Nera" (Black Face, about the blackshirts in Africa, to be produced and directed by Marino Girolami. "My Friend' Benito," to be made by Cinex; "Fascisti" (Fascists e Anjifascisti" (Fascists e Anjifascisti" (Fascists and Antifascist) registered by Donati and Carpentrieri Prods, and "I Camerati" (The Comrades), One recently amounced pic, "La

and " Cameran" (The Comrades),
One recently announced pic, "La
Marcia su Roma" (The March on
Rome), has been called off or indefinitely postponed by st director, Florestano Vancini, Vancini's
frank comment was "there are already too many of these films on
the market."

Little Messages To Film Producers

WHEN YOU LOOK IN YOUR MIRROR, DO YOU SEE DORIAN GRAY?

- This is more about your "Image". Is it Bright in the Film Trade? Or Has it been fading? In the diary of decay written by Oscar Wilde, the looking glass told Dorian Gray that he was looking more and more like a bum. He was right in worrying about his "Image".
- Dorian Gray is an exaggeration, if a makeup artist's delight, but proves that a bad heart will show in the end despite all surface charm. Robert Louis Stevenson made the same point with another makeup artist's delight, "Dr. Jekyll and Mr. Hyde"
- You may be in no danger of doing a Dorian or a Hyde, but concern for your Film Trade "Image" is Just Plain Good Sense at any and all points in your career. Emphasis must fall on your own responsibility for what the industry thinks about you, and whether it thinks about you at all.
- Don't leave to others the vital promotion of your own prestige. Next to the quality of the pictures you produce nothing is so important to you as systematic engineering of your prestige. Keep telling the film trade about YOU in



Performer Bite of Copyright Royalties

Washington, Nov. 28.

U.S. Copyright officials are wrestling with the question of whether this country should go along with a new treaty which pushes beyond the present frontiers of copyright into the little known area dubbed meighboring rights: neighboring rights.

the present frontiers of copyright into the little known area dubbed "neighboring rights."

The convention, shaped in Rome last month, takes a step toward international recognition of the principle of neighboring rights, but poses no immediate threat to the U.S. copyright structure.

Nonetheless, it's a subject of no small concern to American show business segments who were well represented at the Rome parley held Oct. 10-26. As an indicator of their interest, there was much pulling and hauling among rival U.S. factions. So much, in fact, that an official U.S. stance was hardly feasible.

The world of copyright is private enough. But neighboring rights is so occult that the copyright experts, with their own private humor, refer to the subject as the "metaphysics of copyright."

Together with the division of U.S. interests, the complexity of a subject regarded as having vast, long-term significance makes the job of Abraham Kaminstein, U.S. Register of Copyrights, a sticky one in the coming months. Head of the U.S. delegation to Rome, he and his top aides must come up with a recommendation as to whether this nation should sign and ratify. Under terms of the convention, the U.S. and others who declined to ink the pact at Rome have until the end of next June before the book is closed on further signatories.

Performers' Bite

of next June before the book is closed on further signatories.

Performers' Bite

Gist of the "neighboring rights" concept is recognition of the performer as a creator and giving him a slice of the royalty pie which traditionally has belonged exclusively to the author-copyright owner. Under a neighboring rights scheme (so-called because they border or neighbor on copyright), the singer recorded on a disk would be entitled to remuneration from the broadcast station airing the record. The broadcast payment would be in addition to what the station shells out to the composers or publishers via the performing rights societies. The Rome treaty, however, will not apply such principles to the domestic law of nations which may eventually adhere. It's keyed to the idea of national treatment. That is, one member nation must accord citizens of another the same rights afforded its own nationals. And it sets forth certain guidelines, not obligatory, for those countries which want to reshape their copyright structure along neighboring rights lines.

rights lines.

Complicating the treaty is the fact that it represents an effort to wrap up into one package treaty not only performers rights, but the rights of broadcasters against anauthorized use of their signals and those of record makers against pirating or other use of their product without their okay.

those of record makers against pirating or other use of their product without their okay.

While Kaminstein declines to forecast what his recommendation will be 'State. Commerce and Labor Depts, also make recommendations with ultimate decision resting with the President and Congress), one statement can safely be essayed. The Rome treaty is more palatable, partially as result of U.S. efforts, to copyright interests in this country than the previous Hague draft convention. Latter document, was used as the base for the Rome discussions. It was known before the conference that the U.S. could hardly stomach its more far-reaching provisions, and would fight for dilution.

At face value the treaty would appear to pose no danger to American interests. Performers and diskeries would stand to gain, perhaps very materially. Neighboring, rights countries would accord American nationals the new protection with no corresponding obligation by the U.S. to reciprocate. A matter of all take and no give from our point of view.

of view.

However, there is the long-term consideration. The Rome convention is the first international agreement which takes note of a neighboring rights, and as such tends to provide a spur to the whole movement for giving statutory profection and royalty rights. By setting forth guidelines for adoption of measures 'domestically' granting such rights to performers, broadcasters and record makers, there'll be less registance to the neighboring rights push in some nations.

There has been a reluctance to go shead with neighboring rights recognition in certain countries until an international agreement was drawn up. Without a convention laying down set standards, a hodge-podge of conflicting national statutes could have arisen, possibly impending use of foreign works making for confusion.

With this danger in mind, Scandanavian countries held back in implementing neighboring rights for a while, pending an international treaty.

pressure has already mounted in the European Common Market to recognize neighboring rights on a uniform basis. Rev to the success of this effort is the United Kingdom, the bitgest disk producer in Europe and reportedly prepared to make neighboring rights a part of the law of the land.

The UK is expected to lead the way in the new direction: Its adherence to the treaty and domestic implementation of such rights would undoubtedly go a long way toward setting the pattern of things to come in Europe—and perhaps America ultimately.

As for the U.S., the immediate prospect would appear to be lengthy deliberations, wait-andsee and stalemate on the issue. The U.S. despite fact that its copyright industries are by far the biggest in the world, tends to lag behind other nations in international revision efforts. The resistance to change is evident in our own copyright law which, although rusty, creaking and almost uniformly condemned has managed to keep the same archaic stage in the tast that the state of the same archaic stage is the same archaic stage.

years ago.

When conflicting copyright interests can't get together on a relatively minor change in the U.S. law leg, whether choreographic works should be protected), and move toward a concept as radical as neighboring rights, which could revolutionize the whole system of broadcast performing royalties, would seem bound to stir unbridgable chasms of disagreement.

chasms of disagreement.

In the off-the-culf view of Washington copyright experts, the U.S. interests and their stance toward the Rome convention might be broken down as follows:

—Performing artists would stand to gain the most along with diskeries. The more widespread the recognition of their rights to their works, the bigger the reyalty melon they'd receive.

—Broadcasters would gain in one sense, lose in another. They'd achieve protection for international satellite telecasts—if and when —from pirating by stations abroad. This could be very important some

IT'S A FACT:

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day. On the other hand, they would be obliged to shell out royalty coin to performers and disk makers if this country ever decides to take the neighboring rights routs domestically.

Natural foes of the whole idea are, of course, the regular copyright interests in this country—the authors and music publishers represented by ASCAP and BMI, A matter of elementary economics, there would be no percentage in sharing the royalty pie with the so-called "neighbors."

ABC Vending 119 Am Br-Par Th 106 1958 45 201/4 191/4 45 2058 2034 Ampex ... 632 CBS ... 122 Col Pix ... 142 36 2914 Decca Disney 2656 Disney 52 Eastman Kdk, 224 EMI 374 Glen Alden 421 Loew's Thea. 378 MCA Inc. 46 Loew's Thea.
MCA Inc.
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RCA 505
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Desilu Prods. 64
Filmways 13
MPO Vid. 82
Movielab 11.
Nat'l Telefilm 130
Reeves Bdcst 41
Reeves Snd. 260
Screen Gems 15
Technicolot: 1425 2438 2212 1678

Technicolor 1425
Teleprompter 220
Tele Indus. 39
Trans-Lux 134 * Week Ended Mon. 27).

25% 18 5% 10% 10%

4238

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

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Gold Medal Studios		1/4	24
Magna Pictures		3	312
Metromedia Inc.			1512 - 16
Official Films		278	388
Sterling Television		214	$2^{3}4 - 14$
U. A. Theatres		618	7
Wometco Enterprises .		2614	2814 + 34
Wrather Corp.		61,2	$7^{3}8 + \frac{1}{2}$
(Source: Nation	al Assn. of Sec	urities Deale	

Tortured Course Of Negotiations With Spaniards

Madrid, Nov. 28.
Film relations between Spain and the Motion Picture Export Assn. require clarification after a request from MPEA rep Leo Hochstetter to the director general of clnema Jesus Suevos for an added month's extension of the past pact renewal or rejection deadline date, went unanswered.

Interests in this country—the authors and music publishers represented by ASCAP and BMT. A matter of elementary economics, there would be no percentage in sharing the royalty pie with the so-called "neighbors."

The motion picture industry, under terms of the treaty, would hardly be affected at all.

In connection with the opposition of copyright interests to any opening of the door for possible future domestic adoption of neighboring rights, a U.S. Copyright official posed an interesting argument. Apart from material considerations, the Rome treaty could be said to represent a very significant development in a pollitico-economic sense. Bucking the trend toward socialism and concomitant downgrading of the property rights of all kinds, the Rome treaty can be viewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual rights in what they create visaviewed as an affirmation of individual whose not enjoyaried them to the visual representation of the analysis of the public of purposed and the formation and the Rome conyright committee; and Sidney A. Sono and the Rome conyright committee; and Sidney A. Sono and the Rome confab. They were: Germany, Argentina, 200 and the Rome confab. They were: Germany, Argentina, Austria, Belgium, Mexico. UK. Vatican City, Sweden and Yugoslavia.

Of

ligation on the part of Spanish film officialdom to extend state protection for local film makers.

Sindicato proposals, first regarded by MPEA as an assist in obtaining, license concessions from the director seneral for cinema look less promising on closer scrutiny as a solution to the proving stalemate or as a wedge past the director general for better ferms. Related to the director general's stand against special concessions to the under-licensed MPEA operating companies here, is the position reliably, reported to Variety as a reflection of official film thinking. Spain, according to this authoritative source, has little sympathy with MPEA demands or the MPEA approach to current problems. Spain will continue to negotiate an overall annual quota for the Importation of Yank pix, but will likewise continue to regard MPEA proposals to apportion part of this quota to its member companies as constituting intervention in internal administrative affairs.

Also evident in official thinking its Spain's determination to protect local film makers from the overriding competition of Hollywood product as presented here in Spanish-dubbed versions. One film official stated that MPEA could send in an unlimited number of American films if exploited here in subtitled original versions.

MPEA's unsuccessful diversionary sindicato approach, the director general's apparent, unilateral renewal of the 1960-61 agreement and the reported firm stagd by film authorities justify pessimism voiced by MPEA vive-prexy Griff Johnson during his recent negotiating visit.

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Sponsored by the Procter and Gamble Company

Estimate \$1,000,000 Three-Network **Cutlay for '62 Election Coverage** In Stepped-Up Video Rivalry

The network rivalry which sparked the New York-New Jersey election night coverage is nothing compared to what's shaping up for next November. In '62, when nembers of the House of Representatives and one-third of the Senate are up for election, when k. figures, Nixon in California and Rock-efeller in New York, spotlight the voting swing of the Republican Party, it's an affair of a different league.

league.

The news departments of CBS, NBC, ABC already are plotting their respective courses. At stake is a news, pubaffairs image, which might be severly damaged by a poor, showing. Competitors CBS and ABC don't want NBC to project its clear local election victory on flagship WNBC-TV, N. Y., on a national scale.

A fight of no small dimensions is

national scale.

A fight of no small dimensions is building up and tall coin is going to he put on the line. Estimated total outlay of the three webs for the upcoming major league national elections is put at over \$1,000. That figure dwarfs the estimated \$210.000 (\$5...,000 each for NBC and CBS and \$40,000 for ABC) spent for the recent New York-New Jersey election coverage, telecast on the respective web flagship stations.

In the midst of planning for the

flagship stations.

In the midst of planning for the upcoming test of strength, there are echoes of the charges and countercharges, which broke out following the last elections. There's talk of a new election night rating law in television, the law being that the station which posts the largest number of returns will win the largest rating. It is this law, still to be tested more extensively, which draws smacks of tsk, tsk, tsk, from the CBS and ABC camp.

Then there's fear in one of the

sion of the westerners—at least those voters who want to ride with a winner.

Then there are many valid arguments put forth by responsible men in broadcasting, again from the losing camps, that the big dough shouldn't be spent on tabulating boards, getting the votecount, but on coverage, on analysis, on remotes, etc. (NBC expects to have at least 1,000 men in the field in '62 calling in returns; CBS is expected to have a similar number.) No one will come out publicly at this point to call for pooled returns, Imagine, as one exec put it, instead of having over 2,000 men in the field competing with each other, they all worked as a team. The returns posted would be so much faster and the competition could lie in the coverage, in the analysis, remotes, etc., where it (Continued on page 48)

analysis, remotes, etc., who (Continued on page 48)

\$1,500,000 Mobil Coin to ABC-TV

Mobil Oil is picking up the tab for over \$1,500,000 in time costs alone on the ABC-TV nighttime schedule next year. Through Ted Bates, the oil company has bought 17 minutes on "Cheyenne." 18 minutes on "Ben Casey." 17 minutes on "Naked City" and 35 minutes on "Naked City" and 35 minutes on "Target: The Corruptors." Participations start in January and will run for 40 weeks.

Lestoil has followed up its \$420,000 buy on NBC-TV with a \$500,000 participation on ABC-TV. Lestoil bought into "Ben Casey," "The Untouchables," "Hawaiian Eye" and "Adventures in Paradise."

'T'ain't So': Jack Paar

Tain't So': Jack Paar
Editor. Variety:
Your story on Page 23 in
the last issue of Variety titled,
"Here We Go Again," is false.
I did not threaten to walk off
the show again. I did not object to the censoring of a line
on the show. I did not let off
enough steam to show that I
was mad. I did not listen to
reason and storm off in a huff.
This story was completely
made up by your West Coast
reporter. The truth is I ordered the line deleted. The
truth is my producer. Paul
Orr, informed the censor that
we wished it removed. The
truth is it was then deleted by
my own assistant director betruth is it was then deleted by my own assistant director be-fore airtime. I request that this story be retracted and corrected. Thank you, Jack Pear.

Linkletter's Holy Land Yule Special; Denmark Show's Nighttime Repeat

Art Linkletter's filmed trip to the Holy Land and a nighttime repeat of "Act of Faith," the docu-mentary dealing with the saving of the Jews in Denmark during the Nazi occupation, are among items on the CBS-TV programming agenda for this season.

ming agenda for this season.

Linkletter show, based on the filming of his trip to the Holy Land last year, is being considered as an hour special to be telecast Christmas Day. "Act of Faith." two-parter on "Look Up and Live." will be telecast during prime time. Web currently is looking for a slot. That too will be an hour show.

No decision has yet been made on the expansion of "Calendar" from a half-hour to a full hour, Some disappointment with audience response has been expressed, but other quarters remain high on the possibility. "I Love Lucy" daytime reruns might be pulled, if the hour format is adopted for "Calendar."

"Calendar."
Web on Jan. 4 has a half-hour slot to fill with the axing of "Investigators." New Groucho Manz series won't open until the following Thursday at 9 p.m. "Mrs. G. Goes to College," in its moveover from Wednesday to Thursday will begin Jan. 4 at 9:30. Opening half-hour, though, still is up for marke and the web is looking at a number of possible properties.

ATAS' WORKSHOP

Weekly Series of Working Sessions' on N.Y. WUHF

Academy of Television Arts & Sciences drama workshop began a weekly series of "working ses-sions" last Friday (24) on WUHF,

sions" last Friday (24) on WUHF, the municipally-operated UHF station in N.Y.C. Under the supervision of director Tad Danielewski, the live presentation was the first of its kind in the country. Workshop is comprised of 25 professional actors, who participate weekly in various "acting exercises and scene studies." Each hourlong tv session on WUHF also includes a q & a period. Stanza includes a q & a : period. Stanza is produced by Stratton Produc-tions, Danielewski's own company, owned in partnership with Pearl S. Buck.

SET ANDY WILLIAMS CHRYSLER SPECIAL

Andy Williams will front one of the five Chryster Corp. specials on NBC-TV this season. Singer's show was the last of the five to be firmed, among the others being specials by Bob Hope and Holly-wood producer Arinur Freed. The Williams one-shot goes into the NBC-TV Friday, May 4, lineup at 9:30 p.m.

\$3,250,000 NBC Tab for Jergens; Day, Night Slots

Andrew Jergens, maker of Jergens Lotion, will spend about \$3, 250,000 on NBC-TV in the course of a year. Manufacturer just picked up the equivalent of three weekly quarter bours on the web daytime lineup and is also taking 12 one-minute participations in prime time.

time.

The daytime coin will be spread over six NBC-TV stanzas, each carrying a half-hour of the Jergens banner on alternate weeks. This buy is fer 52 weeks with options.

The 12 nighttime minutes ge into "International Showtime." Robert Taylor's Detectives, and Laramic, Nighttime buy begins in January.

New College Debate Show Mulled as NBC-TV Sat. Afternoon Entry

NBC-TV is mulling a new college debate program as the replacement for Bob Abernathy's Saturday news program for teenagers.

Debate stanza, probably to be done along lines of traditional cellege debate, will go in at 12:30, which now is actually "Mr. Wizard" time on NBC-TV, and "Wizard will go back to noon, where Abernathy now is.

Abernathy is definitely scheduled sometime early next year to assume a 5:30-to-6 slotting Sunday afternoons. He'll replace Chet Huntley's Sunday half-hour which will move to Fridays at 10:30, vice Frank McGee's "Here & Now."

Insurance Sponsor For **Xmas 'Sing With Bing**

Amas Sing With Ding
The seventh annual "Christmas
Sing with Bing." starring Bing
Crosby. has been set by CBS
Radio for Dec. 24 with the Insufance Company of North America
again picking up the tab.
For this year's Christmas outing,
slated for broadcast at 6:10 p.m.,
the following talent, in addition
to Crosby, has been lined up: Rosemary Clooney, Edgar Bergen, Kathryn Grant Crosby, the Norman
Luboff Choir, and Paul Weston's
Orchestra. Ken Carpenter will annonnee.

nounce.

The special will be written and produced by Sam Pierce and Bill Morrow, with Murdo Mackenzie directing. N. W. Ayer is the agency.

BBC Ups Maschwitz

Next month Eric Maschwitz

Next month Eric Maschwitz,
BBC-TV's light entertainment topper, is to become assistant and adviser to program controller Stuart
Hood over the whole range of Corporation ty entertainment programs. Move is indicative of the
increased status of "entertainment" within the web.

Maschwitz's deputy. Tom Sloan,
moves up to head of light entertailment after four years as
No. 2.

Bob Sarnoff & the Critics

NBC chairman Bob Sarnoff's latest letter to the press suggests "we should all be more tolerant of the television preferences of others, even when they happen to be held by a critic with whom we disagree—or, for that matter, by tens of millions of viewers, Sarnoff said what intrigues thim) most is the wide discrepancies" reflected in critical opinion of tv. "I believe this Mustrates, he said, "that at least in one major respect, the critics are much the same as the public at large; we all approach television with our own tastes and subjective attitudes."

As background to this subject in the Sarnoff letter "to tv and radio editors" is the fact that the print critics continue blasting at tv for its mediocrity.

That DGA Freelance Clause

By ART WOODSTONE

It is decidedly rare when a feam of management negotiators refuses to remove a contract clause that was originally demanded by a team of labor negotiators. But this is precisely what has happened in the course of negotiations between the tv networks and the Directors Guild of America.

An act on the part of the networks to block removal would suggest the DGA clause benefitted management. And if this be so then some are wondering what does it do for the people it concerns; the 250, or so associate directors and stage managers in New York who come under DGA jurisdiction?

The clause concerns the creation of a freelance status among these ads, and stage managers, who do not object per se to such a creation, only that it is impractical the way-it is now set up.

New York tv laborers customarily work a longer week than those in Hollywood, And this contract provides relatively few prohibitions against the way overtime is used by the networks. Consequently, the lack of overtime prohibitions in New York, where a 60-hour week is commonplace, does not mean the same thing as a lack of overtime prohibitions in Phollywood, where the 40-hour week is the norm.

Alse, with regard to this specific DGA clause, which creates freelance ranks for a ds and stage managers for the first time, it is possible in certain instances (a 14-hour day, five-day week, as an illustration) for a staff employee to earn more than a free-lancing seem superfluous, if not harmful to ads.

As a result, it seems that the future employment of adds and stage managers in New York will depend in part on the benevolence of the tw webs. While it may well be (as the networks insist) that management intends to maintain present employment levels among staff eds—despite the creation of a buffer freelance status—it is certainly net usual among organized labor unions to depend on managerial benevolence for a guaranteed livelihood.

The genesis of this N. Y. freelance clause is obscure. It seems, at least to those immediately conserved, that the name or names of the

3d Quarter Revenues For British Com'l TV \$56,669,200; Up 24%

Although the 11% duty on video plugs has not so far disenchanted advertisers; the rate of growth in tv stations revenue has been reduced and agencies are having to adjust to an effective decline, in discount from 15% to just over 13.6% but this has been cushioned by an increase in billings).

According to figures released by the Statistical Review of Independent TV Advertising, all but two stations showed third-quarter increases in their gross revenues over the same period last year. The two were Granada and Southern-TV which both dropped more than 3%.

two were Granada and Southern-TV which both dropped more than 3%.

Ad expenditure for the third quarter was, however, 24% above 1960 and totalled \$56,669,200. Of this \$5,660,000 went to the government in excise duty so actual revenue for the 13 commercial stations increased to 351,209,200, 12.7% up on last year. This compares with 34% increase in the third quarter of '60 against 1959. September increase, 17°c, was the smallest percentage rise thus far this year (August, for instance, recorded a 32°c rise) but it is forceast that October will be a boom month and may even exceed May's boff \$23,783,200 total.

Third-quarter revenue totals saw. Associated-Rediffusion leading the field with \$11,550,000 taken, but Associated TeleVision (London racked up the biggest increase over the previous year. At \$5,877,200. ATV was almost 60% up.

Gordon Hyatt to WCBS On TV Documentaries

Formerly an associate producer, Gordon Hyatt has taken over as staff producer in charge of the documentary unit at WCBS-TV.

Pay Hike Averts Mex TV Strike

Mexico City, Nov. 28. A television industry strike was averted as representatives of Telesistema Mexicano and the National Union of Actors worked out an agreement satisfactory to both sides.

under terms of agreement, and the new collective work contract, actors get a 10 to 15% wage hike, latter for third leads and lower, Actor's retirement fund has been boosted 50% from 4% of total salaries paid to 6%.

Telesistem also continues to pay 10% of salaries for actor social welfare projects and \$40 a month contributed toward maintenance of the Film, Theatre, Radio and Tele-vision Institute (cradle of new talent) sponsored by ANDA.

talent) sponsored by ANDA.

The actor's union agreed to a downgrading of the former 30% of salaries fixed in old contract, in soreign exploitation of viedotapes. Union agreed that foreign exports are reduced and under new basis actors will receive a 10% added fee when videotapes are exploited in the U.S.; and further 10% additions each for Central American and South American exploitation.

Union and management expect

and South American exploitation.

Union and management agreed that more time will be given to live programming. All payments for tv talent will be made through ANDA and models, formerly non-union, come under the union wing as well as stage designers.

Under no circumstances can actors appear on any show without pay, if it is a purely inferview type program, prior permission from ANDA must be obtained.

New contract is now effective and will remain in force until Aug. 31, 1963.

Mighty Smight

documentary unit at WCBS-TV.

Hyatt replaces Warren Wallace, who ankled to Join Paramount. Talent Associates to work on David Susskind's Harry Truman series. Wallace, however, has since left the Susskind fold and is now working on freelance writing projects.

Telementary in progress at the CBS flagship is a half-hour on Christmas commercialism, tentatively titled "Spirit of Christmas present," slated for Dee airing.

TV CRAWL, PROMO & THE PLUG

Plato & Minow: A Dialog

Washington, Nov. 28.
They worried about the same thing in ancient Athens. In fact, it almost looks like Federal Communications Chairman Newton Minow swiped some dialog from Plato, whose "Republic" reads in

part:
Socrates: "And shall we just carelessly allow children to hear
any casual tales which may be devised by casual persons, and to
receive into their minds ideas for the most part the very opposite
of those which we should wish them to have when they are grown
"""."

up?" Glaucon: "We cannot."

Socrates: "Then the first thing will be to establish a censorship of the writers of fiction, and let the censors receive any tale of fiction, which is good and reject the bad; and we will desire mothers and nurses to tell their children-the authorized ones only. Let them fashion the mind with such tales, even more fondly than they mould the body with their hands; but most of those which are now in use must be discarded."

CBS Television City Jumpin' These Days With Live Coast Entries

Hollywood, Nov. 28.

CBS-TV is telecasting a record
12 and a quarter hours of live and
tape programming weekly from its
Television City here, far surpassing the previous peak of seven
hours a week in 1938, when TV
City was the origination point for
"Playhouse 90." Climax." "Studio
One, Jack Benny, Red Skelton
and "Art Linkletter's House
Party."

and Art Linketter's House Party."

The upsurge coming at a time when most to has gone to film, is due to hike in daytime programming, including the move this season of three NY, live shows to Television City. They are "Brighter Day." a soaper. "The Verdict Is Yours" and "Video Village."

New live tape entries originating from CBS-TV, here this season are "The Magic Land of Alla Kazam," "Your Surprise Package" and "Video Village, Junior Edition." In addition, there is the longtimer, the Linketter show.

Prospects are the total of live

Prospects are the total of live programming will increase this season, since it's considered likely "The Garry Moore Show" and "The Ed Sullivan Show" may have some Hollywood-originated pro-grams after the first of the year.

grams after the first of the year.

At a time when many tradesters are decrying the "death" of live tv, prospects never looked better at Television City. A network source said expectations are that from two and a half to three hours of additional live/tape programming may be added to the schedule here next season. Programs in the discussion stage include both day-time and nighttime series.

Vicks Chemical's **800G NBC Buys**

NBC-TV picked up its first plece of Vicks Chemical biz in three years when the company last week firmed to spend approximately \$800,000 in nighttime participations early fiext year.

Purchase is for a new Vicks brand Trispan, and the coin goes into minutes in "Laramie" and "Saturday Night at the Movies."

Mennen picked up two NBC-TV minutes, at about the same timene in "Laramie," one in "Cain's Hundred."

Kaye Heads TV Show For Jewish Philanthropies

An hourlong all-star show, hosted by Danny Kaye for the N.Y. Federation of Jewish Philanthropies, is preempting the Lawrence Welk above on WABC-TV N.Y. Dec. T.
Done on film, show will spotlight
the various activities of the Fed-eration as part of its current fund-ration as part of its current fund-rating drive.

gassing drive.

Star roster in the film includes
Jack Benny, Edward G. Robinson,
Benny Goodman, Tony Martin,
Eartha Kitt, Charlton Heston, Van
Cliburn, Lucille Ball, Jan Peerce,
Anna Marie Alberghetti and Mitch
Miller.

Prophetic

Final segment of "The In-vestigators" on CBS-TV Dec. 28 has the title, The Dead-End Men."

MCA Revue series has been axed for the remainder of the

CBS Blacks Out Boston Area TV On Bookie Raid

Boston, Nov. 28.
The tv program showing Federal agents in a bookie raid in Boston, agents in a bookie raid in Boston, which caused a furor here when filmed on Mass. Ave., will not be shown in Mass. or nearby areas, it was revealed by WHDH-TV, Channel 5.

The program will not be fed to WHDH-TV by CBS for reasons best known to the CBS-TV legal department, the Boston station said.

department, the Boston station said.

"CBS Reports," hour documentary on nationwide gambling to be shown Thursday (30) includes shots of the so called "tv raid" on a Mass. Ave. locksmith shop. It was reported that besides Mass. CBS outlets in Providence, Ri. and Hartford, Coin., also would be blacked out when the program is shown.

Informed sources said the raison apparently is that showing of the film here might prejudice the upcoming court case against pine persons arrested in the key

of the 11th here might prejudice the upcoming court case against nine persons arrested in the key shop while CBS cameras and mikes looked and listened.

The tw filming stirred up a (Continued on page 50)

This Week's Mystery: Why Did Correspondents Pull Out of H&B Dinner?

Tull Unit of H&B Unmer!

The dinner honoring Chet Huntey and David Brinkley, being given tomorrow night (Thurs.) at the Hotel Astor by the New York chapter of the Academy of Television Arts & Sciences, has grown into the case of the missing correspondents. Huntley & Brinkley will be there but a fact of correspondents from all three webs, who originally agreed to participate in some spoofing of H&B, have bowed out of the entertainment. One ATAS exec celled it mystifying that names like Wallster Cronkite. John Chancellor.

mystitying that names like Walter Cronkite. John Chancellor, Harry Reasoner Ed Newman, Lisa Howard and Quincy Howe all salled ent of the entertainment in the last few days.

The show however, is going on more or less as scheduled and Garry Moore and Durward Kirby will be impersonating Hantley & Brinkley with an assist from Carol Burnett, Alan King and a "Candid Camera" sequence. FCC chief Newton Minow is also due to be an hand and may speak in the post-prandial proceedings.

HOW TO RUIN A

By GEORGE ROSEN

Perhaps sometime in the future omewhere, somehow, someone will come up with the formula that will help television regain its status as a show business medium and restore to it some semblance of sanity. It'll be a tall order, maybe even an impossible one, but when and if the guy should find it, he'll be able to write his own ticket and at the same time win the undying gratitude of the long-suffering viewer.

The job he's got to perform is to preserve vt as a going commercial enterprise, but at the same time evolve a pattern within this commercial framework that will enable the viewer, to enjoy the show he's watching.

show he's watching.
Granted that free television means sponsored television (yet the question is frequently asked how free can it be when the viewer pays for it through the nose?), the fact remains that the formula as it exists today on the three tv networks not only constitutes a hardship for the viewer, but is slowly but surely destroying the medium as a dispenser of entertainment.

The combination of the credit

medium as a dispenser of entertainment.

The combination of the credit
crawl, the "house ads" (on-the-air
promos), the principal commercials
for the program's sponsor, the accompanying tail-ender for the
alternate sponsor, the trailer on
next week's attraction, the succession of station-break commercials, fore and aft of each show,
to which can also be added the
voice-over on the show's final
crawl which permits the network
an additional promo-this is ty
today, every day, every hour, every
half-hour, the whole of it emerging as a blatant and flagrant gangup that leaves the viewer confused,
frustrated, and ready to throw in
the towel. Where it leaves tv is
somewhere on the edge of
ridiculum.

If it all seems more conspicuous

somewhere on the edge of ridiculum.

If it all seems more conspicuous this season, it stems from a variety of causes. For one thing the networks, in an apparent determination to keep the client, the agency, the star and the press agents happy land, of course, to exploit their own wares) have dedicated themselves to topping their competitors with on-the-air promotions—capsule trailers of what the upcoming "Bonanza." "Perry Mason" or "Bus Stop" will look like. In total they're being ground out by the hundred, every network show getting. Twhack, at it, and if a show is unfortunate enough not to have a sponsor, said program becomes a happy hunting ground on which the promos can frolic to their heart's content.

Then there's the case of the crawl—the credits that start off the show and the more detailed ones at the close. Because the crawl—the credits that start off the show and the more detailed ones at the close. Because the crawl—the credits that start off the show and the more detailed ones at the close. Because the crawl—the credits that start off the show and the more detailed ones at the close. Because the crawl—the credits that start off the show and the shoemaker. (And sometimes, notably on a live entry, when a show has run over, the speedup on the final crawl winds up as a comedy sequence, frequently fumnier than the show it's identifying.)

And then there's the "coming home to roost" sequel to the FCC's

It's identifying.

And then there's the "coming home to roost" sequel to the FCC's recent okaying of the additional 10 seconds, added on to the previous 30, for national spot and local commercial cut-ins at station-break time. The way the stations and the sponsors have responded to it would suggest that maybe next week there won't be any money or time left.

time left.

It's true that the show proper does get on the air, but by the time the crawl, the promo and the plug have wreaked their havor, any attempt to achieve a continuity of thought, maintain a pace, establish a mood or keep the viewer, is purely coincidental.

Networks, Lacking Product, May **Welcome Return of Some Prime** Time Half-Hours to Affiliates

Always a Topper

Always a 1 opper

Hollywood, Nov. 28.
Alan Lipscott died as he lived—with a quip on his lips.
Surveying the tubes in his legs and body to pump up his blood pressure, the nestor of all radio-tv comedy writers looked up at the medic and said, "Doc. in our business we would call that a complete rewrite." He then sank into a coma.

NCAA Hiking Grid **Asking Price; NBC**

May Want It Back

The price for the National Collegiate Athletic Assn. football games, which have been on ABC-TV for the past two years, is due to take a sharp hike upwards for the next two-year telecasting term. Bids are due to be submitted to bids are due to be summitted to the NCAA in the spring and it now looks like it'll be a race to pick up the ball between NBC-TV, which had been carrying the collegiate pigskin games for many years be-fore 1960, and ABC-TV.

fore 1960, and ABC-TV.

When ABC-TV won the nod for the 1960-61 seasons, it shelled out a total of \$6,000,000, or \$3,000,000 per season. Early rumbles indicate that NBC-TV is preparing to go up to \$7,000,000 for the two-year rights. ABC, which is happy with rating results of both its collegiate and professional AFL games, will likely at least meet the NBC bid. About five years ago, the taking price for the NCAA games was about \$2,250,000.

One of ABC's main talking points

about \$2,250,000.
One of ABC's main talking points will be the steady improvement in listenership figures since it obtained the games. According to the laiest average-viewers-per-minute f.gures, 4,700,000 homes have been tuned into the NCAA games this season as against 4,170,000 last year. The latter figure also represents a 13% increase over the NCAA game listenership when they were telecast over NBC-TV.
CBS, which has the National.

CBS, which has the National Football League games, has not shown any particular interest in the collegiate games up to now. Indications now are that the bidding for the NCAA will develop into an ABC-NBC match.

Dennis Weaver Exiting 'Gunsmoke' for Lead In Banner's 'TV Tonight'

Hollywood, Nov. 28.

CBS-TV is negotiating with producer Bob. Banner on a 60-min. tape series. "TV Tonight," for next season, Starring will be Dennis Weaver, who is leaving his role as Chester in "Gunsmoke," to become host-performer of the new entry.

Weaver, confirming his de-parture, said the hourlong show is a musical variety "with situa-tion comedy." It's designed as one of the network's major entries for next season.

Freedman's NBC Pact

Hours to Affiliates

It may hearten executives in tv syndication to know that executives in tv networking are also concerned, but for entirely different reasons about the extent of time now being consumed by network programming.

There has lately been a fair amount of guesswork that NBC. TV, for one, will turn back three or four half-hours a week to its affiliated stations next year. And since it sometimes only takes one to make a trend in this business, it's considered quite possible that ABC. TV and CBS-TV will pay heed to this NBC. TV step, should it finally materialize.

Of all three tv networks, NBC. TV has frequently been characterized as the one most acutely aware of ripples in the Potomac. It's thoroughly apparent these days that Washington would like to see more prime time programmed locally instead of by the webs.

Yet Washington "pressure" is the least of it: The top brass at NBC. TV seems to be completely familiar with the pitfalls of trying to program three-and-a-half hours a night nearly every night of the week. (Web only programs three hours on Monday, but this is balanced out by four hours on Sunday.) For one thing, there just doesn't seem to be enough decent product available to keep up a full season's schedule on network ty.

Two, there is not presently enough network advertising coin to keep three networks going three-and-a-half hours a night and virtually all day long, to boot. One of the chief areas of advertising coin to keep three networks going three-and-a-half hours a night and virtually all day long, to boot. One of the chief areas of advertising coin to keep three networks going three-and-a-half hours a night and virtually all day long, to boot. One of the chief areas of advertising coin to keep three networks going three-and-a-half hours a night and virtually all day long, to boot. One of the chief areas of advertising coin to keep three networks going three-and-a-half hours a night and virtually all day long, to boot. One of the chief areas of advertising coin to keep three networks

flow of bankrolling coin into day-time.

CBS-TV. for instance, may state-that it is 98% sold out in the morning hours, but that 98% sellout was reached only by rate-cutting. ABC-TV, on the other hand, has never really gotten as far along as it would like in terms of ad revenue in the daytime. Rela-tively strong in daytime. NBC-TV never the less feels the "hurt" created by the intensified compe-tition for network bucks.

Next season — and this is all burely speculative at the moment— it's possible that NBC-TV affillates will see returned to them Friday.

will see returned to them Friday nights at 10:30, maybe Tuesday nights at 10:30, maybe Tuesday nights at 10:30 and one other night of the week at the same hour. It's likely, too. that NBC-TV will maintain Mondays at 7:30 (or the same time on another night) for station

inse.

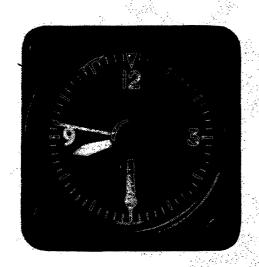
Tronically, local stations may not be able to fill the hours returned to them adequately, at least not during the '62-63 season. This is because syndicators have been retrenching in their program output, and it'il take time for them to build up catalogs again. Of course, the alternative—which is one of the things the FCC hopes for—is that local stations take the time returned to them and produce in them local pubaffairs stanzas.

Fred Waring Gets The Mitch Pitch

A possible answer to "Sing Along With Mitch"—a unique suc-cess on NBC-TV since there isn't another show around like it—may be a semewhat similar format with Fred Waring and His Pennsyl-Waring and His Pennsyl-

Lewis Freedman, producer of the onettime "Play of the Week" series for NTA, was signed by NBC-TV to produce a minimum of two dramatic hours this season.

Freedman will do the 60-minuters for the "DuPont Show of the Week." He's working on scripts at the moment.



Pick any 1/4 hr. between 8:30 and 11 PM, as averaged

The latest Nielsen, to which we owe this nice bit of clockwatching, might well be subtitled "TV Time-Buying Made Easy."

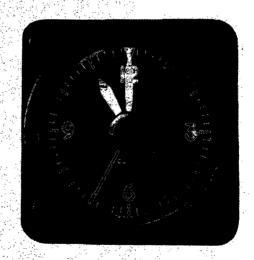
For this Nielsen reports us out front with the largest audience, as checked every

average quarter hour, over five most important nights of the week.

The reason, of course, is programming

both new and old.

Specifically, out of the top 10 shows!



Monday thru Friday*, and ABC-TV is your #1 network.

registering a 40% audience share or better, 5 are ABC shows. And in this select 40% bracket, just 2 new shows made it. Ben Casey and Target: The Corruptors. ABC shows, that is.

Chances are very good you, too, can have a good time on ABC.

ABC Television

Bates Flaunts a New Ad 'Image' And Spends \$500,000 to Prove It -On Other Madison Ave. Fronts

Ted Bates agency, sick and tired of its longtime reputation as leader in hardsell bad taste, has put together a \$500,000, half-hour tv special for a special audience.

Actually, it's a 29-minute reel of Bates 1961 commercials, which cost roughly \$500.000 in above and below the line production, and the agency is holding special screenings for trade and business press reporters and editors in hopes the good taste of the blurbs will call the hounds off.

the hounds off.

The hopes should be justified. There has been an absolute renaissance in the agency's approach. The only crusher left is the opening act of the reel, the w.k. Anicinblurb with animated headbone full of sledge hammers and lightning bolts. Even it has been softened. Then there's the relatively primitive Kool cig blurb with those folks coming up out of the smog.

But the Bates' new wave is clear-

coming up out of the smog.

But the Bates' new wave is clearly evident in blurbs for Nair, Playtex, Wildroot, Chase Manhattan, Uncle Ben's Rice and several other foods, a Schmidt's beer regional and Anahist cold tablets. Highlights include lively jingles, clever stopmotion effects using both stills and puppets, closeup food shots that are production masterpieces, some unique casting and even humor.

humor.

The jingles include a couple of marching songs that seem to be a current fad (J. Walter Thompson is on a J. P. Sousa kick for both Ford and Chesterfield. One blurb uses clean-cut college kids on campus location instead of the familiar model types. A Choice soap commercial, now in test markets, cost \$30,000.

Tonner housever is a test com-

Topper, however, is a test commercial for Carter's pills that is right out of Ingmar Bergman. It features an hour glass, butterflies and a howling-wind score.

Post—the Post's and newsletter publisher Bernard Gallagher's.

This week the Post starts a series of seven-column newspaper ads in the New York Times and Herald Tribune as an upbeat report to advertisers and agencies.

From the report: The new Post is drawing 70% more mail on articles and stories one recent article broke a five-year record with 465,000 requests for paid reprints; 50 new advertisers are in the mag so far; there are more than 25 pages from a major food advertiser: the largest campaign in 10 years from a leading car maker; a heavy schedule from a soap company and hefty increases from a famous tilm maker and three leading tire companies; and one of the nation's largest companies is running its biggest Post campaign in history; mag's fourth-quarter circulation hit an alltime high—November and December issues will average 200,000 greater; total sale an issue than for this same period last year for an average circulation in excess of 6,700,000 copies an issue.

ture looks dark. SEP editorial is still floundering. Recent four-part attack on tv by John Martin antagonized majority of SEP readers who are ardent television fans. Editorials stepping gingerly in direction of eggheads. Special articles play to personality cult, particularly of people in sports and entertainment. Magazine: lacks unity. Expectations are that SEP will be forced to go bi-weekly by spring." by spring

Y&R's Ivy Shmlvy

by spring."

Y&R's Ivy Shmivy

Do agencies prefer Ivy League execs? Joe Kaselow, Herald Tribune ad columnist posed the question on his new Mutual radio web show, "About Advertising," heard Sunday afternoons.

Not a chance, answered Edward L. Bond Jr., exec veepee and general manager of Young and Rubicam. "I don't know where the idea originally started that adagencies recruit their younger people from Ivy League colleges. Our president, Mr. (George H.) Gribbin, is a Univ. of Michigan graduate And I attended both Washington & Lee and N.Y.U. Certainly, they're not Ivy League. As a matter of fact, some of our top people mever even went to college. No, it's the man or person that counts. And we at Y&R recruit our people from wherever we hear of potents."

Bond also told Kaselow that the

Bond also told Kaselow that the

Boid also told Kaselow that the recent sharp criticism of the ad industry, particularly from federal and 'Congressional inquiries, has affected the recruiting program for 'young hopefuls."

"But." he said, "our position is somewhat parallel to what happened to Wall Street years ago. Wall Street is a very important part of our economy, just as advertising is. They had some bad publicity, but by astute handling overcame that handicap and were able to get young people, again to consider Wall Street careers. I think advertising can and will do the same thing in acquainting career seekers with the real facts about the advertising business."

right out of Ingmar Bergman. It features an hour glass, butterflies and a howling-wind score.

Senior veepee and account group head Herbert G. Drake, who is in charge of Bates' new "image" program ("Image is a word we din't invent") says he's willing to bet that if the product identities could be stripped out of the reel, no one in the industry would connect the blurbs with Bates. It's a safe bet. He says agency topper Ted Bates himself supervised the reel, but for Drake personally, the agency's notoriety had gone far enough when it hit him at home. Drake and his wife were watching "Untouchables" and caught consecutive commercials—the first from Bates, the second a shecker for Dristan, the third a hardsell blast for Pepton Bismo. Wife asked, "Were all three of those Bates' commercials?" She should catch that new wave show.

Pillage To Post

There are at least two views on the renovated Saturday Evening Post—the Post's and newsletter publisher Bernard Gallagher's.

This week the Post starts a series of seven-column newspaper ads in the New York Times and Herald Tribune as an upbeat report to advertisers and agencies.

From the report: The new Post is drawing 700'c more mail on articles and stories (one recent article broke a five-year record with 465,000 requests for paid reprints); 50 new advertisers are in the mag so far; there are more the Advertising Association have met with Eire ty toppers to discuss what type of audience measurement service should be provided when the Eireann video web becomes operational. Robert Stamnare, former press director of Associated TeleVision, has joined Voice, and Vision. This year will see the biggest Christmas advertising in the history of the giant Boots Pure Drug Co., says Everetts Advertising, which has planned most of the campaign on a cooperative basis with the branded merchandise. A new range of 10 bottled before is to be launched by Courage, Barclay & Simonds Ltd. Agents Benton & Bowless is working on a national ty campaien. Illord Ltd, has switched to Foate. Cone & Belding from Jan. 1.

With the Station Reps

With the Station Reps

KFML-AM-FM, Denver, is touting its area as an FM test market, basing the pitch on September. Pulse study. The study indicated that the Denver five-county metropolitan area had a total of 286,900 radio homes with 394% penetration of FM, or more, than 113,000. FM homes.

Since the study, KFML bought, by the Fine Arts Broadcasting.

November and December issues will average 200,000 greater total sale an issue then for this same period last year for an average circulation in excess of 6,700,000 copies an issue.

From the Gallagher Report:

"This year to date Saturday Evening Post has 627 less pages of advertising than same period last year. a 25.1% drop. 1961 will be 11th year in a row that SEP is off an advertising pages. Curtis has just laid off 100 employees. Full Power, Tiffin Inn, Denver Retail July 1952.

Milton M. Raison ry realistic in his treatise

No Matter What You Hear, Security Is Good For a Writer

other bright Feature In the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Merchants, Canada Dry, Seven-Up and several new car dealers.
Station says the Pulse study was one of the very few ever done outlining circulation and aud characteristics for FM.
Briefs: Louis Faust, Blaire veepee, has been named sales manager. John White, formerly veepee and sales manager at Forjoe, has joined the sales staff at Summer-Byles new reppery.

Reversal Paving Way for WNTA-TV As Educ'l Station

ark's tv channel 13 (WNTA-TV) to educational video interests in New York.

After listening to two hours of argument from the Jersey faction headed by Gov. Robert B. Meyner and lawyers repping ETMA (Educational Television for the Metropolitan Area), five of eight judges on the bench ruled to reverse the Nov. 9 stay. The three who originally granted the stay on Gov. Meyner's appeal stood pat. One judge was absent.

ETMA moved immediately to close the sale with NTA at \$6,200.

To deadline for closing the sale.

Last obstacle for the educational group is Jersey's demand for a hearing on the merits of FCC's approval of the sale. Court set Jan.

10 for that hearing, when educational ty in New York should, be off and running.

Early Returns Bullish On 'Password' Daytimer

Barker's NLRB Post

Washington, Nov. 28.
James Taylor Barker, recently resigned legal assistant to Federal Commissioner Rosel Hyde, has been named a Trial Examiner with National Labor Relations Board.

Bayker, who II hear and issue

Barker, who ll hear and issue findings in unfair labor practice cases, had been Hyde's aide since

TV-Radio Production Centres

Wednesday, November 29, 1961

IN NEW YORK CITY . . .

Charles Gussman is due here any day from Mexico where he's spent the last two years, but the former writer of many New York radio and to scripts may settle in Hollywood to resume his acripting career. Dave Gerber, GAC-TV veep, back after six weeks in the BevHills office. ABC-TV flack Leo Pillot off on a Coast vacation. WNBC-TV sales manager James J. Barry off on a weekbong solfing expedition to Pinehurst, N. C. WNBC Radio assistant operations manager Armie Raskin respiting in Jacksonville, Fla. Albert Femia joining WVOX (New Rochelle) news staff after a post with WFAS. WCBS Radio (Sector Jerry Melmed vacations in the Caribbean this week. Screen Gems Coast veep William Dodger in New York for the week. Ed Sullivan was guest of honor last week at a dinner given by the Joint Defense Appeal in N. Y. Lew Danis, multi-linguist on WPIX's "Continental Miniatures," leaves Saturday (2) with bride Mary Mosca for Italian honeymoon. Paul Pleard, associate producer for Merritt. Enterprises, in Montreal for Jooksee at firm's "A Kin to Wint" quizzer.

"Mighty Mouse Playhouse" chalks up sixth anni on CBS-TV Dec. . Richard Boone, of CBS-TV's "Have Gun, Will Travel," back to Coast after weekend visit and guest shot with Ed Sullivan . Jerry Leider, CBS-TV program sales director, addressed the 51st annual convention of the National Council of Teachers of English on the subject: "English and the Literature of Television." . John F. White, prexy of National Educational Television and Radio Center, to Europe to brief German tv exces on tv in the U. S. and to attend the International Conference of Radio and Television Organizations on School Broadcasting in Rome. . CBS prexy Frank Stanton and CBS News correspondent Doug Edwards honored by San Jose State College's department of journalism for distinguished service to American journalism . Pop singer Mindy Carson signed for role in "Spin A Crooked Record," expose of the racket of counterfeiting record abums which will be an outing of CBS-TV's "Armstrong Circle Theatre" next Wednes-day (6)

day (6).

Forty-two new members will be inducted into the CBS 20-Year Club tomorrow (30) in CBS Studio 1. Among the new members are newsmen Charles Collingwood, Stuart Novins and Dallas Townsend, as well as John Cowden and Fred Mahlstedt, among a host of others. New members will receive CBS gold pins and will be given the option of accepting either a stereo Columbia phonograph or a Longines gold wrist watch.

Video playwright Dale Wasserman back from Europe where he negotiated a deal with producer Dino de Laurentiis for filming of his tv play, "The Fog," seen on "Climax" back in 1957. Arlene Francis launched a gift suggestion service for housewives on ABC Radio's "Flair" this week. Sonny Fox, emee of ABC-TVs "On Your Mark", kiddie show, will emcee the Advertising Women of New York's Christmas benefit luncheon Dec. 5 at the Hotel Astor. N. Y. Theme of the affair will be "How To Succeed in Advertising Without Really Trying." National Educational Television this week preems a four-parter on the late pioneer documentary film maker Robert Flaherty, "Flaherty, and Film," dealing with four of his classics. "Nanok of the North," Man of Aran ""Moana" and "Louisiana Story." Featured are interviews by Robert Gardner, director of the Film Study Center at Peabody Museum Harvard), with Mrs. Flaherty ... Martha Greenhouse plays Guither Toody's sister-in-law on the Dec. 12 "Car. 54" stanza ... Mutual Broadcasting's news feature, "The World Today," devotes the Dec. 7 broadcast to the 20th anni of Pearl Harbor.

IN HOLLYWOOD . .

Enton & Bowles' teletopper Lee Rich looks for more half hours and less hours next season but with the accent on action-adventure. He's elated at B & B's four shows in Nielsen's top 10 ... Bob Hope will be active in the spring, according to his to agent Jimmy Saphier. Several deals are now on the front flame ... Said a joker after seeing the "Mrs. G. Goes To College" raing, "She'll have to do better than that or they'll take her out of scnool." ... Betty Enery, 15 years as production aide at Benton & Bowles, now a production associate with Danny Thomas ... TV Guide's James Quirk predict's an eight million circulation by year's end. ... Grace Lenard is the only femme in town who acts out her own material for tv commercials. She plays Amelia, a little girl of 10, against herself. ... First out of the Raiph Edwards-Hal. Hudson film shop will be "Arcturas," a series of sea adventures to be developed by John Meredyth Lucas ... Pat Michaels, former newsman-crusader, formed an investment firm that bought radio station KUTY, Palmdale, Cal. for \$100,000, along with several small papers ... Donald Wilson, story head of BBC, in town to check on stories for "Third Man" being filmed at Republic.

IN CHICAGO

Alex Dreier is commuting from San Francisco now that his new Japanese-type home is completed. He jets in on Mondays, and back on Fridays. Jerry Levin exiting as asst. director of public affairs at WBBM-TV to take over the top pubaffairs post at KYW-TV, the Westinghouse station in Cleveland ... Marty Rubenstein, who heads the house trio at Mr. Kelly's, did the musical score for WBKB's upcoming "Home Again" outing with Steve Allen ... Ronald J. Durham, ex-KWK. St. Louis, joined WBBM Radio sales staff. ... WIND has imported Guy Harris from KDKA Pittsburgh, sister-WBC station, to take over as program manager, Rajph. Blank, who had the post previously, becomes music editor ... WGN and WGN-TV operating a hospitality booth at the Lady Fair Expo. at McCormick Place WBBM-TV newsmen Carter Davidson, Frank Reynolds. Hugh Hill, Fahey Flynn and John Madigan will do a 30-minute special year-end news rehash Déc.

IN WASHINGTON .

Robert B. Jones Jr., WFBR. Baltimore, is the new prexy of the Maryland-D C. Broadcasters Assn., succeeding Lloyd W. Dennis Jr., WTOP, Washington, Other officers are Joseph W. Goodfellow, WRC, Washington, v.p., and Thomas S. Carr, WBAL, Baltimore, secretary-treasurer., Now board of directors includes Virginia F. Pate, WASA, Havre de Grace, Ald. Morris H. Blum, WANN, Annapolis, Md. Samuel Cannon, WCEM. Cambridge Md., George H. Roeder, WCBM, Baltimore, John L. AlcClay, WJZ-TV, Baltimore, Ben Strouse, WWDC, Washington, and Fred S. Houwink, WMAL, Washington, Jim McCarthy of Mutual Broadcasting has a new son, WTTG-TV took on a weeklong, intensified campaign to shove head United Givers Fund drive over the top. ... WTOP launching its annual "Dollars for Orphans" Christmas campaign. Flerence Lowe of Metropolitain Broadcasting hostessed cocktail-buffet honoring N. Y. News columnist Gwen Gibson, accently a bride.

IN LONDON

Craig Stevens here for confabs on Associated TeleVision's series "Man of the World" which starts early next month ... Bob Monkhouse and Jonathan Routh extented their "Candid Camera" setlvitties to other parts of Europe. ABC-TV has slotted the second run of this (Continued on page 46)

MOVIES TAKE A SAT. NITE BATH

New National Nielsens

The new average audience national Nielsens (for the first two weeks of November) clearly illustrates the nip-and-tuck battle between NBC and CBS for topdog position. On prime time viewing, NBC leads by a tenth of a point, reversing by the same margin the previous national Nielsen. The score: NBC 18.5; CBS 18.4; ABC 14.6.

Perhaps for the first time on Nielsen record, a network's entire prime time schedule, 7:30 to 11, winds up in the Top 10. This is Saturday night on CBS—from "Perry Mason" to "Defenders" to "Have Gun, Will Travel" to "Gunsmöke"

Here are the Top 10:) - R	<u> </u>		٠.		Gr.	i vi	30	a,	j.		4		¥.	٠,
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Equity Soloing on British TV Strike as Variety Artists Sign

With the advent of a separate peace between commercial ty and the Variety Artists Federation, the performers dispute fook a new turn when Equity hinted that things may not be so easy for dual union card holders. Warned Gerald Croasdell, secretary of the actors union "They must make uptheir minds whether they want to support Equity or not ... If they are Equity members then they have certain responsibilities to the union despite the fact they are in union despite the fact they are in other unions."

other unions."

Penalty for any performer holding an Equity card who enters a contract with commercial ty would be immediate expulsion and other Equity members would be instructed not to work with him. According to VAF less than 25% of its 2,500 membership are dual card-holders, but many topline artists are included in that figure.

Fifter of Equitys now lone hove

are included in that figure.

Effect of Equity's now lone boycott is being felt; in the drama departments and two weekly cooperative skeins, "Television Playhouse" and "Play of The Week,"
fed in rotation by Associated TeleVision, Associated-Rediffusion and
Granada-TV may just stagger to
the end of the year. Already A-R
has run out of stockpiled plays and
ATV doesn't know whether it can
fill its Dec. 21 slot. Granada, however, has enough to slot one on
Dec. 28. After that date it is,
doubtful whether the series will be
maintained. maintained

In the meantime, A-R is filling the dramatic holes with a Canadian filmed show "Playdate" which is also doubling for the killed-off "Top Secret." Weekend drama is in a not-so-hot state, too, as ATV. and ABC-TV have only seven taped plays left between them.

Only two further shows likely to be hurt before the end of the year are Granada's "Mess Mates," which will be replaced by two half plays from Southern-TV, and "Probation

(Continued on page 50)

Isodine's 250G **Daytime Buys**

International Latex, a division of Stanley Warner, is coming into television on a cash basis for one of its products, Isodine, after a longtime practice of advertising via the barter technique. Company has bought 111 minutes, or approximately \$250,000 worth of business, on ABC-TV's daytime schedule during the first quarter.

ABC-TV's daytime schedule has also been beefed by a buy of 12 minutes by Bristol-Myers and two huys of 26 minutes, each by Scott Paper and America Redball Express. General Mills, meantime, has bought into ABC-TV's two-day festivities surrounding its coverage of the Orange Bowl game on New Year's Day in Miami.

Arthur Christiansen

who was longtime editor-in-chief of the London Express, now with ATV, writes on

If You Think It's Fun To 'Diversify.' Just Try It! . . .

another Important Feature In the upcoming

56th Anniversary Number

VARIETY

Plus other statistical and data-filled

New Wrinkle In **British TV Strike Affects Writers**

London, Nov. 28

Alleus Willers

London, Nov. 28.

The legality of the commercial ty companies, "collective" negotiations may be challenged by the Television and Screenwriters Guild. The writers, currently dickering with the independent companies over minimum frees, say the Television Act (instituting the commercial channel) stipulates that indie contractors should be in competition with one another.

The legal position regarding negotiations is being looked into, says Sid Colin, head of the Guild negotiators. It may be found the labor relations committee set up by the Independent Television Companies Association to represent all 13 contractors is: "illegal." Like Actors' Equity, Guild negotiators compilain that the labor relations committee is too far removed from the top brass with whom, it seems, it is necessary to get to grips if anything is to be decided.

Colin states the Guild has made little headway in securing minimum terms agreements on dramatizations, and adaptations, series and serials because the two sides are deadlocked over a point of principle in the first category. Contractors insist that outside the initial payment for a dramatization, the dramatist has no rights. The Guild disagrees.

An agreement with BBC-TV, however, for the series and serials section, is due to be signed "at any moment."

PYE'S 490G CONTRACT

London, Nov. 28.

Pye of Ireland Ltd., in association with Pye TVT, landed a \$490, 000 contract to install four 625-line transmit ers and other equipment for Radio Eireann's upcoming to web.

CBS DOMINATES

For all the initial enthusiasm over the installing of the two-hour Saturday night movies on NBC-TV. and the web's success story in general, there's some hard-and-fast reassessing of prime time movie showcasing going on by virtue of the rival CBS preeminent Saturday night status.

Newest Nielsens show that all three CBS programs competing

Newest Nielsens show that all three 'CBS' programs competing against. "Saturday Night Movies" ("Defenders." "Have Gun" and Gunsmoke") have won Top 10 chevrons. The reappraisal on the wisdom of networking feature films not only applies to NBC but to the other webs as well, for it's known that ABC has been contemplating a move in the same direction and it's been "talked about" at CBS.

known that ABC has been contemplating a mové in the same direction and it's been "talked about" at CBS.

While the NBC features are delivering a better rating than the public affairs "Nation's Future" did in the Saturday time slot last season, actually they are doing no befter than "Deputy" did last year in the 9 o'clock berth. On the national Nielsens they are averaging out at about 16 or 17. That's hardly enough to fetch regular rates from advertisers. Not that a 16 or 17 can be characterized as a flop at the contemplation of the contemplation of

KPRC's Election Tally Cues Houston Reversal. Seats Runoff Candidate

Houston, Nov. 28.

A recount of votes based on to-tals of the Houston Post-KPRC-AM-TV independent election re-

AM.TV independent election reporting team caused a reversal in a City Council race here.

The Houston City Council declared Earl M. Pruitt, a runoff candidate in District B. Council race, the winner after he requested a recount based on the Post-KPRC tally.

a recount based on the Post-KPRC tally.
While others, including the city secretary, reported H. H. Ricker, the winder by a narrow margin, the KPRC stations and the Post final tab, showed Pruitt out front in the runoff. The station and newspaper, have for many years, sent reps into each polling place to report totals to tabulating teams headquartered at the Post.
Officials admit that but for the Post-KPRC poll-by-poll count, the error might never have been caught.

Human Comedy' to ABC-TV

Hollywood, Nov. 28.
"The Human Comedy," taken from the MGM theatrical film released in 1943 and from an original by William Saroyan, has been sold by MGM-TV to ABC-TV for next season as a half-hour series.

Robert Maxwell will produce the project for Metro.

H'wood TV Studios in 150-Pilot **Push With Half-Hour Comedy** Shows Setting Pace for '62-'63

Jules Archer

Video Vagaries

of the many bright Editoria Features in the upcoming

56th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles.

Huntley to Fri.,

Abernathy Shift

Pose Headaches

In moving Chet Huntley to Fri-

day nights from his raditional Sab-

bath afternoon berth, it would seem that NBC-TV is taking a cal-

culated risk on retaining the Hunt-ley sponsor. Mutual of Omaha, the

too happy about the prospect of

This is just one of the sponsor problems NBC is now facing with regard to the shift of news programs that was sprung by a decision to finish off the weekly prime time Frank McGee stanza.

moving into prime time.

Hollywood, Nov. 28.

Hollywood, Nov. 28.

Hollywood telefilmeries are expected to turn out close to 290 pilots in their annual pilot push, with at least 150 already in preparation or production in anticipation of wholesale axings next spring. There's a preponderance of comedy pilots, most of them half hours, result of some of the networks, according to a number of vidpix execs, urging them to concentrate on 30-minute entries for the 1962-63 season. Emphasis last year was on one hour shows when there were less in this category.

Present pilot plans are subject

Present pilot plans are subject to change pending various negotiations and circumstances, but the way. It stacks up at present time, MGM-TV is planning 22 shows including "Andy Hardy," "Boomatown," The Human Comedy," and "Designing Woman."

Four Star Television plans 15, including "Apartment, in Rome," "African Queen." Sam Spade," "Adam Fable" (already filmed), "Swiss Affair."

Swiss Attair."

Screen Gems pilots include
"Farmer's Daughter," "Medicine
Man," three Toney Owen produced
comedies, "Safari," "Defiance
County."

Warner Bros: 15 including "Black Gold," "Battle Zone," "House of Wax," "One Night Stand."

Twentieth Century-Fox TV: Min-imum of eight including "The Com-muters" and three "Bus Stop" muters" and three spinoffs.

Desilu includes "Anatomy," "Fair Exchange," "The White Knights," "The Man From the Blue Fox." Huntley bankroller, is perfectly happy with its current slot and not

Paisano Productions, "Douglas Selby." Revue Studios; "Break-down," 60 in series; "Pancy Free," and other pilots, some to be show-cased on "Alcoa Premiere" and "GE Theatre" series.

Marterto Productions: "I and Claudie," "My 15 Blocks." Among telefilmeries returning to the pilot wars are Mark VII. Jack Welb's company; Jerry Lewis Productions, and that of Nat Holt.

sion to links, out the weekly prime time Frank McGee stanza. There is a problem which Gulf has and another problem might be shaping up twixt NBC and Helena Rubernstein which bankrolls Robert Abernathy. To move from 5:30 to 10:30, Friday would cost Mutual of Omaha, at rate card, about twice as much, This is more than the insurance firm is willing to pay, but Mutual of Omaha's wants to continue with Huntley, Sponsor's axs that it prefers the full sponsorship arrangement on Sundays, even though the audience returns are lower than they would be in prime time; to go prime time at the regular increase would mean Mutual must limit itself to alternate sponsorship. As for Abernathy, Helena Ruben-**CBS Holding Off On Affil Renewals**

CBS-TV, in light of the ques-

CBS-TV, in light of the questions directed at its compensation plan contract with its affils, is holding off signing of affil renewal contracts at this time. The questions, which might lead to upsetting the web's compensation plan with affils, were directed by the FCC. The holdoff is taking this form: Contracts contain a clause granting a six-month period before expiration; during which time either party can notify the other of their intent of ending the affiliation. Web, in light of the FCC move, is extending the six-month provision. Web hopes before affil expiration dafes come up, the FCC will have rendered a decision on its compensation plan.

'New Breed's' New Hope In ABC-TV Tues. Shift: Hits 24-City Jackpot

As far as the 24-city competitive Nielsens are concerned. ABC-TV's "New Breed" hour entry appears to be off and running now that it's been installed in an earlier time

period.

In contrast to the 11.3 that it averaged when berthed 9 to 10 p.m., it's now clicking with a 19.3 in the 8.30 to 9.30 period, topping both the NBC and CBS competition, which includes "Dobie Gillis," Red Skelton (CBS); Hitchcock and Dok Powell NBC".

would mean addual must limit itself to alternate sponsorship. As for Abernathy, Helena Rubenstein just renewed for another 13 weeks at the Saturday noon time. It'll probably move to Sundays, into the Huntley spot, but that much has not been worked out definitely and could be a problem. And as for Gulf, itself, this sponsor of McGee's cancelled show seems to be currently at odds with Young & Rubicam. Its agency, as to when McGee's last show should be Gulf wanted it to be on Jan. 26, Y&R wants it to be earlier. Cancellation date will undoubtedly affect the amount of money Gulf will spend on its NBC "Instant News Specials" in 1962. Sponsorship problems or not, all

Sponsorship problems or not, all the shows, web sources say, will definitely be moved as planned.

Kirgo's Panel Stint

Humorist George Kirgo, who has been scripting the ABC-TV spe-"Yves Montand on Broadway," to be aired tomorrow (Thurs.) night, departs for Hollywood

He will be daily panelist on a new NBC-TV show, "Your First Impression," which starts Jan. 2 in the noon slot from the Coast. | cock and Dick Powell (NBC). KIM NOVAK
JEFF CHANDLER
starring in
"JEANNE EAGELS"



WCBS-TV New York City



KNXT Los Angeles, California



WOAI-TV San Antonio, Texas



KCPX-TV Salt Lake City, Utah



WKRG-TV Mobile, Alabama



WJHG-TV Panama City, Florida



WALB-TV Albany, Georgia



WOOD-TVGrand Rapids,
Kalamazoo, Michigan



WBTV Charlotte, North Carolina



WTPA Harrisburg, Pa.



WAPI-TV Birmingham, Alabama



WKBN-TV Youngstown, Ohio



KCTV San Angelo, Texas



WTVD Durham, Raleigh, North Carolina



WBRE-TV Wilkes Barre, Scranton, Pa.



WRBL-TV Columbus, Georgia



WKYT Lexington, Ky



WEAU-TV Eau Claire, Wisconsin



WNEM-TV Bay City, Michigan



KOIN-TV Portland, Oregon



KHVH-TV Honolulu, Hawaii



KCMO-TV Kansas City, Mo.



WSYR-TV Syracuse, New York



WGAN-TV Portland, Maine



KPHO-TVPhoenix, Arizona



KLAS-TV Las Vegas, Henderson, Nevada



WREC-TV Memphis, Tennessee



WBAY-TV Green Bay, Wisconsin



W-TEN Albany, New York



WHBF-TV Rock Island, Illinois



WTIC-TV Hartford, Conn



KMOX-TV St. Louis, Missouri



KKTV Colorado Springs, Colorado



WCAU-TV Philadelphia, Pa.



WBBM-TV Chiacgo, Illinois



KLZ-TV Denver, Colorado



WLW-A Atlanta, Georgia



WKBW-TV Buffalo, New York



WTVT Tampa, Florida

25,000,000 U.S. TV HOMES WILL HAVE AN OPPORTUNITY TO SEE THIS AND OTHER GREAT POST-48 COLUMBIA FEATURES!

"Jeanne Eagels" is just one of the Columbia blockbuster attractions that will be exposed to 51% of the U.S. television homes reached by these important stations. These are just some of the stations (and the list is growing every day) that have signed up for the more than 200 "top-draw" Columbia Post-48's that include "All The King's Men," "The Last Hurrah," "The Solid Gold Cadillac," and "The Caine Mutiny," to mention but a few.

If you're aiming at becoming the number one station for feature films in your city, set your sights on Columbia's Post-48's.



Mex Audiences Dig 'New Voices Of U.S. Stars on Dubbed TV Shows

Mexico City, Nov. 28.

As outcome of all the dubbing activity going on here. Mexican public has had to gradually become accustomed to the idea that their Hollywood favorites have strangely different voices in episodic series and feature lengths shown over television.

There has been a change of per-sonality in having such stars as Robert Taylor, Boris Karloff, Brod-erick Crawford, Loretta Young, etc., appear on homescreens with Spanish voices. Sometimes the opanish voices. Sometimes the effects are strange contrasts, with voices gruff, high pitched, soft spoken, and in tones far removed from original.

from original.

However, Mexican audience has become accustomed to the "new voices" of its Hollywood favorites, and dubbing is attaining new peaks of activity. This because Mexican speech is much more easier understood in the Spanish language mar-

Mex TV: 20% Dubbed

Mexico City, Nov. 28.

Mexican television now has
2 filmed programs weekly mexican television now has 52 filmed programs weekly dubbed with Spanish sound, according to Emilio Azzarraga. This represents 20% of all time available. Feature length pictures, both Mexican, Hollywood and other foreign product; accounts for an additional 120%.

Azcarraga denied that there would be any cutting back on American episodics over his channels. On the contrary, from January on, there will be expansion of filmed series with new progress emanating from Argentina, France, England and Italy.

Iand and Italy.

Channel 4 will operate longer hours, signing on at 11 ayem instead 3:30 p.m. as now, with new schedule operative from January on. This has been done to quiet complaints that talent is being shunted that talent is being shunted aside by filmed shows. Azerraga said he will give "special importance" to live programming and new talent.

ket than say Spanish, Venezuelan or Argentine idioms which have expressions and nuances only un-derstood within the respective countries.

Ken Smith, who dubs Robert Taylor's voice in the star's episodic series, apart from being official Spanish narrator for Warner Brothers, also manages Candiani Films, one of dubbing studios here. Boris Karloff has his Spanish voice in Omar Jasso; Alejandro Clanguerotti doubles for Mike Hammer; Claudio Brook for Broderick Crawford; Narciso Busquets for Lee Marvin; David Reynosa for Mike Connors and Magdalena Ruvalcaba for Loretta Young.

Boom in dubbing here is wif-

valcaba for Loretta Young.

Boom in dubbing here is witnessed in big buildup of activity by tirms specializing in this work. Candiani Films, for example, paysover \$10,400 a week for actors, directors, translators, technicians and laboratory workers, according to Smith. Actors dubbing voices account for \$4,800 of this total. Tompkins de Mexico, another top firm, has a higher payroll than this, with smaller outfits still (Continued on page 44).

WTOP's 'Portfolio' Aud

Washington, Nov. 28.
WTOP-TV here believes more people saw and heard the National Orchestra through its "Portfolio" pubservice program recently than have actually attended the ensemble's monthly converts over the past 19 years

An ARB survey for the CBS affiliate estimated 125.000 viewers of the one-hour video concert which was pitted against NBC-TV's "Sing Along With Mitch." About 114,000 have been on hand at the art gallery since the inception of the concerts.

the concerts.

A press release stated that management had rejected a promotion department idea to capitalize on the competition by entitling the program "Swing Along With Rich." The Gallery orchestra's conductor is Richard Bales.

Filmaster In **Syndication Exit**

Filmaster is going out of the syndication biz after a one-year attempt to crack this waning market. The company, however, is definitely going to stay in its "primary

business" of producing telefilm.

Filmaster has 39 half-hour
"Beachcomber" series to sell, but evidently has found that the syndie market is extremely tough on the profit column.

Filmaster has reached an agree ment in principle with Indepen dent Television Corp. for ITC to take over world wide distribution of "Beachcomber." Series has been sold by Filmaster in 119 markets Under the deal, still to be signed Fremantle, which handled overseas distribution of the series, would give up its overseas distribution rights to ITC.

New setup will find Filmaster concentrating on the sale and pro-duction of network properties with H. (Jake) Wheeler Keever continuing as v.p. in charge of sales, headquartering in N. Y. Produc-tion on "Beachcomber" series is to be completed in the next few

Incident to the cessation of syndie selling by Filmaster is the fact that its regional sales director Jacques Liebenguth is moving over to the Storer station chain.

Filmaster, which has filmed four years of "Gunsmoke," two of "Have Gun, Will Travel" and three years of "Death Valley Days," is out peddling pilot ideas to the webs and to Madison Ave.

Ernie Pereira

dwells on local

TV In Upward Swing

another Editorial Feature

56th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Aussie 'Country Stations' (13) Big **Boon to Syndies**

Australian television is about to enter "Phase Two" of its develop-ment with the opening of "country stations" in 13 new markets. "Phase One" was the development of tv in One, was the development of vividance, and Australia's six capital cities of the six states. "Phase Three" will come in three or four years with the building of tv stations in some 25 smaller cities.

building of tv stations in some 25 smaller cities.

CBS Films claimed to be the first American company to sell tv programs to the 13 "country stations." Group of country outlets had invited the CBS subsid to submit a package of vidfilms which was accepted. Package included following 12 series: "Assignment Foreign Legion": "Air Power." "Honeymooners." "Our Miss Brooks." "Rawhide." "Phill Silvers Show," Red. Skelton, "Terrytoons," San Francisco Beat. "Whirlybirds," "I Love Lucy," and "Perry Mason." New "country stations" are in Ballarat, Bendigo, Taralgon, Goulburn, Victoria; Orange, New Castle, Lismore, Rockhampton, Wollongong, New South Wales; Toowoomba, Townsville, Queensland; Launceston, Tasmania, Canberra Australian, Capital Territory,
Two or three of the stations hope to be on the air before year end-others plan 1862 openings.

'Danger Man' Sales

Independent Television Corp. has racked up 43 markets in off-network sales of "Danger Man."

Series, which had been on CBS-TV, includes 15 episodes not telecast by the network. Patrick McGoohan starrer had served as a replacement for "Wanted—Dead or Alive" on the web.

Roster of sales includes "TMC

Anye on the web.

Roster of sales includes: KING,
Seattle-Tacoma: KATU, Portland,
Ore; KTVU, San Fransisco-Oakland; KABC, Los Angeles; KOA,
Denver; WJBK, Detroit; WNEW,
N.Y.: WSUN, Orlando-Daytona; and
WLOF; Mobile, Ala.

Epitaph for Carla

VARIETY readers with nearly total recall will remember the story on "Son of Carla," the storm of flack that landed on trade mags from Houston to stations anent their coverage of hurricane Carla which ripped up the Texas Gulf coast this summer. Well, Ripley or not, the Grandson of Carla hit New York last week. C. Wrede Petersmeyer, prexy of Corinthian Broadcasting (KHOU-TV in Houston), moderated a symposium at the Overseas Press Club on "The Role and Responsibilities of Television in a Regional Emergency." Under auspices of Corinthian, the speakers representing NORAD. (North American Air Defense Command), were Col. Barney Oldfield, org's chief of information; Paul Kutschenreuter, assistant chief for technical services, U. S. Weather Bureau; and Anthony J. Wiener, senior staff member, Hudson Institute.

Bureau; and Anthony J. Wiener, senior staff member, Hudson Institute.

They discussed the need to find ways by which television and radio outlets can eliminate margins for error during warning periods before a disaster situation.

A press release in the symposium packet pointed out: "The emphasis upon the need to bring such news to the public directly from an official government source was borne out by the recent and successful experience of KHOU-TV, Houston, in its handling of the Hurricane Carla emergency, which involved the largest mass evacuation. In the peacetime history of the United States. During the 48-hour peak of the Hurricane, from 9 through 11 September, KHOU-TV actually turned itself into the communications arm of the U. S. Weather Bureau, telecasting right from the Weather Bureau's Galveston headquarters and bringing the official U. S. Weather Bureau radar map and experts to the public on tv."

official U. S. weature some control of the control

Stations Warned to Daily Double Their Alert on Horse Race Info

Wm. Hart's SG Slot

Will, Hart is replacing Robert Newgard as midwest sales man-ager of Screen Gems, Hart will headquarter in Chicago. Newgard, sales manager in the midwest for nearly two years, is shifting to Hollywood to replace the ankling Richard Dinamore.

Meantime, in New York, SG up-ped Marvin Korman. With SG since 58, he'll become the com-pany's first ad-promo manager under Pierre Marquis, director of

WUHF Hits a Snag On Educ'l Repeats

WPIX, the New York to indie which airs the daily educational material of the Board of Rejents, is understood at the moment to oppose the repeat of educational telecasts on N.Y.'s experimental UHF station, WHUF.

The Regents okayed the repeat use of certain of the tapes it produces and airs on WPIX, but the commercially-run N. Y. News station evidently doesn't see it that way. Hassie between Regents and WPIX is not yet resolved.

This is not the only programming problem facing WUHF, which (Continued on page 44)

Washington, Nov. 28.
Broadcasters have been warned that Federal Communications. Commission will keep an eye peeled on airing of horse race into which could help bookies ply their trade.

their trade.

In a special public notice, FCC laid down some pointers on the kind of racecasting practices that might be questioned at license renewal time.

newal time.

The Commission was chided last summer by members of the Senate Rackets Committee for alleged failure to keep a proper watch on stations giving in-depth of race

news:

In its second statement on the subject since; the Commission said it has a "continuing awareness of the fact that some stations broadcast horse race information and that certain of these broadcasts may raise a question as to whether the information appears likely to be of substantial use to, or is used by, persons engaged in illegal gambling activities." It added:

persons engaged in illegal gambling activities." It added:

"The broadcast of detailed horse race information prior to, during, and/or shortly after the running of particular races, or an afternoon's racing program, appears to raise a substantial question with respect to the interest served by such programming.

"The Commission has questioned and will continue to question what interests have been served by stations which presently, or in the recent past, regularly broadcast programs characterized by one or more of the following practices:
"Broadcasting of a full program of races from a race track, simultaneously with their running; broadcasting of results, with or without mutual prices, as soon as the information is available or shortly thereafter; broadcasting postions, post positions, jockeys, weights, probable odds, scratches and postimes; broadcasts of race information such as track sheets or other publications

Ballots, Not Bullets, In Fort Dodge 'Thriller' Over TV Cable Franchise

Torn to Nov. 28.

Torn more than \$250.000, 26 epi-sodies of both "Parade." a 30-min yanget by the first each of the stations are publicated by the cold by the Canadian Brown and "Parade." a 30-min yanget by the Sangan of 10-1. The result is taken of the station's a stage of the st

FOREIGN SALES: \$43,500,000

Off-Network O'seas Potential

Current potential foreign gross on off-network vidfilm properties today rivals the gross that can be earned domestically. Domestic gross on off-network properties ranges from \$10,000 to \$20,000 per episode on a 52-week basis. Range cited refers to fairly good off-

network properties.

Potential in foreign now is about \$25,000 per episode, with very few shows, hitting the \$25,000 mark. The few top shows, though, do gain wide circulation abroad and the difference between the domestic and foreign gross for half-hour vidfilm properties is becoming narrower, indeed. Depressed syndie biz domestically is, of course, another factor.

McCarthy In Beef to British Over Protective Quota Stance on Telepix

London, Nov. 28.

The inconsistent posture of the British as the second largest exporters of video programs in the world in maintaining an 86% British quota on the commercial network and even higher protection on BBC-TV was the subject of a beef made last week to Board of Trade president, Frank J. Erroll by John G. McCarthy, head of the Television Program Export As-sociation. It was the latter's first meeting with the minister since his recent appointment to the

McCarthy emphasized to Erroll that there was nothing elsewhere in the world resembling the altitude of the British protective altitude of the British protective quota under which American discreen time of an hour a day with the rest of the world. He underlined the situation by explaining that this placed the buyers in a supreme position, whereby they were virtually operating a buyers cartel. A serious adjunct to the British restriction was the effect on other markets where American programs could also be restricted. Though the minister indicated that nothing could be done until the Pilkington report was published and legislation was introduced into Parliament, he did imply that McCarthy's arguments provided food for reflection.

As a strong advocate of two-way

imply that McCarthy's arguments provided food for reflection.

As a strong advocate of two-way traffic between Britain and, the United States, McCarthy recalls the days when British motion, picture producers complained there was a conspiracy against their product in the United States, but nowadays British films had made the grade, were widely accepted and were earning substantial amounts. On television he asserted that Britain had taken more in actual money out of the U.S. market than American producers had out of the British market. Admittedly, a sizeable chunk of the Ilbrary of old films, notably the Rank and Alex Korda backlog, but increasing successes had been achieved by a number, of British networked series, while the BBC's "Ages of Kings" had made a substantial cultural impact on the educational network.

ITC, Paramount Collab en Kozmo

Independent Television Corp. has a deal with Paramount Pictures for the production of a new color cartoon series, titled "Kozmo-The Kid from Mars," Series of five and a half-minute segments marks Paramount's first cartoon production for tv.

Under the deal ITC supplies financing and gains world distribu-tion rights. Ashley-Steiner, ITC's exclusive network representatives, will be in charge of web sales for the new carloon series.

Paramount Pictures has a long history of successful cartooning, including "Poorve," Casper, the Friendly Chost," "Little Lulu," and "Betty Boop."

U.S. Vidfilmers Expect Lifting of Brazil Decree

Decrees of former President Quadros which would have severely restricted the import of American programs in Brazil now are no longer considered a threat according to information reaching the U.S.

New President Goulart of Brazil and according to the U.S.

New President Goulart of Brazilian't expected to issue countering decrees. Action by the Brazilian Congress, though, upsetting Quadros decrees is expected. Quadros decrees are due to go into effect the first of January, but enforcement isn't forecast. Brazilian Congress convenes in January for new legislation and the bill upsetting the Quadros decrees has passed the House of Representative and is due for action in the Senate.

TV Stations Fear Lestoil Drainoff In Network Buy

It's highly probable that every to station in the country is a little unnerved by the report last week that Lestoil has decided to spend coin in network to. Lestoil

that Lestoil has decided to spend some coin in network tv. Lestoil for years was very close to being the biggest spot video: advertiser in the country for one brand. The original report had it that Lestoil would be spending only about \$32,0,000 in its initial buy on NBC-TV nighttime this coming spring, but the figure is actually more like \$500.000. More important perhaps is the fact that the new Lestoil management is considering, further network buys, ABC-TV daytime reportedly being an area now under close investigation.

an area now under close investigation.

It's not likely, though, that the Lestoil people will spend much, more than half, if that much, of an estimated \$10.500,000 annual budget in networking. Because spot gained the company its initial merchandising, the stations will still get their share, this year at least.

Daniel Hagan is the new prexy of Lestoil, and he's added other key execs to the Holyoke-based manufacturing concern that was started by Jacob Barowsky. Don Madden, a vet of Colgate, has moved over as general sales manager and Owen J. Carroll has become merchandising manager. It was Barowsky and his son who started buying spot ty time six or seven years ago and that led to Lestoil's position of onetime eminence among fluid house cleaners. Lately, Lestoil has had to buck the intensive ty campaigning of Procter & Gamble's Mr. Clean.

Lakeside Jazz Series

"Have Jazz Will Travel," a series of 39. episodes dealing with Jazz abroad, is on the 1962 distribution schedule of Lakeside Television. Pilot for the series has been completed.

Lakeside reports that "Wild Carso." big game satari series, has been sold in N.Y. Chicago, Seattle, New O'eans. Monroe, La., and Evansville, Ind.

By MURRAY HOROWITZ

A healthy element of stabiliza-tion has entered the foreign syndi-cation biz, which is expected to gross a record \$43,500,000 for the year of 1961. Factor of stabilization referred to concerns the all-year-round character of the biz, the smoothing out of large dips and rises in the 12-month sales curve. The sales plateau doesn't refer to future foreign prospects. That is expected to grow, as more and more countries add ty transmifting facilities and experience a greater

facilities and experience a greater

set count.

Currents credited with making the foreign syndication biz an allyear-round sales wave rather than as easonal one are these: (1) Most countries do not play repeats, a factor which plays havoe to the 39 plus 13 formula of the U.S.; majority of countries buy when product is needed or when he world is considered the market, one half of the globe is experiencing winter when the other half is being burned by the summer sun Seasonal dips in viewing, therefore, don't blanket the marketplace, as it does if for example, the U.S. is considered the sole outlet: Foreign sales exces, incidentally, report that the sharp summer decline in viewing experienced in the U.S. is considered the sole outlet: Foreign sales exces, incidentally, report that the sharp summer decline in viewing experienced in the U.S. isn't nearly as pronounced abroad. Healthy state of foreign syndicators. For most of the houses, it's the difference of profit or loss, of staying in biz or disaster. One optimistic forecast is that in 62, the foreign g oss of vidilims cartoons; and features should grow to nearly \$60,000,000. The estimated \$43,500,000 forecast for the current year is a gross comprised mainly from the sale of films made for ty. From 20, to 25' of that gross is estimated to be accounted for by the sale of features to television.

New stations going on the air during '61 include a second network in Italy, operated by RAI. opening of 'country stations' in Australia: second outlet in Uruguay: second web in West Germany, additional stations in Japan and the Philippines.

Other favorable factors in the foreign field include the l

game show.

CBS Films for the first time has taken on a Canadian show for distribution internationally, show being "QED," a half-hour panel

tribution international tribution in "QED," a half-hour panel series.

All in all, foreign biz remains the bright spot in the vidfilm syndie biz, with a growing potential.

Syria's Vidfilm Buy

Syrian television, deprived of its supply of tv programs when Syria seceded from the United Arab Republic from which it was receiv-ing its tv fare, has purchased a package of 19 series from CBS Films

Representatives of the newly-organized RAS Broadcasting, Damascus, came to N.Y. to make the purchase.

Post-'48s Meet Strong Resistance On Coast Because Prices Are Too High

Fremantle, Rai Purdy 'Sweet Chariot' Series

A half-hour series of spiritual and folk songs, ittled "Sweet Char-iot," will be produced in Canada by Fremantle of Canada and Rai Purdy Productions, Inc.

Skein, now before the cameras in the newly completed studios of CHAN-TV, Vancouver, stars Canadian singer Eleanor Collins, accompanied by a Negro choir of 16 voices. Narrator is Howard Fair, Canadian actor.

Canadian actor.

Fremantle will handle world wide distribution. Producer Rai Purdy had worked at CBS as a producer, before going to Scotland where he helped Roy Thompson to launch tv there. On his return to Canada, Purdy became director of CFTO. Toronto, and subsequently packaged programs as an independent producer.

H'wood Stations' New Tab for Old Pix: \$4,000,000

Hollywood, Nov. 28.

Hollywood, Nov. 28.

Hollywood ty stations will spend nearly \$4.000.000 for old pictures this year. Despite that there are many elements contributing to the total, most station managers agree that the figure "is not too far out of line." Taken into consideration must be reruns, films that were bought but not yet shown and charges against films bought last year.

"To amortize our investment," says "Stretch" Adler, KTLA manager, 'we write off five runs percentage-wise and after that were free and clear." He roughly estimated this year's investment in vintage features at \$250,000. Harry Trenner, of KHJ-TV said the station's 350 features would run to around \$1.500,000. At KRCA the tab, is \$1,000,000. Other estimates include KNXT \$750,000. KTTV \$350,000; KTTV \$350,000; KABC-TV \$50,000 and KCOP \$12,000.

\$350.000; KABC-TV \$50.000 and KCOP \$12.000.

In many situations licensing runs from four to seven years so that an accurate estimate could only be guessed at. Many of the oldies taken out of inventory previously bought! for this year's showing had to be estimated on a pro-rata share of the cost. While most stations admit that the bottom of the barrel is being scrapedon pre-48's, they are hopeful that the later releases will be abundant enough to maintain past standards. Competition for the older features with star names has touched off a few vendettas in the spirited fight for national, spot advertisers. One station listed "Treasure of the Sierra Madre" and "The (Continued on page 50)

Hollywood, Nov. 28.

L.A.'s seven stations are chilling a number of post-1948 film packages, which include some of the top product made by Hollywood studios in the past decade. The stations think the packages are too high-priced consequently are showing little interest in them, this despite the fact L.A. channels were once top buyers of such pix. Involved are packages from United Artists. Warner Bros.-7 Arts (Vol. II). MGM. Allied Artists and M. and A. Alexander.

Movies in the WB package include "East of Eden," starring James Dean; "A'ong the Great Divide," Kirk Douglas: "The Young at Heart." Doris Day-Frank. Sinatra; "West Point Story," James Cagney. MGM product includes "The Bad and the Beautiful," "Corbine Williams" and "That Forsythe Woman." AA's package includes "Friendly Persuasion," Gary Cooper starrer.

A KHJ-TV executive indicated there were negotiations for the Wa

Gary Cooper starrer.

A KHJ-TV executive indicated there were negotiations for the WB package, described by other execs as the "most expensive" one being offered, with over \$20,000 per pic asked in the package deal. A survey failed to disclose any other actual interest in the packages because of the price tags.

because of the price tags.

Allen Ludlum, director of film programming for KNXT, said he was looking for post-1948s but not buying "at the moment" principally because of the prices asked. "The market is tightening, but everytime a new movie package comes out the price goes up." he remarked. KNXT has over 1,000 motion pict ses in its library, but eventually "the may have to buy more," Ludium said, unhappy at the prices sought. The channel has no place on its programming for hourlong ty films, is not much interested in half-hour telefilms either.

Another exec who complained

Another exec who complained about the post-1948 prices was George Burke, KRCA film buyer. He said the channel has been looking at the post-1948s, but said "we would have to put them in the fringe areas of our schedule." and that the prices ("The Warners-7 Art package probably comes to \$20,000-30,000 a picture") made them prohibitive.

Burke declared, too, that fewer.

Burke declared, too, that fewer pix were made in the post-1948 era, and that many of those are much longer, making them difficult to fit into a tv sked since many

(Continued on page 50)

SG Nets \$341,755, Stockholders Told

Screen Gems Inc. announced at its first annual public stockholders meeting yesterday (Tues.) in New York a net income for the July-September quarter of \$341,735 or the equivalent of 13 cents a share of the 2,538,400 outstanding shares. This is compared to the \$152,545 or six cents per share for the first quarter of last year.

Approximately openeenth of the

REYHOLE SALES

IN 20 MARKETS*

"Keyhole." Ziv-UA's new firstrunner, has scored sales in 20
markets.

Roster of deals include: Nehi
Beverage, WFBM: Indianapolis;
KLZ. Denver; WHAS. Louisville;
WSB. Atlanta; -WLW-D. Davton;
WAST. Al bany-Schenectady;
KOMO, Seattle; KTVK. Phoenix;
WEAR. Mobile-Pensacola; WAYY.
Norfolk-Portsmouth; WCCB, Montgomery; and WCCA, Columbia, S.C.

"Everglades." another Ziv-UA
first-runner, has been bought by Texas State Optical; KFDM, Beaumont; WSBT, South Bend; WHIL.
Johnson City: Tenn. KELO, Sious Falls; WGAL. Laneaster; and KFBB, Great Falls, Mont.

"Text of last year.

Approximately one-tenth of the 2.100 isotcholders of this tv companies lub vive and work of Columbia to the meeting in a tv film studio on Manhattan's far west side. Studio, new completed, houses additional facilities for Elliot, Lnear & Elliot, an SG bellow subsid.

SG's international division showed a gross income of \$7.870,—
fiscal 1960. Company reported it western the first quarter of last year.

Spons the first quarter of last year.

Approximately one-tenth of the 2.100 stockholders of this tv company which until a year ago was a wholly owned subsidiary of Columbia far west side. Studio, new completed, houses additional facilities for Elliot, Lnear & Elliot, an SG better the first quarter of last year.

Spons west side. Studio, new completed, houses additional facilities for Elliot, an SG better the first quarter of last year.

Spons west side. Studio, new completed, houses additional facilities for Elliot, an SG better the meeting in a tv film studio on Manhattan's far west side. Studio, new completed, houses additional facilities for Elliot, an SG better the meeting in a tv film studio on Manhattan's far west side. Studio, new completed, houses additional facilities for Elliot, an SG better the meeting in a tv film studio on Manhattan's wholly owned subsidiary of Columbia far west side. Studio, new completed, houses additional facilities for Elliot, an SG better the meeting in a tv film studio on Manhattan'

Julie Plays the Palace

ages some 60 years. Right off the bat, you have to concede this is a lot better than a play whose audience ages 60 years.

There'll be no such premature-greying among the millions watching the televersion of Laurence Housman's stage success on "Hallmark Hall of Fame" tomorrow night. In fact, we doubt if any of the viewers will look even 90 minutes older at drama's end.

For no one surpasses Hallmark (which, after all, holds all the cards) in fashioning a TV presentation in the royal manner. And nothing has been spared to make this — the first new offering of the "Hall of Fame" season—a memorable example of television theatre.

To start with, there is Miss Julie Harris in the title role. It's tempting to say that the casting of Miss Harris as the shy young lady who evolved into one of Britain's most influential monarchs is deucedly off-beat.





But the inescapable truth is that nothing is really off-beat for Julie. (This same artist—who was a luminous St. Joan in "The Lark," and a bewildered adolescent in "Member of the Wedding"—is now beguiling Broadway audiences as a French sexpot in "A Shot in the Dark.") Her tomorrow night's journey across the years—from 18-year-old princess to 78-year-old queen—will hardly be a solo jaunt. She'll be surrounded by such puissant operatives as co-star James Donald (playing Prince Albert) and Felix Aylmer, Pamela Brown, Barry Jones, Isabel Jeans, Basil Rathbone and Inga Swenson. It is a company any actress-queen would welcome, either at home or entourage.

producer-director like George Schaefer, who's directed some 40 Hallmark shows in the nine seasons he's been with the program. Schaefer's two-hour "Macbeth" on TV last November—repeated for the "Hall of Fame's" season premiere last month—won no fewer than five Emmy awards. This was five Emmys more than Shake-speare ever was able to win all by himself.

"Victoria Regina's" opening on Broadway in 1935 was not merely a triumph of acting—it's still considered by many as Helen Hayes' most brilliant achievement—but a rare accomplishment in makeup, hair-styling and costuming,

Tomorrow night's color production was quite as demanding in all these spheres. Makeup specialist Bob O'Bradovich's gifted fingers were obliged to span six decades of royal "maturing." Hair-stylist Ernie Adler designed a dozen hair styles for Miss Harris alone. And costumer Noel Taylor used nine different dummies of varying corpulence (sounds like the old Brooklyn

Dodgers, doesn't it?) to plan the queen's wardrobe.



Add to all this passion for verisimilitude Warren Clymer's elegant sets (the most imposing backgrounds this side of Charlton Heston) and you get a production that bids fair to emerge as one of the TV year's genuine standouts.

The 1935 stage-play, "Victoria Regina," was made up of ten scenes from author Housman's original 46 playlets about the little lady of Windsor." The Hallmark TV adaptation, by Robert Hartung, will contain quite a bit of material not included in that theatre version.

one of the most winning of the new scenes is the sequence wherein Barry Jones (as the Dean) expounds on the significance of the Jonah-and-the-whale narrative, and the aging queen asks whether she is supposed to take the Biblical story literally. We won't even attempt to describe the charm of this exchange in cold print, but the scene does succeed in reconfirm-

ing a couple of important truths: 1) Julie Harris is one of the most engaging actresses alive, and 2) Queen Victoria never saw "Porgy and Bess."



38

Musical Director: Skitch Henderson
Writer: Irve Tunick
90 Mins, Fri. (24), 9 p.m.
BELL SYSTEM
NBC-TV (Rim & tape)

'N. W. Ayer)

The first of a three-part documentation of man's exploration into space and orbital flights, this Bell System-ponsored 90-minute special would have been twice as good had it been half the length. At its best it was tense, exciting and absorbing in recapping the new frontiers of science and a "new breed of man." But the over-all impact was destroyed by

new frontiers of science and a "new breed of man." But the overall impact was destroyed by monotonous clips (twice-told on tv before by the same people) voxpopping the man in the street in London, Paris, Tokyo, Nigeria, Moscow, et al. and too many revisits for scientific gab.

Had it people itself exclusively to a thematic Soviet vis. U.S. bid for orbital conquest ffor herein were contained the fascinating officially-released Soviet clips of the Titov-Gagarin. s pace lourneys without all the attendant folderol, this initial "Threshold" installment would have had a much greater impact on the tv audience.

Despite its shortcomings, here was a realistic science show filled with drama, particularly in the episodes of Cosmonaut Titov's orbital flight, the Russian-styled preparation for conquest; and the step-hy-step. Canaveral develop-

preparation for conquest; and the step-by-sten Canaveral develop-ments as the U.S. prepares to put its own astronaut in orbital flight

ments as the life of the countdowns and the liftoffs. the actual journeys into space and the descents, all instanosed against a hypothetical flight, in all fix technical aspects, of a U.S. manned projectile flight packed a meaningful wallop. Not the least of the program's virtues were Alexander, Scourby's fine fas usual) narration and Skitch Henderson's musical contrib.

MUSICALLY YOURS
With Robert Mantzke Choralalres
(36), Susan Henryson, Parkette
Dancers (8), U. of Minnesota
Pom Pom Girls & Cheer Leaders
Producer-Writer: Kenn Barry
30 Mins.: Thurs., 4 n.m.
TWIN CITIES RCA VICTOR
DEALERS
KSTP-TV. Mpls.-St. Paul, (tape)
Since the completion of its tv
color studio, the only one boasted
by any Northwest video station
and part of a \$1.500.000 expansion
and improvement project, Stan
Hubbard's KSTP-TV (NBC affiliate has been doing two of its own
regular daytime-programs in color.
This "Musically Yours," however,
was its first big color production.
On Thanksgiving afternoon the
locally produced show provided 30
pleasurable minutes of entertainment for black and white as well
as color setowners. Combining
firstrate vocalizing and terpsichorealong Broadway musical show lines,
"Musically Yours" wassbuilt around

firstrate vocalizing and terpsichore along Broadway musical show lines. "Musically Yours" was, built around a local 36-voice mixed singing group. Robert Mantzke's Choralaries which has won plaudits hereabouts and abroad. In this instance its numbers ran the gamut of Broadway shows hit songs, serious melodies with a religious flavor and some comedy via the soloing of Mantzke himself accompanied by his cohorts. Renditions and the various interjected bits of bushess were praiseworthy as were the singers' apparel and tions and the various interjected bits of business were praiseworthy as were the singers' apparel and costumint, and the scenic backgrounds for some of the numbers. Much credit goes to producer-writer Barry and director Kindt. Some novelty was lent by the occasional Carol Marie organ accompanience.

kette ga the Ro steppin' was fornia. lantic Ci rupperin ner. Thi of per o Slick

Stick by KSTP also in cluded s They we black and color tr There a 15,000 c

are Speci I in. in Stations Vices

H.M.S. PINAFORE H.M.S. PINAFORE
With Douglas Campbell, Irene Byatt, Howard Mawson, Andrew
Downie, Harry Mossfield, Marion
Studholme, Eric Hoouse
Director: Tyrone Guthrie
85 Mins.; Fri. (24), 5:05 p.m.
P. BALLANTINE
WNRC-TV (fana)

WNBC-TV (tape) (William Esty)

Tyrone (William Esty)

Guthrie's unorthodox staging of this Gilbert & Sullivan work, originally seen in New York last year at the Phoenix Theatre, has been converted into a bright ty show which will be repeated on WNBC-TV on Christmas Day. This yersion is a straightforward taped presentation of the legit version as performed by the original east at

WNBC-TV on Christmas Day. This version is a straightforward taped presentation of the legit version as performed by the original cast at a CBC theatre in Toronto, complete with curtain and audience.

Guthrie's conception of the operetta is considerably livelier than the standard Doyly Carte staging and he's thrown in Jots of vaude-ville hokum to get yocks where G&S probably only hoped for some titters. The broad renditions of the songs and some sharp choreographic routining of the H.M.S. Pinafore crew added up to an attractive revitalization of a classic. Only the single stage setting of the Pinafore's double-decked midships was used throughout and it served admirably with the help of some excellent camera work to overcome that static feeling. Basically, however, this show was carried by a firstrate cast whose senses of timing matched the brilliance of their volces. If there was one, reservation, if was that the players were not absolutely careful to enunciate every word with unmistakable clarity at the outset. The matter of diction improved as the operetta progressed. The solid cast was headed up by Douglas Campbell and Marion Studholme. Eric House, as Sir Joseph Porter, Irene Byatt, as Buttercup; Howard Mawson, as Dick Deadeye, Andrew Downie, as Ralph Rackstraw; and Harry Mossfield, as Capt. Corcoron, Louis Applebaum conducted authoritatively. First half of this show was unsold and it unreeled without the intrusion of any plugs. That was bad training for the second half when the beer company spots broke into the operetta on various inopportune occasions. The use of a Jingle spot also jangled somewhat with the G&S music. Herm.

inopportune occasions. The use of a jingle spot also jangled some what with the G&S music. Herm.

THE WORLD OF ARTHUR

a jingle spot also jangled some please. Paul, (tape) completion of list by the only one boasted with the CaSC music. Herry 19 (18 meter) of the control of the the only one boasted station \$1,500,000 expansion station \$1,500,000 expansion color lipy Yours," however piece in the programs in color lipy Yours," however piece in the color of show provided 30 minutes of entertain famous conductor of the Boston Pops, to the same programs in color lipy Yours," however piece show of the work of the color of the provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of entertain famous conductor of the Boston Pops, to the same provided 30 minutes of the same provided 30 minutes of the sam

VARIETY

U.S. GRANT, AN IMPROBABLE
HERO
With Thomas Mitchell, narrator;
Elliot Nugent
Exce Producer: Donald B, Hyatt
Director: Lynwood King
Writer: James Lee
30 Mins.; Fri., 8:30 p.m.
UNION CENTRAL LIFE
INSURANCE NRC-TV (film)

NBC-TV (film)

Producer Donald B. Hyatf, known for his technique of using a cascade of prints and pictures to recapture a period and a personality, emerged with mixed results in "U.S. Grant, An Improbable Hero."

Hero".

The half-hour NBC-TV vignette, telecast Friday (24) night at 8:30, offered more of a hazy feel of Grant and his leadership in the Civil War, than a clear, appraisal of his personality and the role he played. The technique of stills and pictures, in this case, at least, seemed to add to the blur.

There were references back and forth in time, the juxaposition of reenacted scenes and flowing rivers, with stills. The multiplicity of art forms—all within a half-hour—was confusing to the eye.

hour—was confusing to the eye.

In the narration, the thread which might have tied things together—a strong point of view—was missing. A lengthier treatment may have been needed to spell out the title, "U.S. Grant, In Improbable, Hero." The Grant who became President of the U.S. was virtually lacking in the portrait.

virtually lacking in the portrait,
Perhaps sectional feelings being
what they are—and the current
cascade of feelings about the
status of Negroes—paralyzed the
thrust for a more forthright summation of the period and the man.
It'll be interesting to see what
NBC-TV and Hyatt do with the
companion piece, to be done in
January, with the same sponsor.
That one will be on General
Robert E. Lee.
Thomas Mitchell narrated com-

Thomas Mitchell narrated com-petently and Elliot Nugent voiced the words of Grant well. Horo.

THE SONNY FOX THANKS-GIVING PARTY With Sonny Fox, Paul Winchell, the Amazing Randy, Pat Woodell Producer: Mel Baily Director: Arthur Fotrest Writer: Mel Baily 60 Mins.; Thursday, 4:30 p.m. EMENEE INDUSTRIES

U.S. GRANT, AN IMPROBABLE OLD-FASHIONED THANKSGIV-

OLD-FASHIONED THANKSGIV-ING
With Charlton Heston, Gene Barry,
Eddle Foy Jr., Richard Kiley,
Bob & Ray, Dick Button, Betty
Johnson, Allyn McLerte
Producer: Robert Saudek
Director: Kirk Browning
Writer: Mike Marmer
60 Mins.; Tues., Nov. 21, 10 p.m.
WESTINGHOUSE
ARC.TV (live & tane)

WESTINGHOUSE
ABC-TV (live & tape)

(McCann-Erickson)
It was an old-fishioned thanksgiving, all right Lotsa corn, plenty ham and a couple of turkeys.
For it's fourth special of the season, this one live on ABC-TV-except for Charlton Heston readings and Dick Button skating, Westinghouse via Robert Saudek Assoc's attempted a mixture of music, dance and satirical comedy with only fair success. Idea was to turn back the clock a century in setting and costume while keeping, the comedy contemporary. Only occasionally did the hour make its point. But as a pot purri of bits, it

setting and costume while keeping the comedy contemporary. Only occasionally did the hour make its point. But as a pot purri of bits, it was passable entertainment.

Sure standouts were dependables Bob & Ray in a takeoff on video's current documentary style via turkey, prices and another as regards the foolishness of half-time football pageantry—proving conclusively that "half-time football festivities are a big bore."

Host Gene Barry and vet vaude-villian Eddie Foy Jr. dueted as Currier & Ives, cardmakers with a yen for the stage. Their comedy was strained, but the quality of old song and dance routines lent fine nostalgia. Foy also was effective in a mime fireman bit in the style of silent pix.

Via taped segs, Charlton Heston did three readings, an O. Henry Thanksgiving short story, Robert Frost's "November" and one from the Bible. The readings were a noble production idea, providing an excellent change of pace from the big musical numbers, but Heston's hefty emoting came off as sort of erzats Laughton.

Songs by Richard Kiley, Allyn McLerie et al. were well executed, but again the humor was strained and Bill. Foster's choreography lacked freshness and dazzle.

In the taped seg featuring Olympic champ Dick Button and skating ensemble, Kirk Browning's direction came into its own with fine contrasting boom and close-up shots.

contrasting boom and Rill.

PORTFOLIO
With National Gallery Orch under
Richard Bales
Producer: Lawrence Beckerman
Director: Clark Pangle
60 Mins.: Thurs., 10 p.m.
SUSTAINING
WTOP-TV (tape). Washington
Imaginative camera work and
flawless technical operation made
for the success of a difficult stunt
in WTOP-TV's second season premier of "Portfolio." The biweeklypubservice series, designed as a
showcase for Washington's cultural
diggings, had an auspicious first
year and this season's first effort
measured up to the precedent.
Program consisted of a 60-minute stretch of classical music by
the National Gallery Orchestra
broken only by announcements of
the compositions by conductor
Richard Bales. Only artistic camera
technique and good audio could
have brought it off. Four cameras
were used in the marbled court
of the famous art gallery, one
mounted on a 30-foot high platform for panoramic effects. Constant shiftings of view—in easy,
graceful fashion without being
gierky—succeeded in avoiding the
visual monotony inherent in such
programs. The mikes were strategically placed to bring forth the

visual monotony inherent in such programs. The mikes were strate-gically placed to bring forth the best tones short of stereo.

Highlight was the final segment in which the orchestra played the "American Index" composed by Bales. Consisting of classical arrangements of American folk tunes, the camera focused on symbolic objects, e.g. a ship's figurehead while playing the sailor ballad. "Shenendoah."

A LOOK AT AMERICA
(II Can Happen Here)
Producer-Writer: Bob Young
Director: Bill Mackenzie
30 Min., Sun., 7 p.m.
WTTG-TV. Washington, D.C.
WTTG-TV. "A Look at America" is designed to show. Washington — Federal Communications
Commission

ica is designed to show Washing-ton — Federal Communications Commission and Congress especi-ally—what local stations around the country are doing in the public service documentary field. One of the best efforts of this premier

(Continued on page 50)

HOME FOR THE HOLIDAYS

HOME FOR THE HOLIDAYS
With Gordon MacRae, Patrice
Munsel, Carol Haney, Al Hirt,
The Brothers Four, Harry Sosnik Orch & Chorus
Preducer: Roger Gimbel
Director: Sid Smith
Writers: Sydney Zelinka, Ervin
Drake, Bill Gammie
60 Mins; Thurs. (23), 5:30 p.m.
MOHAWK CARPET MILLS
NBC-TV, from N.Y. (color, tape)
(Maxon)
"Home For The Holiday" was

MOHAWA CARPET MILES

NBC-TV, from N.Y. (color, tape)

"Home For The Holiday" was a typical Thanksgiving special. It rounded up a solid roster of performers and some fine music and wrapped them up in a standardized package with all the familiar holiday dressing and stuffing.

As host and main performer, Gordon MacRae delivered the intros. In an ingrafiating style and rendered a brace of numbers with his authoritative pipes. He was given an excellent assist by Patrice Munsel, a lammister from the operatic ranks with a svelle attack on such ballads as "Moonlight in Vermont" and "Any Place I Hang My Hat Is Home," a number which spiced this family show with some sexy, overtones.

On hand also were Carol Haney for nifty hoofing interludes and some vocalizing with the rest of the cast on a couple of clever tunes, "All We Want Is You" and "Put It There, Pal." All Hirt, the bearded Dixielander who's been getting heavy to exposure this sean. was another pleasant addition.

bearded Dixielander who's been getting heavy (iv exposure this season, was another pleasant addition with his trumpeting and vocalizing. A cute monpet-angled bit for this late afternoon offering involved a challenge routine between a nine-year-old frumpeter. Neil Rosengarten, and Hirt on "Small Fry." The Brothers Four, a folksinging combo. delivered nicely on "Rock Island Line" and "Marianne." All yerv nice but without any

All very nice but without any originality or surprises. Herm

ONE FOR THE ROAD With Jack Huston In With Jack Huston, Judge G. T. Barbeau, Garnett Hall, John Cochran, others Producer-Writers Carl Ruble

Barbeau, Garnett Hall. John Cochran, others
Producer-Writer Carl Ruble.
Director: Al DeRusha
30 Mins.: Fri., 9 p.m.
WTCN-TV, Minneapolls, (tape)
Drunken driving, of course, deeply concerns practically everybody. Accordingly, and with this undoubtedly in mind, the local Life-Time non-network WTCN-TV's news and public affairs, department smartly produced and presented this one-time documentary. "One for the Road," and did it in a gifted manner. On this particular Friday night for 30 minutes, starting at 9, the well done, timely and commendable contribution should have drawn and held a large audience.

The documentary engosinsty depicted the instance of an auto accident caused by an intoxicated driver and provided an authoritative discussion of how to deal with this problem one of the more serious confronting most municipalities today. Dramatic action along with considerable food for setowners' thought made for 30 interesting, educative and entertainingly minutes.

Final corelusion was that auto driving today is a full time, job and that you should not drive it you're having a night out entailing liquor consumption possibly to save your own or somebody elec's life—you should use a cab if necessary, It was also brought out that the public requires the utmost in

Ing liquor consumption possiony elsave your own or somebody elsa's. Ifte—you should use a cab if necessary. It was also brought out that the public requires the utmost in mass education anent the subject. Before the conclusion was reached, however, the documentary went into all phases of the driver who smashed into three cars and denied that he was intoxicated. He was quizzed by the police at the hospital where he had been taken and given the drunkometer test as provided by Minnesota law. He declined to take the blood test which was designed to accomplish a similar purpose, not being required by law to take the test. There was also the taking of witnesses: testimony, scenes of police headquarter's switchboard with, conversations that ensued after a traffic accident and opinions on how to handle the drunken driver problem by municipal court Judge D. T. Barbeau, local safety director Garnett Hall, assistant city attorney Sherman Bernstein and a defense attorney, John Cochran, the last named from St. Paul. Each of these men is considered an expert on traffic and its control.

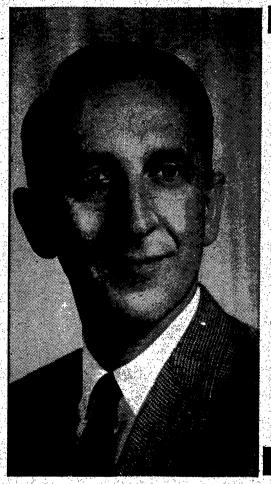
The station merits credit as also do producer-scripter Ruble, direct

its control.

The station merits credit as also do producer-scripter Ruble, director De, Rusha and cameraman Robert Spabint.

Rees.

Why WBNS-TV bought Seven Arts' Volumes 1 and 2



John Haldi, Program Director, WBNS-TV, Columbus, Ohio

Says John Haldi:

"We've run movies in late time for years, but when Seven Arts' outstanding properties came along, we decided to program

THESE STRONG MOVIES IN PRIME TIME.

"We think it makes sense to buy properties that give us strength in our double-A time Thursday night 'Eight O'Clock Theatre', and still have good re-run use in 'Armchair Theatre AM/PM'. Prime time audience pullers like Seven Arts 'Films of the 50's' make sense to advertisers, too."

Seven Arts' "Films of the 50's" Money makers of the 60's



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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Date)

*********** Foreign TV Reviews

HERE'S HARRY
With Harry Worth, Deryck Guyler,
Harold Goodwin, Colin Douglas,
Reginald Marsh, Vi Stevens, Edwin Apps, Fred Ferris, Gwendolyn Watis, Malcolm Gerard
Producer: John Ammonids
Witers: Vince Powell, Harry
Driver, Frank Roscoe
30 Mirs, Tues. 8 p.m.
BBC-TV, from Manchester
Up for a fourth time. Harry
Worth's coinedy skein maintained
its homely appeal, sticking to its
famillar format. Worth trades on
a bumb ing personality, that
his sick. This initialler involved
him in a brouhaha over attending
a dance. He had a ticket for a
library book that taught him to
waltz, a ticket for a suit that had
been sent for cleaming, a bus-ticket,
and an entry ticket for the dance.
Each got lost at the inappropriate
moment, and this led to such
farcical capers as searching through
a sackfull of bus tickets at the
depot, emptying the pockets of the
wrong suit, and generally behaving
as if all Worth's encounters were
with congenital idiots, instead of
the other way round.

Although inclined to be too dry
and deliberate. Worth was fine and
scored a good rate. The script was
first-rate, with Deryck Guyler,
Harold Goodwin, and Colin Doug
las providing adequate fun-fodder.
John Ammonds produced with
applomb, and the series looked good
for this run, but might pall without a rethink for future comebacks,

Otta.

THE SEVEN FACES OF JIM
With Jimmy Edwards, Alfred
Marks, June Whitefield, Victor
Silvester, Marianne Stone, Diane

Week the episode takes place in a
different apartment.

The plot for "Padre e Hijo" was
different apartment.

The plot for "Padre e Hijo" was
different apartment.

The plot for "Padre e Hijo" was
firsh row had a sister, Patricla
Condo, who was a sister, Patricla
Condo, who was a sister, Patricla
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Worth's coinedy skein maintained
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bumb'ing personality, that alw.ys. seizes on the wrong end of
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and an entry ticket, for the dance.
Each got lost at the inappropriate
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farcieal capers as searching through
a sackfull of bus tickets at the
depot, emptying the pockets of the
wrong suit, and generally behaving
as if all Worth's encounters were
with congenital idiots, instead of
the other way round.

Although inclined to be too dry
and deliberate. Worth was fine and
scored a good rate. The script was
agile and neatly deployed the kind
of non sequitur that misinterprets
the last remark without regard for
what went before. Thesp support
was first-rate, with Deryck Guijer,
Harold Goodwin, and Colin Douglas providing adequate fun-fodder.
John Ammonds produced with
aplomb, and the series looked good
for this rum, but might pall without a rethink for future comebacks.

yith Jimmy Edwards, Alfred Marks, June Whitefield, Victor Silvester, Marianne Stone, Diane

Silvester, Marianne Stone, Diane Elliot
Producer: James Gilbert
Writers: Frank Muir, Denis Norden
30 Mins., Thurs., 8 p.m.
BBC-TV: from London
For most of his tv career, muchmoustachioed comic Jimmy Edwards has been embedded in the
character of 4 shady schoolmaster.
This skein attempts to unearth
further facets of his talent by setting him in self-contained tales
illustrating a single characteristic.
The opener was thus planned to
display the "Face of Devotion."
Edwards played a garage-owner,
more concerned with an engine's
innards than satisfying his wife
June Whitfield). She, yearning
for romance, was captiyated by a
ballroom dancer (Alfred Marks)
who made her his terping partner.
But Edwards regained her by trying to fake an auto accident for his
rival, but bringing the car down on
his own foot through a faulty jack.
Such fearless devotion won back
the spouse.

his own foot through a faulty jack. Such fearless devotion won back the spouse.

Scripters Muir and Norden, long associated with Edwards, devised an astute framework for him, allowing gentle parody of melodramatic situations and subduing his normal overplus of bombast. The result was a little short of yocks, but it had a certain charm, and originality, and the series promised well on this showing.

June Whitfield partnered ably, expressing a nice vein of romantic gush, and Alfred Marks scored as the conceited twirler. Victor Silvester, local maestro of the slow-quick-slow, guested—and this was a gimmlick that somewhat misfired.

James Gilbert's production was fluent, and well judged for this mixture of satire and straightforward farce.

CONDAINIO

a zimflick that somewhat misfired. James Gilbert's production was fluent, and well judged for this mixture of satire and straightforward farce.

CONDOMINIO

CONDOMINIO

With Tito Junco, Antonio de Hud. Adr ma Roel. Patricia Conde. Emilio Brilles, German Rolles, Graciela Najera

P. "ner: Victor Pezet

P. "ner: Victor Pezet

P. "ner: Victor Pezet

P. "rer: Victor Pezet

P. "rer: Victor Pezet

P. "rer: Caridad Bravo

30 Mins: Tues, 7:38 p.m.

PARTICIPATING

Channel 2. Mexico City

This is a consistently good variety show that has been on the air, for approximately two years. Pan-sco is the key figure around whom the show revolves. He has been a makeup was absurd she was able to overcome it without being ridic. For 25 years and after two previously sad tries at tv, he has come up with, a winner.

Each show opens aboard the Del Prado Yacht with effective rear view projection of the sea. The such sporting board the show can go in almost any direction for a situation, this particular show going of his marksmanship by shooting an apple off the head of Miss de Coving a partment 301 in the Condominio, a building where you buy your apartment instead of rent it. Each shudding where you buy your apartment instead of rent it. Each

the story-line is no stronger than this one. Marg.

TELEGIORNALE
With Tito Stagno
Director: Enzo Biag!
30 Mins., daily 10 p.m.
RAI-TV from Rome
RAI-TV from Rome
RAI-TV from Rome
RAI-TV has given its nightly Second Program newscast a completely different approach from that followed by the two news shows on the first, or "National Program."
While show still needs work, the basic elements indicate that the formula, if tightened a bit, could prove an apt switch from the pattern set by the veteran type of newscast still in force on the other RAI-TV outlet (at staggered hours). Difference are that most of the "Second" newscast, is spoken and illustrated comment by a single speaker. Tito Stagno, assisted by direct remote links with other European capitials. The personal touch currently being developed by newcomer Stagno (who is rapidly gaining needed experience and savoir-faire) could also prove an approproate variation from more cut-and-dried approach of "National", net newscasts.

Formula also permits a wrap-up and comment facet of the current events picture which the other casts, with their need to fit all possible hard news into the half-hour segment, lack.

YATE DEL PRADO

With Pansee

YATE DEL PRADO
With Panseco, Veronica Loyo, Lucila de Cordoba, Peddo de Aguilion, Gonzalo Cervera Orch
Producer: Rafael Matute
Director: Guillermo Munez Cacerés
30 Mins.; Tues, 8:30 p.m.
DEL PRADO CIGARETS
Channel 2, Mexico City
(D'Arcy)
This is a consistently good variance.

Turkey Day Strutting On NBC-TV, CBS-TV Too Much of a Good Thing

The American stomach is not the only thing that tends to be bloated on Thanksgiving Day. The value and importance to television of Thanksgiving Day parades, heliumfilled balloons apart, also tend to be bloated.

One'd think that the way NBC-TV and CBS-TV enter upon this annual pumpkin rivalty, that Maey's Gimbels and Hudson department stores know as much about show business as the network's that give 'em airtime. No doubt about these parades having some value, but not 90-minutes

worth.

That, essentially, is the amount of time each of the networks devoted last Thursday (23) morning to covering these "star-studded," float-ladened, balloon-filled treks up—or down—Mainstreet U. S. A. Limiting the value of a televised parade, despite the talent of the cameramen (and they weren't always talented on Thursday), is that giant balloons; big names and long lines seem dwarfish in a 21-inch frame. Events also tend to become repetitive. After all, how many championship highschool bands can you look at on video before they all begin to sound alike?

NBC covered the Macy's parade

NBC covered the Macy's parade in New York. It was the best of the three parades covered last week (CBS picked up part of the Macy event (as "news coverage") and parts of the Gimbel's parade in Philly and the J. L. Hudson street walkathon in Detroit.) But if NBC-TV benefitted from the worth of a better parade, CBS-TV benefitted from better handling of the parades it covered.

The CBS-TV crew, headed by Robert Trout (N. Y.), Harry Reasoner (Detroit) and Doug Edwards (Philly) and Captain Kangaroo (he was ubiquitous), stated their observations simply and with generally more lucidness than the NBC team. Maybec on the other hand, kids preferred the effervescene of Ed Herlihy, who, adorned in a tam. O'sharten did the main narrative for NBC-TV. He was aided by Landsay Nelson of the NBC sports staff.

It was easy to see how Intense the competition was between the two networks. NBC-TV decided that in order to get the jump on CBS-TV if d have to start earlier. But since Macy's parade didn't in order to get the jump on CBS-TV if d have to start earlier. But since Macy's parade didn't in the start in 10:30 a.m., NBC-TV whipped up a street circus and got off the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade didn't in the start in 10:30 a.m., nBC-TV whipped up a street circus and got off the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade didn't in the start in 10:30 a.m., nBC-TV whipped up a street circus and got off the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade didn't in the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade didn't in the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade didn't in the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade didn't in the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade di

Tele Follow-Up Comment

CBS Reports

Another compelling, rewarding footnote to history was inscribed into the "CBS Reports" archives on Thanksgiving night (23) when the Fred Friendly-produced hour entry presented the second of the three Walter Cronkite interviews with ex-President Eisenhower. It was 60 minutes of enlightening conversation, the viewer treated to a penetrating insight into the man,

man.

Casual and relaxed, betraying a warmth of personality, taking the Cronkite q & a stance in stride and quick to grasp the subtleties and the overtones of the "now-it-can-be-told" conversational byplay, Eisenhower was seldom seen or heard to better advantage—handling himself with a lucidity that surpassed some of his pronunciamentos as Chief Executive.

mentos as Chief Executive.

Taking his cue from an equally alert Cronkite, who revealed himself throughout as an astute, knowledgable and probing interviewer capable of cutting through banalities and trivia, lke responded in kind as he touched on the more vital issues of domestic and international concern with selling commentaries that made page one headlines.

These resolved expund the roce.

headlines.

These revolved around the special powers given to a President in times of emergency, the Lebanon crisis, the U-2 incident, the spirit of Geneva, the Suez crisis, the Hungarian revolt, the U.S. extremists and super-patrolis, Laos, the Red China bid for admission to the UN, the mental apparatus of Khrushchey, Quemoy and Matsu.

The former President talked candidly, with honesty and con-viction, giving the viewer a new respect for the man and the states-man. Rose.

Du Pont Show of the Week

Du Pont Show of the Week
William Nichols put together an
interesting jam session for the "Du
Pont Show of the Week" on NBCTV Sunday (26). It was an hourlong romp labelled "Chicago and
All That Jazz" that was at its best
when it stuck to the beat and its
worst when it tried to explain it.

As producer-writer, Nichols is
to be credited for the blending of
vintage film clips with live performances but he's also to be
faulted for the cliche exposition of
jazz and where it came from, what
it did, etc.; Garry Moore had the
difficult chore of keeping the patter lively.

ing looksee into audio's future. For the closing segment, Brinkley investigated the slum problem in New York with a hard hitting attack on the slum landlords and the laws that make slum buildings a hot profit-making frem. This was a solid piece of tw journalism with a point of view.

Ernie Kovacs

Ernie Kovacs

Ernie Kovacs, on his ABC-TV, series, has been trying for some time, to advance the frontiers of humor. He has taken on assignments would be regarded as impossible to achieve by orthodox experts, but each succeeding, show seems to further the peculiar and unique Kovacs concepts.

On the Friday 1241 exploration, Kovacs went into the apogee of his orbit with an excursion into wordless comedy, which is slightly different than pantomime. All things considered highly interesting show Kovacs proved articulate without words, and he achieved some strong comedy points, Naturally, he handicapped himself, by adhering to so stringent a format. Some of the bits he assayed might have been better expressed with added verblage.

Kovacs' modus operandi on this outing was through the character of Eugene who drew objects on black walls that became the real thing. Sometimes these were clever without being particularly funny, but again, it must be pointed out, Kovacs has elected to work in this particularly difficult medium. In another, ession, he thumbed through library books. "War and Peace" for example, becomes a rumble of battle noises, and finally a dove came flying out of the book. "Camille was a succession of femme coughing. It was clever and imaginative, but the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost recesses of the humor which is so sharply alive in the innermost

PM East-West

william Nichols put together an interesting jam session for the "Disposition of the Week" on NBC-TV Sunday (26). It was an hour of all That Jazz' that was at its best and its worst when it tried to explain it worst when it tried to explain it worst when it tried to explain it of a producer-writer. Nichols is to be credited for the blending of e contrage film clips with live performances but he's also to be faulted for the cliche exposition of a jazz and where it came from, what it it did, etc. Garry Moore had the difficult chore of keeping the patition of the lively.

There was plenty of life to the difficult chore of keeping the patition of the lively.

There was plenty of life to the mission of the lively.

There was plenty of life to the limition of the

NOW IN PRODUCTION...

A NEW CATEGORY OF PROGRAMMING

TO MEET TODAY'S INDUSTRY TRENDS!

FLASH! JUST REPORTED!

ALREADY BOUGHT BY: • WHAS TV Louisville, Ky.

• WCCB-TV Montgomery, Ala.

· WSB-TV Atlanta, Ga. • WEAR-TV Pensacola, Fla.

• WCCA-TV Columbia, S. C.

. WTOK-TV Meridian, Miss.

WLW-D

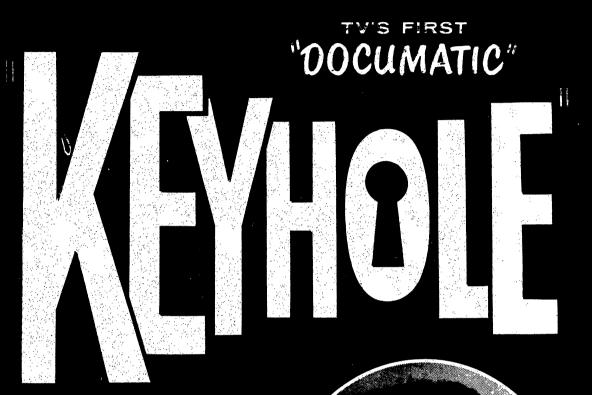
Dayton, O. Denver, Colo.

 KTVK-TV Phoenix, Ariz. • WAVY TV Norfolk Va.

WFBM-TV Indianapolis, Ind.

• KOMO-TV Seattle, Wash.

... and others.



DRAMATIZES THE **DOCUMENTARY!**

> DOCUMENTS THE DRAMATIC!

JACK DOUGLAS

A CANDID

PHOTOGRAPHIC VIEW OF REAL PEOPLE IN TRUE SITUATION . AND AUTHENTIC LOCALES



VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

nve different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an eract picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY.ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's September 1961 survey covered a multi-week period. Syndicated and sharing one of the weeks with an alternating or special program are listed, with multi-week rating of all programs in the time period given.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTY, KCOP. SURVEY DATES: SEPTEMBER 8-28, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	AV. BTG.		AV. TG.
1. Perry Mason (Sat. 7:30-8:30)KNXT	33	1. Lock-Up (Sat. 7:00)	13
2. Real McCoys (Thurs. 8:30-9:00) KABC	30	3. Death Valley Days (Wed. 7:00) KRCA U.S. Borax 11 26 Third Man	. *6
3. Donna Reed (Thurs. 8:00-8:30) KABC	28	Reat Odds	g
4. Have Gun, Will Travel (Sat. 9:30-10). KNXT	27	Heck & Jeck	6
4. Gunsmoke (Sat. 10:00-10:30) KNXT	27	5. Huckleberry Hound (Tues. 7:00)	12
5. Flintstones (Fri. 8:30-9:00)	26	4. Play of Week (Thurs. 8:00)	28
5. Lawrence Welk (Sat. 6:00-7:00) KABC	26	Real McCoys	30
5. Wagon Train (Wed. 7:30-8:30) KRCA	26	Untouchables	19
6. My Three Sons (Thurs. 9:00-9:30) KABC	25	5. Manhunt (Mon. 7:00) KRCAScreen Gems 9 20 Quick Draw KTTV 6. Jeff's Collie (Thurs. 7:30) KTLAITC 8 14 Guestward; Ozzie KABC	.7
7. Project 26; White Paper; D. Powel (Tues. 9:00-10:00) KRCA	23	7. Quick Draw (Mon. 7:00)	9 19

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: SEPTEMBER 8-28, 1961.

اگر مستوره برخوان از این از این از این از این		
1. What's My Line (Sun. 9:30-10:00) KMOX 37		Silents Please: Kovaks KTVI 12 News: Weather KMOX 18
2. Groucho Marx: Mitch (Thurs. 9-9:30). KSD 30	2. Sea name (Fr. 10.00)	News: WeatherKMOX 18 Movie: BaseballKPLR 10
3. Gunsmoke (Sat. 9:00-10:00)KMOX 28		77 Sunset Strip KTVI 19
3. Joey Bishop; Price Is Right		LaramieKSD 11 GunsmokeKMOX 23
(Wed. 7:30-8:00)KSD 28 3. My Three Sons (Thurs, 8:00-8:30)KIVI 28		News: WeatherKMOX 29
4. Lawrence Welk (Sat. 8:00-9:00) KTVI 27	5. Popeve (Sat. 11:30)	Jack PaarKSD 15 Age of ComedyKTVI 1
4. Real McCoys (Thurs. 7:30-8:00) KTVI 27	o, ropeye (Sat, 1130) r	St. Louis HopKSD 2
5. Bonanza (Sun. 8:00-9:00)	6. Panic (Thurs. 10:00)	Baseball Almanac KPLR 4 News: Weather KSD 18
5. Candid Camera (Sun. 9:00-9:30), KMOX 25	7. Lock-Up (Wed. 9:30)	News: Weather KSD 18 Naked City KTVI 21
5. Have Gun, Will Travel (Sat. 8:30-9) KMOX 25	7. Third Man (Wed. 10:00) KTVI NTA 7 16	News; WeatherKMOX 25
5. Playhouse 90 (Tues. 8:30-10:00) KMOX 25	7. Tombstone Territory; Medie KTVI Ziv-UA:	Jack Paar KSD 17 News: Weather KMOX 28
5. Untouchables (Thurs. 8:30-9:30)KTVI 25		Jack Paar KSD 18

SEATTLE—TACOM

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. *SURVEY DATES: SEPTEMBER 8-28, 1961.

1. Real McCoys (Thurs. 8:50-9:00) KOMO	42 1. Death Valley Days (Wed. 7:00) KING U.S. Borax 23	55 Baseball: Local ShowKOMO 10
2. Donna Reed (Thurs. 8:00-8:30) KOMO	38 1 Huckleherry Hound (Thurs 6.00) KING Screen Gems 23	53 Dateline: ABC NewsKOMO 14
3. My Three Sons (Thurs. 9:00-9:30) KOMO	37 9 Thre Pages West Pagesnt (Sat 10:20) KIRO Screen Gems 22	43 Roaring 20's KOMO 14
4. Wagon Train (Wed. 7:30-8:30)	Huckleberry Hound (Thurs. 6:00) KING Screen Gems 23 2. Two Faces West; Pageant (Sat. 10:30) KIRO Screen Gems 22 32 4 Sea Hunt (Mon. 7:00) KING Ziv-UA 21 4 Manhunt (Tues. 7:00) KING Screen Gems 20	54 Hilights: BranniganKOMO 8
5. Flintstones (Fri. 8:30-9:00)	A Manhimit (Truce 7.00)	51 Pioneers
5. 77 Sunset Strip (Fri. 9:00-10:00) KOMO	32 5. Lock-Up (Thurs. 7:00)	38 Expedition: BoldKOMO 25
6. Gunsmoke: Pageant (Sat. 10:00-10:30) KIRO	5. Quick Draw (Wed. 6:00) KING Screen Gems. 18	43 Dateline: ABC NewsKOMO 17
7. Guestward Ho: Ozzie & Harriet		
(Thurs. 7:30-8:00) KOMO	5. Yogi Bear (Mon. 6:00)	44 Dateline; ABC NewsKOMO 15
8. Joey Bishop: The Price Is Right		36 Rawhide
(Wed. 8:30-9:00) KING	28 (Fri. 8:00-8:30)	an basis as a second as a second as a second as
8. Leave It To Beaver (Sat. 8:30-9:00) KOMO	28 6 Mr. Magoo (Fri. 6:00)	47 Dateline; ABC News KOMO 13

MINNEAPOLIS—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. *SURVEY DATES: SEPTEMBER 8-28, 1961.

1. Gunsmoke (Sat. 9:00-9:30)		Sat. Nite MovieKSTP 14
2. What's My Line (Sun. 9:30-10:00) WCCO 26	2. Manhunt; Mitch (Thurs. 9:30) KSTP Screen Gems 25 54	Lawrence Welk KMSP 14
3. Candid Camera (Sun. 9:30-10:00) WCCO 24		News WTCN 8
3. My Three Sons (Thurs. 8:00-8:30) KMSP 24	[1] 그런 전체를 발표한 기능 전쟁 하는 바람이다	Silents Please; KovaksKMSP 7
3. Real McCoys (Thurs. 7:30-8:00) KMSP 24	3. Huckleberry Hound (Tues. 6:30) WCCO Screen Gems 14 37	LaramieKSTP 13
4. Have Gun, Will Travel (Sat. 8:30-9) WCCO 23		Naked City KMSP 20 Superman WTCN 7
5. Flintstones (Fri. 7:30-8:00)		Brenner: Sect WCCO 18
5. I've Got A Secret (Wed. 8:30-9:00) WCCO 22	6. M Squad (MonFri. 10:00)	Todays Headlines KSTP 18
		My Line WCCO 28
		Wagon TrainKSTP 21
7. Donna Reed (Thurs. 7:00-7:30) KMSP 20		Playhouse 90 WCCO 16 Adv. In Paradise KMSP 17
		The state of the s

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: SEPTEMBER 8-28, 1961.

1. My Three Sons (Thurs, 9:00-9:30)WKRC 40	1. Fascinating World (True Adv.) WLWT Teledynamics		News	7
2. Real McCoys (Thurs. 8:30-9:00) WKRC 39	(Wed. 7:00) Inc. 2. Best of Post; Mitch (Thurs. 10:30) WLWT ITC	18 44	Brothers Brannigan WKRC Sea Hunt WCPO	6 13
3. Gunsmoke (Sat. 10:00-10:30)WCPO 37	3. Shannon; Guestward Ho (Thurs, 7:30) WKRC Screen Gema 4. Cimarron City (Thurs, 7:30)		Cim. City	15 16
4. Have Gun, Will Travel (Sat. 9:30-10). WCPO 33	네티아 아니다. 그렇게 나는 다른 사람들이 가지 않는데 하는 사람들이 되었다. 그 사람들이 되었다면 하는데 그 나는 사람들이 되었다.		Donna Reed WKRC Best Post Mitch WLWT	31 18
5. Donna Reed (Thurs. 8:00-8:30) WKRC 31			GunsmokeWCPO	25
6. Wagon Train (Wed. 7:30-8:30)WLWT 30	7. Jim Backus (Thurs. 7:00)WLWT NBC Films		News; SportsWCPO	- 11
6. Joey Bishop; Price Is Right (Wed. 8:30-9:00)	8. Jeff's Collie; Phil Silvers WKRC ITC (Mon. 7:00) CBS Films	10 45		6
7. Surfside 6 (Mon. 8:30-9:30) WKRC 29	8. Vikings; Mr. Magoo (Wed. 6:30)WCPOZiv-UA	10 38	News; Weather WLWT Huntley-Brinkley WLWT	13 19
7. Flintstones (Fri. 8:30-9:00)WKRC 29	9. Quick Draw (Tues. 6:30)	9 33	News: Weather WLWT Huntley-Brinkley WLWT	13 19
그는 그 그 집에 가는 사람이 그렇게 되는 것이 하는 사람이 되는 것 같아.	9. Huckleberry Hound (Thurs. 6:30) WCPO Screen Gems		News: Weather	14 19



ALREADY SOLD IN TOP MARKETS

All on a 52 week basis — biography has been sold regionally through BBDO to Pacific Gas and Electric Company for 7 north and central California markets (including San Francisco). Biography has been sold via Benton and Bowles to Chemical Bank New York Trust Company for WNBC-TV. Biography has been **sold** to KRCA, NBC's Los Angeles Flagship. Everyone who sees biography is sold on the great appeal of this fine new series — with its dramatic use of histor-Ical and new film footage about great men (living and dead) of the past 50 years. These could be your 'lives'for a bigger, better selling season.

films in production

Babe Ruth Charles Lindbergh General Douglas MacArthur Mahatma Gandhi

General Pershing Harry Houdini Thomas Edison Will Rogers Knute Rockne Al Joison

Adolf Hitler

Greta Garbo

Franklin D. Roosevelt Clarence Darrow Albert Einstein Winston Churchill

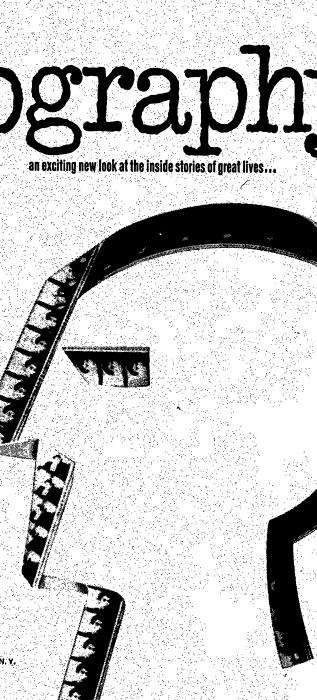
Admiral Richard Byrd

Woodrow Wilson

Duke and Duchess of Windsor Sigmund Freud

call, wire or write for a screening at once:





Continued from page 34

hopes during the UHF experiment in N. V., to air other repeats, (Station has a limited program budget,) The American Federation of Television, & Radio Artists has not yet ruled whether to permit the appearance of the teachers it represents on programs that will be repeated gratis on a sectond channel. On the other hand, AFTRA would like to .60 a 60-minute one-sion out. of its own funds for WUFL using of course, AFTRA that the Rature of the one-hour still like to .60 a 60-minute one-sion out. of its own funds for WUFL using of course, AFTRA that the faiture of the one-hour still like to .60 a fixed the faiture of the one-hour still like to .60 a fixed the faiture of the one-hour still like to .60 a fixed by N.Y.C.'s Municipal Bro.60 in 19 system) has for use of performers.

The union—and evidently WPIX, to:— 191 serunt simulcasting on WUHF, which means that the experimenta U can pick certain programs as they are appearing on one of the V's in N. Y. This alone is not satisfactory to WUHF, which fees that programs, like "Sunrise Semester" in the early hours, cannot be seen by all potential UHF viewers and consequently, the station would like to repeat such programs, perhaps in the afternoon or evening.

Minow at the Switch
Washington, Nov. 28.
Chairman Newton Minow will
pull the switch tomorrow (Wed.)
formally launching FCC's \$2,000,000 UHF experiment in New York
City

City.
Minow's move will activate the transmitter for WUHF, Channel 31. the experimental station operated in cooperation with the City of New York. The station has been beaming since mid-October with a directional antenna.

Following the ceremonies at the Empire State Building, Minow, Commissioner Robert E. Lee and Mayor Robert Wagner will hold a press conference.

Sosnik-Sullivan

Continued from page 2

means that the mixing of voice and music is in the hands of the audio engineer and the director. Inci-dentally many of the good engi-neers have left NBC and CBS and taken jobs with recording compa-nies because of the lack of shows This means that once the composer has recorded his music on audio tape the job is out of his hands.

tape the job is out of his Fands.

The film industry naturally has a better musical sound for very obvious reasons... more time... better facilities and engineers... frames on the film to work with for precision timing and any more years of technical experience.

ence.
I'm sure that Ed didn't mean his column to sound as it did i.e. "musicians. drunk with power." since he is in the tv medium himself and should certainly know the problems and what a limited field it has become for composers and musical directors.

Harry Sosnik.

Harry Sosnik: Harry Sosnik: (Harry Sosnik: Leevision scoring assignments were for Mohawk Carpet ("Home For The Holidays"); for Kraft ("We, The People"); and for Timex (Yves Montand on Broadway) All were on tape.—Ed)

\$7,000,000 Spec

Continued from page 1 a

groups can keep part of the take for their local cultural needs. The ty production will be shown at dinners in bigger metropolitan areas and in ruled theatres or city auditoriums in smaller ones.

Stevens promised a 90-minute to two-hore programs which he hopes will make show bit history. He said the nation's foremost stars of the performing arts will be asked to nation as "resident Kennedy hims It is expected to speak briefly on the program. Other details are to be worked out later.

Stevens Soid that if the ty program con raise between \$7.000,000 to "10.000 000, an effort will be made to take a like amount from various large foundations. This woll struction of the building to begin.

VARIETY ARB FEATURE FILM CHART

VARIETY ARB's weekly chart offers a day by day analysis of the top feature ticular market. On Saturdays and Sundays, daytime feature slots complete y particular market. particular market. On Salarays and sundays, auguine jeaure siots complete with nightume, periods for designation as the top feature slots of the day. The analysis is confined to the top rat feature slots in the ARB measured, period, broken down by days in the week. The ARB measure period asually covers three or four weeks. Other data such as the time slot and average share audience is furnished. Top competition an competitive ratings also are, highlighted.

Columbus	• STATIONS:	WLWC, WTVN,	WBNS . SI	URVEY DATES:	SEPT. 8 - 28, 1961
				COMPETI	TION
	VC Average I	Share: 25		ROGRAM	STATION & AVG. RATING
MONDAVS 5-00-6-5	n.		. N. Lan. 185	NUGRAU	AYU. KAHNU

Flippo 5:00-6:00

Dinner Theatre 6:00-6:30

Rin Tin Tin, Beat 6:00-6:30

PROGRAM

Dinner Theatre 6:00-6:30

American Bandstand

Flippo 5:00-6:00

Rocky Beat 5:30-6:00

Highway Patrol 6:00-6:30

PROGRAM

Dinner Theatre 6:00-6:30

Ranger, Beat 5:00-6:30 Highway Patrol 6:00-6:30

PROGRAM

Dinner Theatre 6:00-6:30 American Bandstand 5:00-5:30

Flippo 5:00-6:00

Rocky Beat 5:30-6:00

Highway Patrol 6:00-6:30

PROGRAM.

Jack Paar 11:30-1:00

Late Show 11:30-1:00

PROGRAM

PROGRAM

PROGRAM

Moonlight Movies 11:15-1:00

Armchair Theatre 11:30-12:45

Hurr, News 11:15-11:30

Moonlight Movies 11:30-12:45

Gold Cup Theatre 11:30-12:45

First Run Theatre 11:30-12:45

American Bandstand 5:00-5:30

Flippo 5:00-6:00

American Bandstand 5:00-5:30

COMPETITION

COMPETITION

COMPETITION

COMPETITION

COMPETITION

COMPETITION

COMPETITION

WLWC Average Share: 25 MONDAYS 5:00-6:30 Program: GOLD CUP MATINEE

Sept. 11 "SPRING MATINEE

Sept. 11 "SPRING MADNESS"

Lew Avres, Mauréen O'Sullivan
1939: MCM, MGM-TV, Repeat

Sept. 18 "CHASING YESTERDAY"

Anne Shirley, Helen Westley
1935: RKO, C&C, Repeat

Sept. 25 "WOMAN WANTED"

Margaret O'Sullivan; Joel McCrea
1935: MGM, MGM-TV, Repeat

WLWC Average Rating: 8 Average Share: 36

TUESDAYS 5:00-6:30 Program: GOLD CUP MATINEE

gram: GOLD CUP MATINEE

Sept. 12 "WORDS & MUSIC"
Mickey Rooney, Judy Garland
1948: MGM, MGM-TV. Repeat

Sept. 19 "YANK ON THE BURMA ROAD"
Barry Nelson, Larraine Day
1941. MGM, MGM-TV, Repeat

Sept. 26 "YELLOW JACK"
Robert Montgomery, Virgina Bruce
1937, MGM, MGM-TV, Repeat

WLWC Average Rating: 5 Average Share: 31

WEDNESDAYS 5:00-6:30 Program: GOLD CUP MATINEE

gram: GOLD CUP MATINEE

Sept. 13 "WORDS & MUSIC (Part II)

Mickev Rooney. Judy Garland
1948. MGM. MGM-TV, Repeat

Sept. 20 "ABBOTT & COSTELLO IN HOLLYWOOD"

Francis Raferty
1945. MGM. MGM-TV, Repeat

Sept. 27 "GALLANT BLISS"

Thompson, George Tobias
1946. MGM, MGM-TV

WLWC Average Rating: 6. Average Share: 30

THURSDAYS 5:00-6:30 Program: GOLD CUP MATINEE

Sept. 14 "DANGEROUS CORNER"

Melvyn Douglas, Virginia Bruce
1934. RKÖ, C&C, Repeat

Sept. 21 "MARIE, ANTOINETTE"

Norma Shearer, Tyrone Power
1937. MGM, MGM-TV, Repeat

Sept. 28 "SWEETHEARTS"

Jeannette MacDonald, Nelson Eddy,
1938. MGM, MGM-TV, Repeat

WBNS Average Rating: 9 Average Share: 42

FRIDAYS 11:30-1:00 Program: ARMCHAIR THEATRE

Sept. 8 "BEAST FROM 20,000 FATHOMS".
Paul Christian .
1953 Warner Bros. Seven Arts, 1st Run
Sept. 15 "THE BIG TREES"

Kirk Douglas 1952. Warner Bros., Seven Arts, 1st Run Sept. 22 "I. WANTED WINGS" Ray Milland

1941, Paramount, MCA, Repeat

WBNS Average Rating: 16 Average Share: 80

SATURDAYS 11:30-12:45 Program: MOVIE OF THE WEEK

Sept. 9 "THIS GUN FOR HIRE"
Alan Ladd
1942, Paramount, MCA, Repeat
Sept. 16 "PLUNDER IN THE SUN"

Glen Ford 1953; Warner Bros., Seven Arts, 1st Run Sept. 23 "SPRINGFIELD RIFLE"

Gary Cooper 1952, Warner Bros., Seven Arts, 1st Run

WBNS Average Rating: 3 Average Share: 38

SUNDAYS 11:30-12:45 Program; ARMCHAIR THEATRE

Sept. 10 "SAY IT IN FRENCH"
Ray Milland
1938. Paramount, MCA, 1st Ruo
Sept. 17 "SAFARI"
Douglas Fairbanks
1940. Paramount, MCA, Repeat
Sept. 24 "HOLD THAT BLONDE"
Eddie Bracken
1945. Paramount, MCA, 1st Run

WTVN Average Rating: 3 Average Share: 33

SUNDAYS 11:15-1:00 Program: LATE SHOW

Sept. 10 "FOOTSTEPS IN THE DARK" Errol Flynn, Ralph Bellamy 1994, Warner Bros. UAA, Repeat Sept. 17 "MISSION TO MOSCOW"

Sept. 17 "MISSION TO MOSCOW"
Walter Houston, Eleanor Parker,
Gene Lockhart.
1943, Warmer Bros. UAA, Repeat
Sept. 24 "DESPERATE JOURNEY"
Ronald Regan, Errol, Flynn
Arthur Kennedy
1942, Warner Bros., UAA, Repeat

Fort Dodge

WBNS

WBNS

WTVN

WTVN

STATION & AVG. RATING WBNS

WBNS

WIVN

WTVN

WTVN

STATION

AVG. RATING

WBNS

WBNS

WTVN 9 WTVN

WTVN

STATION & AVG. RATING
WBNS

WBNS

WTVN

WTVN

WTVN

STATION & AVG. RATING

WLWC

STATION & AVG. RATING

WLWC

WTVN 2

STATION & AVG. RATING

WLWC

STATION & AVG. RATING

WLWC

WBNS

WBNS

continued from page Ministance of cable as wiping out the local station's dominance of this market of 30,000, and that would have meant the end of national business on the station. This had happened, Breen said, to stations in Wyoming and Montana when cable came in.

The issue begame one of intense local interest and involvement, reaching the point where even some of the citizenry began paying for time on radio to appeal to the community to vote down the franchise. These were mainly country folk who would have been incligible for table and who feared losing the local station.

Breen himself did an aggressive job in campaigning against TV Signal, The week preceding the rolling date, one of his staffers innovered some boxes of red hat that were once used in a KQTV sales campaign. Breen had them distributed to all station personnel and tv servicemen, and to their families, with a hand reading. "Vote No on Cable TV Save Our Jobs." The hat campaign caught on and even people not connected with it began wearing them—the employees of a local grocery for instance.

According to Breen, TV Signal

on; and even people not connected with tv began wearing them—the employees of a local grocery for instance.

According to Breen, TV Signal made only one serious error in its effort to bring cable to Fort Dodge, and that was in publishing a list of all the Fort Dodge residents who had signed the petition that put the company on the ballot. There were about 400 names listed in the ad, and Breen telephoned each of them personally. He was told by some that they had signed only because the petition was carried by a friend who said he was being paid to get names. Breen was able to sway many of the signers, and the final count at the polls was 700 votes for cable and 7.305 against it. Cable, incidentally, had also been defeated earlier this year in Ottumwa and Ames, Ia.

Breen said he probably wouldn't have fought the franchise as hard as he did if he had felt the community really needed cable for the sake of reception—as. Dubuque and Estherville did, for instance, because of their topographical problems. Those cities voted for cable because of their topographical problems. Those cities voted for cable because they couldn't; get satisfactory antenna reception, he said, but Fort Dodge gets WOI. Ames tABC: on a very good signal and also KRNT, Des Moines (CBS), on UIF. Latter station has a UHF translator in Fort Dodge which locates in KQTV's tower and which is operated by that station's regimeers.

So with KQTV carrying NBC, Breen said, all networks are represented in the market. He opined that TV Signal got a number of votes because it promised to bring in the Des Moines educational station.

Mex Dubbing

Continued from page 34

spending somewhere in the \$3,000 to \$3,000 a week range.

All dubbing firms, in keeping with the disfavor shown episodics featuring violence and other objectionable themes, will concentrate on shows having high moral levels, and entertainment better suited as all family fare.

Candiani and Tompkins turn out six of more episodies a day, and have specialized in using the radio technique in dubbing work. They have found that actors experienced in radio have much wider voice ranges than those who specialized is simply in motion pictures or theatre work. However, versatile performers in these medium's are also being hired as dubbing activity grows.

All dubbing executives, including Smith, Tompkins, etc., feel that it would be ideal; to start a new trend and go into major production of shorts and episodies here, specializing in themes more suitable to the market. But it is a matter of economics at the moment. A short in half-hour length costs an average of \$4,800 and exploitation in Mexico and South América, at best, produces a return of \$3,200. This is why the America Studios have a pile up of around, 100 episodies in cans. However, the financial end is now being subjected to study, and once resolved, the completed shows will be released and there will be a swing to making Mexican episodies by the dubbing firms.

NEWKINDOR RADIO NEWS! BEGINNING JANUARY 1, 1962

...TIME-LIFE Broadcast News Service will furnish subscribers six five-minute news features per day, five days a week, plus a library of 100 one-minute background newsbriefs. BACKED BY THE TOTAL NEWS GATHERING FACILITIES OF TIME-LIFE-FORTUNE SPORTS ILLUSTRATED. Now your station can have exclusive rights to a news service backed by the reporting of men and women in 14 full-time news bureaus overseas and 15 in the United States and Canada, as well as 300 special correspondents. It also draws upon the editorial research material of TIME Inc. and the writings of the New York-based editors of all four great publications.

The five-minute programs will be called

TOPIC A

-subtitled "At Large," "Business," "Hollyrood," "Europe," "Sport" and "Washington," e newsbrief library will be called

CAPSULE

A special group of expert editor broadcasters are fashioning this tremendous wealth of news and feature material into pertinent background newsbriefs under the direction of Sig Mickelson.



For complete Information on the

TIME-LIFE BROADCAST NEWS SERVICE

(including subscription rates in your market) address Ole G. Morby, Time Life Broadcast, Time & Life Bidg., Rockefeller Center; New York, Phone LL 6-3355.

WTFM in Round-the-Clock Stereo Bow as Perpetual Motion Showcase

By HERM SCHOENFELD

By HERM SCHOENFELD

Stereo FM, a recent technical breakthrough which permits two-channel, wide-band audio modulation of a single FM carrier frequency, is now getting an assiduously commercial around-the-clock showcase via WTFM, whitch launched its perpetual motion broadcast schedule last Saturday (25) from its headquarters on Long Island. WTFM, a subsidiary of the Friendly Frost company, is the first exclusive stereo FM operation anywhere, a logical step forward from some other channels in the New York area which have been programming occasional stereo demonstrations.

Luckly for WTFM, its stereo, or

programming occasional stereo demonstrations.

Luckily for WTFM, its stereo, or multiplex FM broadcasting is compatible with existing monophonic FAI receivers, estimated at over 2,500,000 in the metropolitan area. WTFM, therefore, is in the position of pioneering a new transmissioned technique white riding safely aboard an established and growing audience of FM fans. In this respect, it's analogous to the efforts to sell color TV within the efforts to sell color TV experimentation is immensely expensive compared to black-and-white, stereo FM costs no more than monophonic FM.

At this stage, WFTM has to be

stereo FM costs no more than monophonic FM.

At this stage, WFTM has to be a smash hit with the more than 2,000 metropolitan retailers of audie equipment. WFTM is, in effect, a hard-sell, non-stop demonstrator for the dazzling new world of stereo sound, a world where the gimmicks of "separation" and "illusions of depth" are more impartant than the content of the music. But firstrate stereo FM is an expensive setup and it remains to be seen how fast the switch will take place from monophonic to stereo FM in light of the investment required. The experiences of color video and stereo disks, both of which are only inching along, indicate that the conversion will be slow.

dicate that the conversion will be slow.

In the meantime, WFTM Is pitching for the broadest possible audience of FM regulars. This station has a coay formula of avoiding the extremes of musical taste. The repertory has a middle-of-the-road, way-in character that nevergets any closer to the longhair domain than Andre Kostelanetz or of jazz than a sweetened-up Dixieland number. There are occasional folk-styled numbers and vocalisingle and ensemble, spotted throughout the day, but rock 'n' roll, of course, is completely shut out. This is a safe line adapted from the various "good music" stations, such as WPAT, but it does not create a striking personality image, such as WPAT, but it does not create a striking personality image such as WPAT, but it does not create a striking personality in their more venturesome programming ideas.

The personalities, or disk tockeys on WFTM are suitably

day. Jean Michel, recently with WNEW, and Vadim furnish the Gallic spice while Tony McFayden and Marten Lamont spiel with Oxonian overtones. Bryce Bond and Gerald Janes deliver in standard Americanese

Americanese.

News wrapups are delivered each hour on the hour crisply and lucidly. Tacked onto some of the straight news shows are brief interpretative essays on various global hot spots, also done in a variety of European accents.

minical view of the more reported and well and value from the pice while Tony McFayden arten Lamont spiel with overtones. Bryce Bond and Janes deliver in standard mese. wrapups are delivered and ranked onto some of the news shows are brief intre essays on various glopots, also done in a variety pean accents. The for TV On Line in Japan to the property of the side of the mean accents. Minneapolis, Nov. 28. Forrest Powers, the Minneapolis, Star television editor-critic, didn't list the Mitch Miller vishout hiller to show the Miller said so in his day column. At times, too, he has made some adverse comments ament the Lawrence Welk ty show. Powers confessed in his column that his downgrading of the two two shows and popular stars has resulted in angry letters and denuciations from some of the Miller and Welk I ans who made clear they've quit reading his column because of the adverse comments. But at the same time Powers stuck to his guis and also refused to "drop dead," as some of the Miller fans wanted him to do. He said in his column: Mitch Miller seems to have recruited an army of fans every bit as loyal as followers of Lawrence Welk, Any critical mention of these performers invariably results in angry mail." Paramount Color Tube for TV On

Paramount last week took a major step toward entry in color television. Agreement was reached, though neither signed or announced, with a Japanese company to manufacture on a mass produc tion basis the Lawrence timed to tube, patents on which have been owned by Par for some time

disclosed plans for color ty mar-keting with the set to retail at a good deal less than current prices. Company now appears to be get-ting off the ground with actual production.

Par v.p.-director Paul Raibourn, who was in Tokyo during the past summer, is handling arrangements with the Nippon outfit.

Storz on Carpet For Alleged KOMA Violatio

Washington, Nov. 28. med with a \$10,000 fine for alleged violation of Federal Cummunica Commission's engineering rules in operating KOMA, Oklahoma City.

FCC charged among other things, that the outlet had been operating earlier this year with daytime antenna at night and with ownessive nower.

excessive power.

On grounds that the violation was "willful or repeated." Commission told KOMA that it had incurred an "apparent liability" of \$18,988 the maximum penalty are vided for breaking FOC rules and regulations under the amendments enacted last year.

KOMA was given 30 days to pay or explain why it should not.

have earned in highbrow circles with their more venturesome programming ideas.

The personalities, or disk and the continuous continuous are suitably KRMC, Tulks, to the Swamoe keyed to the stations musical standards. Continental and British voices are liberally exploited to supplement the international Swamoe owns and specialist Standards. Continuous and specialist Swamoe owns and specialist Standards and show-best Molnes, and reliable stations in tune music aired throughout the Wichita and Albuquerque.

Mpls. TV Critic Belted By Public For Stamming Mitch Miller & Welk

Minneapolis, Nov. 28. Powers, the Minneapolis

Scots Plea For More TV, Radio

Edinburgh, Nov. 28.
More radio and television ser needed in Scotland fording to R. E. Simms, secretary of the National Broadcasting Development Committee, in a speech

velopment Committee, in a speech here.

He said existing radie and tv services in Scotland are doing an excellent job, but only by greater competition could adequate coverage of Scotlish affairs he achieved. His Committee spensored and supported local commercial radie stations, not because they apposed the British Broadcasting Corp. as such, but because they believed that a State momopoly in a medium for the exchange of ideas was completely indefensible in a free so-ciety.

ciety.

There had been some argument, he said, about the number of American programs carried by their present television service. The facts were that the Television Act stated that "proper pripertiems" or recorded and other material included in commercial pregrams should be of British surgin and of British performance.

In interpreting this part of the Act, he said, the Independent Television Authority had imposed a limit of eight hours of imported film material per week.

"Neither the BBC's charter," added Mr. Simma, "nor their il-cense, contains any restrictions at the use by the Corporation of foreign material. At present the BBC transmits much more fertiga material than the ITA."

The National Strandarding Development Committee are successors to the Popular Television Association, who conducted a campaigh for the introductions of independent television in the U.K. and the breaking of the BBC messagely. There had been some argument

CALL DEC. 11 MEET ON EDITORIALIZING

Washington, Nov. Dec. 11 on ways and mean of bel-stering the practice of editorializ-ing by stations. Occasion will be the first get-together of the 1961-62 Committee on Editorializing of National Assn. of Broadcasters

tional Assn. of Broadcasters.

Howard H. Bell, NAB v.p. for industry affairs, said the group "will review recent developments in the field of editorializing and discuss ways in which it can be of further assistance to the industry in this function which is becoming increasingly significant in communities throughout the country."

Ottawa—Rev. Azerele Seguin, who resigned as director of the Canadian Breadcasting Corp.'s Trench-language Alf web in 1955 to become a Cathalle priest, has been named superior of the Dominican Order's convent in Ottawa. Before becoming a priest, Father Seguin was announcer, producer station resumer. The first ducer station manager, the first television director in Mantreal and founder-director of CBS's Radio-College.

From The Production Centres

show in Saturday night prime time from Dec. 2 ... W. H. (Bill) Chee Westward-TV topper, devised a "regional" quiz game which bowed last night (Tues.) on his station . . . BBC's news division has moved a process that has taken two years to complete . . of Gilbert & Sullivan expires at the end of the year so BBC is planof Ginery & Sunivan expires at the end of the year so BBC is planning a festival to mark the occasion on both tv and sound... Granada-TV plans to restart its health skein, "Evening Surgery". Southern-TV is showing a second modern jazz series, "Tubby Hayes Plays," following the success of "Strictly for the Birds," which started the Johnsy Dankworth Orch ... Marconi landed the contract to equip Ulster-TV's new \$280,000 extension, due to be finished in the fall of

IN SAN FRANCISCO .

KNBC reviving nightly "live and direct" music of dance orchs— Ernie Heckscher's and Al Trobbe's bands from the Fairmont, Pierson Tant's band from the Sheraton-Palace, with Hal Wolf handling the mike . . . KGO-TV signed Linda Darnell as "hostess" for next segment of old feature films . . "Bullwinkle" coproducer Jay Ward popped into Frisco for the Sanford-California football game and used the occasion to reap some space . . KRON and NBC agreed to furnish ety KQED news footage free for educational station's classroom news

etv. KQED news footage free for educational station's classroom news programs. Alden S. Nye departed McCann-Erickson, where he'd been radio-tv boss 16 years, to open Nye Communications Enterprises with his wife, Dorothy, for a decade a writer-producer at KGO-TV. Steve Crowley left Golden West's New York office to become a KTVU salesman and Chris El. Jessen departed KPHO-TV, Phoenix, to join KTVU salesman and Chris El. Jessen departed KPHO-TV, Phoenix, to join KTVU sales staff. KPIX salesman Aubrey Holman moved to assistant sales managership at Westinghouse's KYW-TV. Cleveland, and sales promotion man A. H. Christensen took Holman's KPIX sales snot

IN TORONTO

Juliette and Mariswe, latter currently appearing at the King Edward Sheraton Hotel, will be co-starred together on tape Dec. If for the CBC-TV full treatment in contrasting blond vs. brunet, ditto their diversified song styling. Shirley Harmer, singer-dancer, who had her own tv show here for two seasons before going to Hollywood, in town for a "Parade" series taping which will later get the transcanada CBC emanation. Harvey Kirck has been appointed news, director of CFTO-TV, succeeding Rea Paulton who has returned to the Toronto Telegram. Frances Hyland to appear over the CBC-TV web (29) In "Playdate" 80-mins drama series in Rebecca West's "Salt of the Earth". Recombedians to radio and tw staff of McKim's ad agency.

IN MINNEAPOLIS .

IN MINNEAPOLIS

On Thanksgiving afternoon, Stan Biotherd's KSTP-TV-(NBC affiliate) presented the first big locally produced color show ever to be seen in this area. Sponsored by Twin Cities' RCA Victor dealers, it comprised 30 minutes of song and terpsichore with headliner 36-voice Choralaires, a local singing group. 2014-Fox local KMSF-TV-(ABC affiliate) snanager Don Swarts was elected Northwest Variety Club, Tent No. 12, 1982 thick barker. WLOL to broadcast 24 home and away Univ. of Minnesota basketball games with sports director Ray Curistensen handling play-by-play and Twin City Federal Saving & Loan sponsoring. WCCO-TV on Dec. 14 to repect its 1980 Christmas spectacular, featuring Mary Davies, Ginny Sears and the Lamp-Richers. WTCO-TV sports director Frank Buetel hosting new weekly show. "Charity Golf". College hockey chack Bob May supplying the color commentary on the Minneapolis Millers pro league hockey team's televised contests. A New York camera crew came to Northfield, Minn. near here, to film operations at G. T. Scheldahl'a plastic plant for use as commercials on NBC's "DuPont Show of the Week" Jan. 21. WCCO personality Seward Viken will head his station's second "Good Neighbor Tour" to the Orient next March.

IN ST. LOUIS . . .

Tafty William, wife of baseballer Del Wilbur, featured on weekly "Woman's Views of Sparts" on KMOX Radio . David R. Klemm named promotion director of WIL and Ruth N. Just named director of publicity and public affairs . Kemmelh P. Elikelmann has joined the sales staff of KTVI . Max Roby, KMOX-TV3 assistant news director, new covers early-morning news assignments on the station. Jackie Schmidt, secretary to the director of public affairs at KMOX Radio, named "Miss St. Louis Advertising". Deve Allen, KMOX-TV personality, had the starring role in the American Repertory Theatre's premiere production of "Make a Million" at the American Theatre John Bernard Meyer has been named program director of WEW, replacing Charles Make, who was transferred to Ft. Lauderdale, Fla. James E. Necessary appointed local sales manager of KTVI . The current "Golden Board" billiboard campaign of KSD-TV is "the largest painted bulletin display promotion ever, sponsored by a tv station in the United States," according to officials of the General Outdoor Advertising Co. . The Action Central news staff at WIL has been awarded the United Press International Certificate of Merit . KKOK announces two new additions to its staff—David Rogers, news editor, and Shad O'Shea, the early-morning getter-upper.

ATV'S 'GHOST SOUAD' NEW LEASE ON LIFE

London, Nov. 28. Seems the onerun "Gheat Squad"

Seems the onerun "Chest Squad", isn't headed for the grave so quick after all. Associated TeleVision, which made the widdlim in association with Rank, is thinking of bringing in a vectond run of the series as a live-on-tape show. Current Equity dispute prevents any casting details from being fixed but the idea is certainly on the cards for when the strike is settled. Originally, the Donald Wolfit-Michael Quinn-William Sylvester starrer was down for 28 segments but was later axed to 13. The show has been collecting good ratings in Britain, says Lew Grade, ATV deputy managing director. He boasts is chalked up a 50 rating against such stiff competition as Bob Hope in "The Billy Cotton Show," which rated only 35.



Big Wilson okays BBC exposure.



100,000 WATTS . NBC MINNEAPOLIS . ST. PAUL



Ackerman & Burrows Despair Of An Apprentice System for TV

Don't blame Hollywood's film factories for the mediocre level of television this season. Blame it on a system that forces a limited reservoir of talent to pour out a massive and unending stream of shows for the three networks. Leonard Ackerman and John H. Burrows. co-producers of ABC-TV's "Target. The Corrupters" at Four Star studios on the Coast, pointed out in New York last week that there's just enough time and personnel to meet the need whether it be in the film, live or tape medium. tape medium.

tape medium.

Hollywood, however, is nonetheless guilty of failing to train a new generation of talent to handle the load, according to Ackerman and Burrows, a pair of relative youngsters '35' who broke into tr via their smash 1958 low-budget pic production, "AI Capone." They said virtually every other Industry has an apprentice system to train newcomers for more responsible jobs. However, in Hollywood, "influence counts for more than talent."

In their own series, A&B are trying to give young talent a break. They were in New York combing the off-Broadway scene for new faces. They've inked Alex Singer, a N.Y. photographer, as a director of one of their shows and have been using such young writers as Chris Knopf and Ellis Kadison, both under 32, in producer-writer assignments.

Concerning their own show In their own series, A&B are

assignments.

Concerning their own show, "The Corrupters." A&B said they have "learned to live" with the new injunctions against excessive violence. "We were afraid at the outset that it would limit our impact, but actually the FCC is only frowning on bad taste and not on violence per se."

frowning on bad taste and not on violence per se."

The clamor of Italian-American societies over the heavy emphasis on Italian criminals on another ABC-TV show, "The Untouchables," did influence Ackerman and Burrows' thinking about "The Corruptors." They made their hero, a newspaperman tracking down corruption in government, business, unions, etc., an Italian and their heavies an assortment of nondescript nationalities, "Getting away from the Italian gangster clicite forced us to come up with some fresh conceptions which have helped the show."

More 'M Squad' Sales

More 'M Squad' Soles
Another 25 stations have bought
MCA TV's 'M Squad." bringing
total sales to date to TL
New sales of the Lee Marvin
off-network starrer include WISN.
Milwaukee, WWL, New Orleans;
KREM, Spokane: WLW, Indianapolis; WKRC, Cincinnati; WRGP,
Chattanooa: WOI, Ames, KTBC,
Austin; WSOC, Charlotte: KFRE,
Fresno; and WGAL, Lancaster:

Sau Antonio—Bruce Hathaway, disk jockey on KTSA has been named the most outstanding in local radio circles. He was awarded a five-day visit in Las Vegas.

RCA's John L. Burns

continued from page 1
is Elmer W. Engström, senior exceutive vicepresident, who, like
Burns is an engineer.
Burns has five more years under
a 10-year pact at \$200,000 a year.
Whether Burns could pick up the
rest of his stock is problematic
since presumably that privilegecould end when his employment
with RCA terminates. Settlement
of the remaining term of his pact
would have to be worked out, and
within that framework would, be
included the additional stock options.

Engstrom's appointment to post is automatic answer to a re-port that Robert W. Sarnoff, son of the General, might be moved up to the 53d floor, Young Sarnoff is board chairman and chief execupoard chairman and chief execu-tive officer of the National Broad-casting Co. an RCA subsidiary and has been quoted as stating he "doesn't want the job if it were offered me, and it's never been offered."

NAB's Freedom Of **Info Committee**

Washington, Nov. 28.

National Assn. of Broadcasters plans to push harder against. Government. Closed 4000, policies against broadcast news coverage.

NAB prexy LeRoy Collins announced appointment of the Association's new Freedom of Information Committee to wage the campaign. To be headed by Frank P. Fogarty. Meredith Broadcasting Co., Omaha, the group includes ABC news veep James C. Hagerty and these other broadcast execs. Grover C. Cobb. KVGB. Great Bend, Kans. Ann M. Corrick, Westinghouse Broadcasting. Washington and president of the Radio-Television Correspondents' Assn.; Robert H. Fleming, ABC Washington news chief and rep of Radio-Television News Directors Assn.; John W. Guider, WMTW-TV. Poland Spring, Me.: Daniel W. Kops. WAVZ and WTRY Broadcasting Corps.; William McAndrew, exec veep. NBC: Stephen J. McCormick. v.p. Mutual Broadcasting, Washington: Weston C. Pullen Jr. v.p., Time Inc., Richard S. Salant, CBS news prexy; and J. W. Woodtruff Jr., Columbus (Ga.) Broadcasting Co.

Collins, in announcing the appointments, said: "The battle for free access of broadcasting to news ources is a continuing one—and one which becomes of greater im-

free access of broadcasting to news sources is a continuing one—and one which becomes of greater importance each day in these perliquistimes. Our efforts in this field will be increased under this newly-activated committee. We are determined to hasten the day when in government at all levels wherever the public is admitted the microphone and camera will not be denied."

In Britain They Dig **Those Documentaries**

London, Nov. 28.

London, Nov. 28.

The BBC's plan to screen bigger and better documentaries—in the style of "CBS Reports" and "Project 20"—is paying off, says program controller Stuart Hood. First three such programs on radioactive fallout, capital punishment and tworld, clocked audiences in the 6-8,000,000 bracket which he states, is "very promising."

Next on the list is a survey of Next on the list is a survey of Britain's defenses against H-war called 'Alert'. It is stotted for to-night (28). According to Hood, it will aim to tell the inside story of the U.K. defense system and will show hitherto unrevealed glimpses of Bomber. Command's operations centre known as "The Hole."

Mex's 'Pistolero' Series as Answer To U.S. Violents

Mexico City, Nov. 28.
It couldn't fail to happen, this it couldn't rail to happen, this being Mexico. Despite all the savage attacks of recent months against American blood and guts shows of violence, including oaters, they are now going to produce a Mexican, made western for local homeographs. homescreens.

homescreens.

This is to be "charro pistoleros" series, which roughly translated means "gunman cowboys." And they have singer Miguet Aceves Mejia slated in role of a boastful braggart and gunman who, too (because this is Mexico), will break out in romantic song under the windows of sundry "beautiful senoritas."

This series is slanted for the This series is slanted for the American market in areas where there is a Spanish language colony, for although Mejia is a so-so singer of ranchero songs and ballads, he has a public following within and without Mexico.

In a way, there's poetic justice in this export of Mexican made oaters, a sort of national revenge against the influx of numerous series accepting evidence such as

In a way, there's poetic, justice in this export of Mexican made oaters, a sort of national revenge against the influx of numerous series accenting violence such as This Gun. For Hire, "Law of the Gun." etc., which, incidentally, are lapped up by pistol loving Mexicans, despite industry and official frowning of this type of show.

Only in the Mexican oaters the action will be interrupted at random, at most crucial point, even in a gun battle, for the principals to burst out into arias of hate or name calling, before the guns begin to blaze. And instead of accent on the stalk it will be accent on the chase—of skirts, that is.

On another front, which may cause suffering for English speaking audiences, for theire are tentative plans to dub the oaters and soap operas in English, Telesistema Mexicana is building up its activity in production of soapers. At least 30 hours a week of tearjerkers are destined for Latin America and for KUAL-TV in Los Angeles and other American outlets.

The Televicentre studios are an ant hill of activity as, the enterprises of Emilio Azcarraga go all out in production activity. A good deal of these, shows are not even seen in Mexico because of concentration on income from outside sources. Latin America especially seems keenly interested in, the Mexican because of concentration on the bandwagon, too.

seems keenly interested in the Mexican produced programs.
Getting on the bandwagon, too, may be the National Association on Actors, which also is studying possibility of turning out episodics, musical shows, etc., but concentrating on the home market first, and export only incidental.

Ariz. B'dcasters Meet

Arizona Broadcasters Association holds its annual fall meeting at the Superstition Ho Hotel in Apache Junction Dec. 1.

Guest speakers for the one-day affair include Rep. John J. Rhodes (R. Ariz.). FCC Commissioner Robert Rayllay and William Cay.

R. Ariz.). FCC Commissioner you.

Robert Bartley and William Carlisle, v.p. National Association of Broadcasters. Fred Vance, general manager of KVOA-TV in Tucson, Andrews, Richard Salant and Is president of the organization.

Inside Stuff—Radio-TV

The Institute of Broadcasting, Financial Management, new organization which had its first convention in Chicago last week, is forming a committee to work with the Federal Communications Commission revising the financial reports that licensees must file annually. Invitation to form such a laison committee was made by Hyman H. Goldin, chief of the FCC's economics division (broadcast bureau), who addressed the new group. Goldin said there would be no changes in the annual report (FCC Form 324) for 1961 but indicated that the IBFM might assist the Commission in hatching a "meaningful" revised form for the future that would provide more in-depth financial data from licensees. Goldin reported that TCC members felt that, in particular, a new form should contain information about payments to officers, stockholders and directors. He said that this would throw light on the question of why some stations — usually the smaller radio stations — show losses year after year and then are sold for large amounts. amounts.

IBFM, by the way, had an attendance of slightly over 100 members at its first convention, some of them representing group ownerships.

ABC-TV moved quickly last week to get fast coverage of the search for Michael Rockefeller lost somewhere in the Netherlands New Guinea area. Web proposed to Australia News Ltd., which is partners with ABC in Sydney to station, to charter a plane for Gov. Nelson Rockefeller who was heading for the search area. The Australia company then proposed that the N. Y. Herald Tribune be brought into the project for a three-way tieup which gave the web a big spotlight in the N. Y. daily.

Tieup with the Australian news chain and its affiliated tv operations gave ABC-TV some news beats on the progress of the search, Films were flown in from New Guinea to Los Angeles last Wednesday, two days after the search began, for telecasting by ABC-TV on its 11 p.m. show. Cablegram reports sent direct from the area by the Australia News Ltd. correspondents to ABC-TV also were used extensively of

the web's newscasts.

"Walk In My Shoes," the controversial documentary on new Negro attitudes in the U. S. presented some weeks ago on ABC-TV's "Close-up" series, is getting some unexpected off-the-air exploitation, A White Citizens Council in Jackson, Miss., obtained a print of the documentary and has been showing it to an "adults only" audience.

The head of the council chapter told the audience that the film proves that Negroes seek "black domination" of America. He said the film was too shocking to be shown to either Negroes or children.

WRUL Radio. Metromedia's international shortwave radio outlet, has been granted FCC permission to extend its broadcasting day to a 13-hour period, starting at 10 a.m. and running through to 11 p.m. WRUL had been broadcasting 11½ hours daily. WRUL uses five transmitters on 12 frequencies beamed to seven global zones.

Franz Josef Strauss, Defense Minister of the Federated Republic of Germany, speaks today (Wed.) as guest of nonor at the Radio & Tele-vision Executives Society Newmaker Luncheon, Meeting is scheduled for the grand ballroom of the Hotel Roosevelt, in N. Y.

Frisco KKHI Deejay Faces AFTRA Charge: **Crossed Picket Lines**

Crossed Picket Lines

San Francisco, Nov. 28.

AFTRA's Frisco Iocal has preferred charges against KKHI deejay Jim McShane (real name, Harold W Searls) for walking through NABET's "informational" picket line and working at the Frank Atlass-owned station beginning Oct. 30.

Charges will be heard by the local board Thursday (30).

The local's exec secretary, Diana Fivey, said two other KKHI staffers, Dave Niles and Marty Martin (real name, Martin Cantisano), would have similar charges placed against them shortly.

Charges stem from NABET

against them shortly.
Charges stem from NABET picketing of KKHI. on grounds that Atlass should have hired roughly a dozen men displaced when he took over the defunct AMer from Sherwood Gordon. Atlass has pointed out, however, that he had and has no contract with NABET. AFTRA got into the act by voting full support of its sister union, though it, too, has no KKHI pact.

Election Coverage

Continued from page 26

should be, according to that point

NBC, sitting pretty, with a clear win in N. Y. says nix to all that. It can be argued, an NBC exec countered, that all competition is wasteful. The exec went on that it took The exec went on that it only the NBC years to develop a count system that is workable and fast. "Why should we give our competitors the benefit of our experience?" he questiqued. As to the argument that the monies spent argument that the monies spent for getting the election returns, would be more wisely spent in on-the-air coverage of other election night facets, the NBC exec countered that he didn't see how NBC could have improved its coverage on WNBC-TV, N. Y., by more remotes, more analysis or what have you.

M'waukee Braves May Lift TV Ban

Milwaukee, Nov. 28.
The Milwaukee Braves baseball team brass is considering televising Braves baseball games next season that is some road games at least. All Braves games are now only on radio.

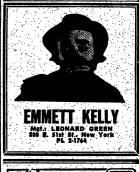
At the annual Braves' press bash At the annual Braves' press bash Braves' prexy John McHale indicated no definite plans or arrangements have been effected, McHale admitted that the Braves "no television" rule may be changed due to the demand of the public-also that improved techniques in televising games today as against in 1958 against in 1956.

against in 1956.

If materializing, road games televised on location, will be video-taped and later broadcast from some Milwaukee station.

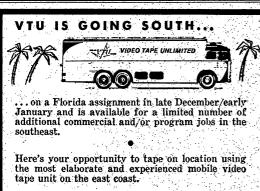
All Milwaukee, television stations.

All Milwaukee television stations have evidenced interest in the Braves plan to televise the games.





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Television Reviews

of racial b WNDU-TV.

The extent of inequality and dis The extent of inequality and dis-crimination in jobs, housing and recreation revealed in "It Can Hap-pen Here" might come as a sur-prise to northerners prone to be-lieve Dixie had cornered the mar-

prise to northerners prone to be lieve Dixie had cornered the market in such commodities.

The South Bend situation was unfoled by a series of interviews with Negroes on specific instances of bias they've encountered. Predicament of white employers who bow to discrimatory pressures was also presented with understanding. Extremist views—on either side—were avoided, and the program was renortorial rather than crusading. Subjects interviewed were articulate and to-the-point, making for a remarkably concise wrapup of a big problem in a small amount of time. Some artical direction was achieved by Bill Mackensie.

Jay.

BACKER'S AUDITION
With George C. Scott, Colleen
Dewhurst, Theodore D. Mann,
Jose Quintero, Bob Murphy mod-

oducer-Director: Peter J. From

erator
Producer-Director; Peter J. Frommert
30 Mins., Thurs. 10 p.m.
WJBK-TV, Detroit
The purpose of this effort was to raise \$300,000 from tv viewers for the production of two "made in Detroit" legit vehicles. The participants knew this so well that they assumed everyone else did. too, and as a result failed to tell the audience what it was all about. In this case, such fundamental orientation probably would not have helped much because the readings from the two unproduced plays were so poorly done and. apparently, so poorly done and. apparently, so poorly done and. apparently, so poorly done and. apparently he angels would not be enticed, anyway.

The show opened with actor George C. Scott, a principal along with producer Theodore D. Mann in the new Theatre of Michigan Company, reading from "General Seeger," a new drama by Ira Levin who scored with "No Time for



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season was displayed Sunday (26) Sergeants." It was unclear whether with an open and frank dissection Scott was reading stage directions of racial bias in South Bend by a partial scene At any rate, he or an actual scene. At any rate, he was so nervous that whatever effert was intended was lost.

fect was intended was lost.

The rest of this badly conceived and badly staged production consisted of routine interviews between WJBK's Bob Murphy and Scott, actress Colleen Dewhurst, Mann and director Jose Quintero, interspersed with readings by Scott and Miss Dewhurst and actress of the studio of the studi swers to questions from the studio

swers to questions from the studioaudience.

While legalistics may have prevented a direct pitch for viewers
to subscribe \$3 for each share of
stock in the Theatre of Michigan
Co., a simple device existed to get
around the technicalities. The
show was presented before a studio
audience. Instead of the inane,
planted questions that were asked,
someone could have inquired how
one goes about investing in a play.
The answer would outline the procedure and the at-home audience
could then have been invited to
call the station for further information. As it developed, "for
further information" signs actually
were flashed on the tube but no
reason was presented to viewers as
to why they should seek informato why they should seek informa-

tion.

Scott did explain quite emotionally about his great desire to make Detroit a center for new legit vehicles to get away from the "bapossible" stifling situation on Broadway. When asked what he would do with successful productions, Mann incongruously said he would take them to Broadway. Thus, instead of considering Detroit a mecca, it still very obviously is Broadway even for an actor who has exiled himself from the place.

Viewed as a device to raise

has extled miner from the practice of the control o

BIG BUSINESS CALLED LAW
ENFORCEMENT
With Dave Moore, others
Producer-Writer: James Dooley
Director: Clarence Anderson
30 Mins., Thurs., 9:30 p.m.
TWIN CITY FEDERAL SAVINGS
& LOAN
WCCO-TV, Minneapolis (tape)

WCCO-TV, Minneapolis (tape)
Like its WCCO-TV (CBS affiliate) own produced once-a-month
"Report" series predecessors sponsored by the area's largest savings
& loan company, "The Big Business Called Law Enforcement" segment was particularly distinguished
by James Dooley's masterly scripting and the tordrawer Clarence
Anderson direction and Dave Moore
narrating. narrating.

narrating.

There was highly skillful handling of an intriguing subject—how to protect the citizenry by fighting crime, what it costs to do so and what the cooperating. Minneapolis and St. Paul police departments perform in this field. It's, of course, a subject which possesses a vital interest for most people. And, even coming, as it did, at the same time on the air as the second half of the locally popular. The Untouchables and thus having stiff tv audience competish, it surely must have attracted many setowners.

Plenty of action and suspense

reacted many setowners.

Plenty of action and suspense were packed into the show along with Moore's smooth and capable narration which revealed why operation of a large city's police department is "big business."

The compression of a contract of actions of a contract of the contract o

department is "big business.

The commission of a crime, a drugstore holdup, based on actual Twin Cities' occurrences, and the way that Minneapolis and St. Paul police departments cooperated to run down the guilty parties pro-

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vided thrilling as well as educative

Emphasized during the narration were the high policing and other costs created by crime, shocking juvenile delinquency increase and how public indifference hinders law enforcement. This all made for the sort of crime fare which spelled entertainment and yet wasn't calculated to antagonize those setowhers who deplore tv violence and wrongdoing. Emphasized during the narration

wrongdoing.

Viewers not only were taken to
the stickup scene to see the crime
committed, but also inside the
police department headquarters at
the telephone switchboard and
elsewhere, to the various places,
visited by policemen, while seeking
to run down suspects, to the lineup
of, suspects and to fingerprinting
sessions. Viewers also attended
conferences to map out police procedures.

cedures.

At the end the Minneapolis and St. Paul mayors came before the camera to praise their police departments and to express appreciation to WCCO-TV for putting such programs as this on the air. The show proved again that local tv stations have the talent and push to contribute their own praiseworthy and beneficial programs. Rees.

BOX 20/20 With William B. Williams, Buddy Hackett, others Producer: Arnold Panken

Producer: Arnold Panken
Director: Roger Shope
3 Hrs., Sat., 11:15 p.m.
WABC-TV. N. Y.
In this three-hour pitch for Associated Blind, Inc., producer
Arnold Panken (Film Programs
Inc.) was striving for a somewhat
fresh approach to the appeal telethon

thon.

First, vidtaped appeals by dignitaries were inserted like commercials. Second, no running totals with attendant plugs were given. In fact, according to Panken, no totals were available early this week because of sizable gifts that were overlooked during airtime, a jamup of phones and latent offerings coming in Sunday and Monday. Show was, however, a success in all ways, sald Panken, who added that the answer to donators who asked for a plug along with their gift was, "No thanks, we're too busy entertaining."

too busy entertaining."
There was plenty of entertaining in the usual groove of this kind of show with talent including the Barry Sisters, Martin Block, Peppermint Lounge band and twisters. Duke Ellington, Johny Ray, Rudy Vallee and many others.

vaniee and many others.
Appearing on the vidtaped segs
were Anthony Perkins, Tallulah
Bankhead, Howard Keel, Yves
Montand, Hermione Gingold, Basil
Rathbone and Spyros Skouras.

Ratibone and Spyros Skouras.

Telethon vet and WNEW disk jockey William B. Williams handled the emcee chores nicely with an assist from comedian Buddy Hackett, who managed to mix sentimentality and comedy painlessly. Stan Freeman and 802ers handled the variety musical chores ably.

Bill.

Peter Bull Pulls Brit. TV's Leg in New Novel

British character actor Peter Bull has proved himself a nimble Bull has proved himself a nimble scribe in the past. Now he has tackled faction with "Not On Your Telly" (Peter Davis, \$2.25), a light-hearted novel which mercilessly joshes British television and the theory that half the UK watches tv and the other half is on it

on it.

Bull's yarn concerns the wife of a dedicated telly-hating Old Vic actor whose wife becomes a national celebrity on a quiz game. "What's The Smell?" Added complication is that their scrubwoman and her husband are also yanked on to the small screen in a program that Conelly parodies "Beat The Clock."

The Clock.

The author uses the framework of a novel to write a series of penetrating, amusing and acutely accurate observations on the show biz world that fle knows intimately. The result is sharp and constantly amusing, though it is certainly over-parochial for those not connected with the business. In fact, it is not a good novel the author has concocted some incredible diadog, but it is constantly good fur and an acceptable way of passing a couple of hours by being reminded of some of the follies of the world of tv.

British TV Strike

Continued from page 31

Officer" for which ATV is still seeking a substitute. Val Parnell, top exec of the web, has given assurances to VAF that he will not put them in an "embarrassing" position by asking variety artists to fill in for the striking actors; so it is doubtful whether the dramatic programming will be replaced with vaude shows.

vaude shows.

According to Croasdell, speaking at a meeting of tv and screenwriters, the strike is going exactly as planned. No immediate blackout was intended, he said, but by the day the commercial tv contractors were finding life tougher. Of the top 20 shows more than 75% used Equity members (all of whom had been instructed to honor their existing contracts but not sign any further). The independent companies are now really beginning to panies are now really beginning to feel the pinch," he told the scripters

scripters.

Equity's strike fund, financed from voluntary contributions, was reported to be in the region of \$28,000. "We do not rely on the support of other unions and we have not asked for it." Croaseful assured the writers in anticipation of questions about the VAF settlement and the apparent unwillingness of the technicians to pull the switches. "We have, of course, stated our case to the other entertainment unions," he said.

At a meeting over the weekend.

At a meeting over the weekend actors were given a full report of the situation and invited to put forward their own views on the dispute. Equity council meets again today (Tues.) to consider a new approach.

Post-'48s

Continued from page 35 run over 100 minutes. KRCA re-

cently bought reruns of "Wyat Earp" and firstrun "Everglades," will seek quality vidfilms in lieu of nix

KTTV. once the top buyer of movies here, isn't at all interested these days "because of the prices and the sad lack of quality." said Dick Woollen, station vp and program director. "I haven't seen alist of post-1948 pictures strong enough in total impact to warrant the prices they're asking." he commented. Instead, KTTV is buying off network reruns, recently acquiring. "The Asphalt Jungle," "The Islanders," "Wanted — Dead or Alive," and "The Aquanauts."

or Alive," and "The Aquanauts."
KTLA's Robert Quinlan, asst.
general manager and program
director, also said he wasn't interested in post-1948s at the prices
being asked. "We don't want
these movies because of the price
and because another station has
established itself as the movie
image in L.A." he said. His reference was obviously to KHJ-TV,
which relies heavily on films for
its programming. KTLA is, instead, buying second and thirdrun telefilms.

As for KABC-TV, Howard Lip-

stead, ouying second and thirdrun telefilms.

As for KABC-TV, Howard Lipstone, manager of its film department, said 'we're not in the movie
business." He's buying telefilms
instead, recently bought 'Ripcord'
and 'King of Diamonds," both
first-runs, and off-network 'Hong
Kong," 'Manhunt," 'Bat Masterson', 'Manhunt," 'Bat Masterson', 'Manhunt, 'Bat Maste

H'wood Stations

Continued from page 35 &

Fountainhead" in its advertised list of biggies. The other replied in a memo to its salesmen, "we ran both of these pictures 18 times

each."

"We would be hard put to fill the late night hours if the supply runs out." said a station film buyer. "They spell the difference between profit and loss. We get out biggest ratings with the old films and with a good strong one we easily top high-rated network shows. Next year we'll have to i spend more because the 1 cost more."

Frisco's KCBS Grabs Some Fresh Headlines With Earhart Story

San Francisco, Nov. 28.

San Francisco, Nov. 28.

KCBS got considerable space last
Friday (25) from "exclusive" news
story station newsman Fred Goerner has been working on for more
than a year.

How accurate the story is nore how much it means at this late date—are other questions which frisco dailine, hungry for a post-thanksgiving headline, didn't bother to answer.

bother to answer.

Story centers on the fate of aviatrix Amelia Earhart and her navigator, Fred Noonon, who vanished
in the Pacific in July, 1937, while
on a globe-girdling flight.

on a globe-girdling flight.
Goerner contends Miss Earhart's
plane went down in Marshall Is-lands, that she and Noonan were
captured by Japanese, that they
were held on Salpan three years,
that aviatrix died of dysentery and
Noonan was beheaded.

Noonan was beheaded.

Last year Goerner produced "exclusive" for KCBS by recovering
a plane generator from shallow
water off Saipan and claiming it
was generator from Miss Earhar's
plane. But last Friday he opened
his KCBS radio news conference
with admission that generator he
had discovered came from a Japanese plane.

Then he said he'd made a second

nese plane.

Then he said he'd made a second trip to Saipan this year because of a tip about a white couple buried in a shallow grave near a Saipan cemetery. From this grave he brought back a box of remains, including human bones and 37 teeth, some with fillings. These are being delivered to Dr. Theodore D. McCown. Univ. of California anthropologist, who will study them.

This was the story—and from it Goerner and CBS implied that they'd found Miss Earhart's and Noonan's final resting places.

Boston Blackout Continued from page 27

storm of protest here. Federal officials denied that CBS had been tipped about the raid which was brought off by a swarm of agents from as far away as Minnesota.

from as far away as Minnesota.

But repercussions continued.
Gov. Volpe was reported to have put the Boston police commissioner on "probation" pending a crack-down on gambling in the city. Then state gendarmes conducted their first gaming raid in Boston in 20 years and scooped up Abraham Swartz, 81, proprietor of the key shop, who had also been snared in the federal raid, which was filmed. The police commissioner subsequently demoted two deputy superintendents apparently for not cracking down on illegal betting.

IN-TOWN

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Cabinet shakeup leaves Big Wilson untouched.

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SYMPHS DIG 'SERIOUS' JAZZ

SACEM Toppers in U.S. to Study Com NEW OUTLETS **Problem on French Pix Music Rights**

Problem on Frence
Georges Auric, SACEM Society. Des Auteurs Compositeurs Et Editeurs De Musique) head, and general manager Jean-Loup Tournier, lett for the U. S. last week to Jook into the problem of collecting musical performance rights on French films in the States, It could lead to court action, and Mike Mayer is repping SACEM in America.

Trouble started, according to Tournier, when ASCAP could no longer collect performing music rights from theatres and thus not rep SACEM in this sphere. SACEM made deals with some French producers who agreed to give a percentage of the first payment from Yank film distribs as well, as a percentage of all further income. SACEM tried to have French filmmakers ratify a contract calling for Yank distribs to pay the music percentage from the French producer's share. But many producers and Yank distribs balked. Some signed, however, and these were given a special 2% rate while non-signers will be asked for 3%.

One, top French export film rep reportedly tried to dissuade French producers from signing on the assumption that the SACEM take would give a direct inkling of Yank coin taken by pix. Tournier thinks this is an unfortunate attitude that could create unjust suspicions. Besides, SACEM figures are extremely difficult to come by.

Since sister organizations can collect in theatres in Europe there is no similar problem for SACEM in other countries. It is primarily

come by.

Since sister organizations can collect in theatres in Europe there is no similar problem for SACEM in other countries. It is primarily with the U.S. But a number of Yank foreign film distribs like Walter Reade and Harry Brandt have signed with SACEM as have such local producers as Gaumont, Pathe and Franco London.

Century Getting Lotsa License Mileage Outta 'John and Marsha'

The names "John" and "Marsha" can't be used in repetition without getting a license okay from Century Songs: Repetition of the name "John" by a woman alternating with the repetition of the name "Marsha" by a man, with no other words spoken, Century contends, has come to stand for a complete conversation between them in which everything is well understood without the need for more words.

which everything is well understood, without the need for more words.

In a recent instance in which a "conversation" of this kind seemed appropriate, a license was requested from Century Songs for such use of the names in the Walt Disney film. "The Parent Trap." The usage licensed by Century Songs consisted only of a repetition, twice in succession, of the names. "John" and. "Marsha," without the music of the Century song, interpolated into the film's main title.

The popularity of the names stems from the Stan Freberg recording for Capitol which was released in 1950. (Freberg wrote the song with Billy Liebert and Cliffic Stone). Thore's now an instrumental version by Frank Devol and Johnny Gunn & Don Ralke recorded for Warner Bros. It also has been recorded in many foreign countries and has been used as a tv cartoon commercial.

A performance of the song by a French singer is currently being synchronized in the Italian pic. "Io Amo. Tu Ami" (I Love You, Love Me), which is being produced by Dino De Laurentiis and schoduled for early international release.

HEADS WISC. MUSICIANS

Milwaykee Nov. 28.
Volmer Dahistrand, president of
the Milwaykee Musicians, Assn.,
Local 8, AFM, was elected head of
the Wisconsin State Musicians
Assn. for the 25th consecutive year
at the group's recent fall conference at Wansau, Wis.
Other officers elected were Loren

Pickwick Sets Showcase As New Singles Line

AS 140W SINGLES LINE

Cy Leslie, prexy of Pickwick.

International, has set up a fullpriced singles line called Showcase. First artist signed to the
label is Mat Matthews whose disk

Milk and Honey, backed with,

Shalom, has already been released.

leased.
One of the aims in forming the line, according to Leslie, is to develop talent for the Pickwick's album labels. Pickwick International is the merchandising arm for Cricket, International Award, Design Compatible Fidelity and Bravo Records.

Monarch Label Diversifies Into Toys, Plastics

Monarch Records, division of Jerry Blaine's Cosnat Record Diributing Corp. will branch out into the manufacture of toys and plastics. The Los Angeles firm is beginning constuction this month of a plant to house manufacturing facilities for such products.

The new plant, according to Blaine, will also enable Monarch to increase its production of phonograph records. Facilities will include 24 injection mold presses to make the plant, scheduled for completion next spring, the largest record pressing plant on the Coast. Monarch currently presses for ABC-Paramount, Dot. Liberty, United Artists, Warwick and other labels.

labels.
Nathan DuRoff, Monarch, prez and Nathan Rothenstein, veepee, will be in charge of operations of the new undertaking. They will also continue, as administrative heads of Monarch's other plant in L.A.

8TH PRESTIGE LABEL TO SHOWCASE ARTS

Prestige Records has added an eighth label to its string called Prestige/Lively Arts. The label has been devised to showcase various talents in the arts, covering the fields of literature, poetry humor, philosophy, legit and story telling, among others.

The first release will contain a platter by Billy Dee Williams, legit actor and club singer singing sophisticated-type tunes. Hermione Baddeley, legit and pix, actress doing some original humorous songs and sketches, and Roddy McDowall, also a legit and pix performer, reading classic horror stories by H. P. Lovecraft.

Freelancer Jo Stafford **Cutting Flock of Albums**

Jo Stafford, who's freelancing how, is on an album binge. Just returned from London where she appeared in Independent Television Corp.'s "Jo Stafford Show" specials, she's been signed to do four new albums. new albums.

For Capitol Miss Stafford is re-For Capitol, Miss Stafford is re-cording an album of "Folk Songs" that will be released sometime around the first of the year. Also for Capitol, shell be waxing an album of hymns titled "Whispering Hope." The singer will be joined in this set by Gordon MacRae with whom she once before recorded the title song.

Volmer Dahlstrand, president of whom she once before recorded the the Milwaukee Musicians' Assn., Local 8, AFM, was elected head of the Wisconsin State Musicians RCA Victor release are "Sing Assn. for the 25th consecutive year along With Jonathan And Darlene at the group's recent fall conference at Wausau, Wis.

Other officers elected were Loren Sing The Hymns of Benediction.' Schelly, v.p.; Roy Smith, secretary, and Harvey Glaeser; treasurer.

Jazz music is taking on an air of respectability. It's moving from the postage-stamp podiums of the ceilar clubs to the large stages of the concert halls.

ceriar clubs to the large stages in the concert halls.

According to Len Feist, head of Associated Music Publishers, and composer Gunther Schuller, who have launched the campaign for a "serious" approach to jazz more and more U. S. symphony orchestras are turning to jazz-oriented music. (AMP is a wholly-owned subsidiary of Broadcast Music Inc.)

Some of the symphs that have already scheduled jazz pieces in their programs are the Kansas City, the Minneapolis, the Cleveland, the Cincinnati, the Orchestra of the Americas and the New York Philharmonic. The Toledo Symph is planning to schedule a jazz work for the first time on one of its upcoming programs.

coming programs.

Feist, who is the son of the late Feist, who is the son of the late pop music publisher Leo Feist, is the first 'serious music' publisher in this country to publish jazz works. More and more symphorch leaders and managers are discovering that the jazz-oriented pieces are accessible and available for concerts and rectials. 'Performances have been growing,' says Feist, "and so have the inquiries.'

Lazz-Classics' Fusion

Jazz-Classics' Fusion

Jazz-Classics' Fusion
In a brochure published by his
Associated Music firm cataloging
the jazz works, Feist states, "In recent years, the increasing rapprochiment between jazz and
classical music has begun to produce a body of works which attempts to fuse or to combine the
spontaneity of jazz with the disciplines of classical music. AMP
believes that the music evolving in
the middle-ground between jazz
and classical music constitutes, a
vital and stimulating development
in contemporary music."
Although Feist has noted that

vital and stimulating development in contemporary music."

Although Feist has noted that there's a beginning of growth in jazz works being performed by symphony orchs, he admits that it's still a "peanust" business. The rental fees come to about \$100 a performances and the recording royalties (which has been stabilized at about 14c. a minute) still don't bring in too much revenue.

Feist, however, feels that he's in at the start of a trend that will start booming within five and 10 years from now. There's a generation of musicians," he says, "that are equally talented in classiful music and jazz and there is a continual stream of kids growing up who are looking for both kinds of music to play. We now have composers who can fulfill their jazz needs."

In addition to Schuller, who also time the Modern Tazz Oncatat's

Jazz needs."

In addition to Schuller, who also runs the Modern Jazz Quartet's music firm for which AMP is selling agent, the composers who have jazz works available for orchestrand chamber groups arc J. J. Johnson. John Lewis, James Hall and James Gunfre. Supplementing the Yank pieces are works by French. Italian. German. Swiss, Hungarian and Canadian jazz composers.

Vet Viennese Composer

Robert Stolz

humorously recalls who' hoppened when

Following The Script

one of the many Editorial Features in the apcoming

56th Anniversary Number



Plus other statistical and data-filled charts and articles

Joanie Sommers' Combo Switch On Coast Riles AFM, Puts Sahl in Middle

Bob Altshuler to Atlantic Replacing Gary Kramer

Bob Altshuler has joined Atlan-tic Records as director of advertis-

tic Records as director of advertising and publicity and will also have a hand in some production work. He succeeds Gary Kramer who ankled the post Friday (24). Altshuler most recently was with Cadence Records as general manager of its now defunct Candid jazz line and also served with other diskeries, among them Riverside and United Artists. Kramer has formed Gary Kramer Productions to manage gospel talent and produce concerts, tours and other ventures in this field.

Cutrate Disks By British Mag Stirs Record Retailers

London, Nov. 28.
British record retailers are irate at what they consider a dangerous. Trend in price cutting: An extended play disk containing four Frankie Vaughan hits—"Green Door," "Give Me the Girl," "Gotta they was the containing four the co

tended play disk containing four Frankie Vaughan hits—"Green Door," Give Me the Girl," Gotta Have Money in the Bank" and "Milord"—has been offered to readers of Woman's Own magazine for 74s las opposed to standard price of \$2.26).

Besides the low price, record stores are miffed because all four numbers are still on the shelves —and they were bought at the regular price. This stock will have to be written off now, says Harry Tipple, secretary of the Gramophone Record Retailers Assn., as anyone thinking about buying one of those backdated numbers will obviously take the cheaper offer. According to Philips Records which pressed the platters for the femme magazine, the disk sale idea was a private arrangement between Vaughan and the publishers. It also was a charitable move, all proceeds going to boys' clubs. Charitable or not, Tipple says GRRA members are facing such questions from the public as "If a magazine can sell a record at 74c, why can't you?" The exceestimates retailers collect only about 27c.profit from an extended play disk and there is no foreseeable way of bringing the price down.

down.

Price cutting, it is generally agreed throughout the trade, would be the bane of the diskers' business as well as the store's, says Tipple. "And," he emphasizes, "we don't expect diskeries to be party to it."

FRANK BARS 'MOLLY' **EXPOSURE IN BRITAIN**

EXPOSURE IN BRITAIN

London, Nov. 28.

Frank Music Co., British licensees of "The Unsinkable Molly
Brown" music, has been granted
on injunction in an action against
Zodiac Records. The order restrains Zodiac from importing
disks, tapes or other recordings
from the Broadway show for sale
of other distribution.

TSkone James, attorney for Frank
said it was customary for copyright
owners of shows, which were produced in America and later may
open in Britain to refuse to lirease imports of the music until
the show was brought here. This
practice is designed to prevent the
score from becoming stale.

Hollywood, Nov. 28.

Joanie Sommers, on a bill with Mort. Sahl, lost out on one-nighters at the Pasadeina Civic Auditorium Friday (24) and at the Santa Monica Civic Aud Saurday (25) when Local 47. AFM, invoked a rule that the singer required backing of a minimum of 21 toolers in each, site. Sahl went on. however. Prior to the local dates Miss. Sommers had worked on the bill with Sahl on 36 one-nighters around the country without a union complaint. She was backed by the Lou Pagani Trio.

According to Miss Sommers' manager, Ted Wick, Warner Bros. Records was anxious to complete an album being made with the thrush. To help the project along Wick says he planned to use Bob Florence and six sidemen and would pay Pagani, althoug' he was not needed for the Saturday Santa Monica date.

When Local 47 learned of the switch it invoked its 21-mon minimum rule for both Sahl gigs. And when John. Moss, who was promoting the one-nighters, did not hire that many men the union notified Florence and Pagani that they could not play.

AGVA Act Subs

Miss Sommers was not replaced at Pasadena Friday. But on Saturday, the Smothers Bros. an American Guild of Variety Artists act (which, incidentally, supplies its own musical accompl, backstopped Sahl at the Santa Monica Aud Local 47 prexy John Tranchitella, asked why his union had not, invoked the same minimum rule when Ella Fitzgerald recently one-nighted at the auds with the Paul Smith combo (AFM) backstopping, replied:

"That is different. Miss Fitzgerald tours with a pa-kage. Musicians are not just picked up for this date or that. She comes in with a fape kage. Musicians are not just picked up for this date or that. She comes in with a fape kage. Musicians are not just picked up for this date or that. She comes in

stopping, replied:
"That is different. Miss Fizzerald tours with a pa-kage. Musicians are not just picked up for
this date or that. She comes in
with a full complement of a show."
When asked would Local 47 have
moved had the Sahl unit used the.
Pagani Trio as it had across country on one-nighters and not tried
to switch to the Florence group,
Tranchitella observed that the
union only ruled on actualities, not
hypothetical questions.

Wick said it was only to please
WB Records that he made the
move to switch to Florence. But
he stressed that all "acted innocently" and none involved knew
in advance of the attitude the
union assumed.

Mike Clifford's a Young Singer Who Knocks The Rock-Yens 'Good Music'

Rock—Yens Good Music.

Mike Clifford is an 18-year-old singer who isn't banking on rock in' roll to bloster his career. Firstly, he says he doesn't feel comfortable singing in the rocking tempo and, secondly, he feels that there's more appeal in "good music" with better chances for a longer career.

Clifford, who came under the managerial aegis of Helen Noga, who also manages Johnny Maltiis, about a year ago, is being groomed sans the rock for disks, nileries and pix. He's signed to Columbia Records, with three singles already released and a debut album due early in 1962, and he made his nightclub debut at the Elegante in Brooklyn Nov. 8 with a stand that closed lest week.

He believes that by sticking to "good music." showtones and tog-drawer rops he can draw an audience that ranges from the juves who go to the nightclub. He tinks that a lot of the young singers to-day, even those who've come up with bestselling disks, are hamnering their longrange chances by come centrating on the rocking tempo.

with bestselling disks, are hannering their longrange chances by concentrating on the rocking tempo.
Clifford wants it known that he
is the seven years with Pye,
planist Joe Henderson, suitched to
one of the major diskeries here
EMI.
His next album, "Joe," comes
out under the Parlophone imprint
Dec. 1.

with bestselling disks, are hannering their longrange chances by concentrating on the rocking tempo.
Clifford wants it known that he
it isn't for him or his future.
Weantine, he's prepring to spread
guest shot on Ed Sullivan's tv show
Dec. 3. and a stand at Boston's
linetry beginning Dec.

11.

RECORD REVIEWS

ALFRED DRAKE: "KEAN" (Columbia. In addition to being the handsomest original Broadway cast package to be released so far this season consisting of a two-fold jacket with photos in black & white and color topped by a rich-looking cover. "Kean" has lots in the groove. Mainly, of course, there's Alfred Drake's robust and always winning voice. Drake has a singing style that's practically unmatched in the musicomedy tield today and, he alone, could carry this set to the top of the sales heap. Robert Wright & George Forrest have come up with a workmanlike score that's a little heavy at times but the lilts do come through often enough to make it a good playable package. Important vocal assists come from Joan Weldon, Patricia Cutts, Lee Venora, Robert Penn and Christopher Hewitt.

GEORGE GOREL SAN TEN. Venora, Robe opher Hewitt.

opher Hewitt.

GEORGE GOBEL-SAM LEVENE-BARBARA NICHOLS: "LET
IT RIDE" (RCA Victor). Jay Livingston & Ray Evans have written
a spirited score for this Broadway
musical version of "Three Men On
A Horse." The ballads and material songs lack socko stature, but
they do sustain a bright musical
pace that wifl win a good sales and
spinning ride. George Gobel and
Sam Levene have most of the
funny lines but a vocal group,
headed by Ted Thurston and
Stanley Simmonds, run away with neaded by Ted Thurston and Stanley Simmonds, run away with the laughs on a nifty item called "Just An Honest Mistake."

"Just An Honest Mistake."

ERROLL GARNER: "CLÖSEUP IN SWING" (Octave-ABC-Paramount. The musical mood is in high gear in this second package by Erroll Garner in his current Octave-ABC-Paramount tie. By stressing a swinging beat Garner virtually bounces out of the grooves with a keyboard enthusiasm that can't be beat. Eddie Calhoun's bass and Kelly Martin's percussion are in similar spirities and everything (from an oldie like "Some Of These Days" to a Garner original "El Papa Grande") swings along a happy road. er original "El Papa G wings along a happy road.

ner original "El Papa Grande" swings along a happy road.

RUSTY WARREM: "RUSTY WARREN BOUNCES BACK" (Jubilee). There's no stopping Rusty Warren, Her "sexual philosophy" as swept through the disk field tith three clicko LPs and it's now bopping up in nitery areas. She's frank raconteuse who touches on sex without the use of four-letter words in fact "It" covers everything naughty, here' and it managed to titillate the audience at the Club Alamo, Detroit, where the sit was recorded. It should, however, be kept beyond the reach of the young and the sensitive.

DICK GREGORY: "EAST-WEST" (Colpix: The "East-West" ittle refers to the Dick Gregory sessions at New York's Blue Angel and San Francisco's hungry i which makes up this new comedy LP. Gregory clicks on both coasts, Integration is still his main target but he's broadened his barbs to take cracks at many of today's topics ranging from politics to fallout. His style is sharp and his punchlines are sure and he holds up as one of the trightest commentators on the current scene—Negro or white.

THE MCGUIRE SISTERS:

"SUBWAYS ARE FOR SLEEP."

rent scene—Negro or white.

THE McGUIRE SISTERS:
"SUBWAYS ARE FOR SLEEP-ING" (Coral. The Betty Comden-Adolph Green-Jule Styne score for the upcoming Broadway tuner, "Subways Are For Sleeping," gets an attractive pop treatment by The McGuire Sisters, Murray Kanehas supplied the group with vocal-harrangements that sustains a bouncy and ballady pace. The score has a lot of zest and is sprinkled with clever rhymes, that the girls spell out to advantage. It should serve as an excellent trailer for the show which is scheduled to bow on Broadway late December.

so Linkletter is on the right track.

ERNESTINE ANDERSON: "MY
KINDA SWING" (Mercury). The
jazz-oriented buffs have a treat in
store with this new song-groupingby Ernestine Anderson. Her style,
though, doesn't limit play to the
hipsters alone for she's spread out
her vocalistics in a way that even
pop spinners can dig. Scme of the
standards that come up fore her
jazz interpretations are "Moonlight
In Vermont," "They Didn't Believe
Me" and "Lazy Afternoon."

ANTHONY NEWLEY: "TONY ANTHONY NEWLEY: "TONY" (London). Coming on heels of his novelty: click, "Pop Goes The Weasel," which is inluded in this package, British singer Anthony Newley has a chance to pick up added spins with this LP release. He does cockney corredy on many oldies ("Bye Bye Blackbird," "Yes. We Have No Bananas" and "All. Or Nothing At All") and they all come off.

come off.

MARK RICHMAN-WILLIAM
DANIELS: "THE ZOO STORY".
(Spoken: Arts: Edward Albee's
two-character play, "The Zoo
Story," which clicked off-Broadway, is a natural for a disk showcasing. The dialog is gripping,
especially as handled by Mark
Richman and William Daniels
under Arthur Luce Klein's direction, and the mood is often haunting. It's a highly effective, addition
to the "spoken word" shelf.

FRANK LLOYD WRIGHT: "ON BECORD" (Caedmon). The late Frank Lloyd Wright was caught for the disk session in 195 several years before his death. Under questioning from Marianne Mantell and Barbara Holdridge, who run Caedmon, and Ben Raeburn of Horizon Press, the architect's views on life, science, cities, education vs. culture and architecture, of course, come through clearly and pointedly. Wright had his views and stuck by them. And many of them hold up today even without him around.

JOE BASILE: "PARIS" (Audio FRANK LLOYD WRIGHT: "ON RECORD" (Caedmon). The late

many of them hold up today even without him around.

JOE BASILE: "PARIS" (Audio Fidelity). Joe Basile has the Parisian touch. With accordion and orchestra he builds a scintillating orchestra he builds a scintillating spinning lilt. The arrangements are simple and to the point making it a refreshing platter for continuous réplay. The repertoire moves easily through such items as Charles. Trenet's "Que Reste' and Lerner & Loewe's. "The Night They Invented Champagne" and "Gigt."

"DO THE TWIST WITH RAY CHARLES" (Atlantic). With diskeries and artists galore jumping on the Twist wagon, Atlantic has come. up with this set of Ray charles uptempo and bluesy performances that should please Twisters and Charles fans alike



- LAWRENCE WELK Proudly 12

THE LENNON SISTERS

Singing "Sad Movies" B/W ")
Don't Know Why I Love You Like
I Do."

no, end. There are some driving and earthy arrangements behind Charles emotional stylings on such tunes as his recent click "What'd Charles' emotional stylings on such tunes as his recent click. "What'd I Say? and other items like "I Got A Woman," "Tell The 'Truth," "Talkin' Bout You" and "I'm Movin' On." All add up to a terpable and listenable package in this hottest of 'hoof grooves. In addition, there are diagrams and acompanying notes on the back of the 'jacket which offer basic instructional tips on how to Twist.

the Jacket which offer basic instructional tips on how to Twist.

VINCENT LOPEZ: "DANCE ALONG WITH LOPEZ" (MGM). Longtime dance orch leader Vincent Lopez has his answer to the sing along kick—a dance along platter. This set features 31 popstandards in six medleys of about five minutes each. Each set is in a different terp style, covering Society, fox trots, waltzes, cha chas, merengues and tangos Arrangements are slickly styled in the appropriate / tempos and the tune selection is pleasant. It's a good bet for the party set and a nice slicwcasing for the dansapation stylings of Lopez & Co.

GRETA KELLER: "I REMEM-

stylines of Lopez & Co.

GRETA KELLER: "I REMEMBER VIENNA" (Piesta). Greta Keller continues to make the melodies of Vienna a delight. In her second remembrance package: she sticks to the music of Ralph Bematiky giving it a delicious warmth that belongs to the Ali Wein style. Nice assistance comes from vocalist Peter Heinz Kerstein and a Schrammer Orchestra.

Gros.

BBC Radio Apologizes To Publishers for Deeiav's Fake Request Card Slur

rake nequest Lard Jur London, Nov. 28.

BBC Radio had to apologize quickly to the Music Publishers Assn. for a slur thrown on the industry by top deepay Brian Matthew. In his "Saturday Club" disk show, Matthew accused publishers of sending in phony request cards. "Saturday Club," which has about 6,000,000 listeners; abandoned its request spot as "the phony requests are making a complete mock of the business."

Longplay Shorts

kled with clever rhymes, that the girls spell out to advantage. It should serve as an excellent trailer for the show which is scheduled to bow on Broadway late December.

GEOFFREY HOLDER AND HIS TRINIDAD HUMMINGBIRDS.

TRINIDAD HUMMINGBIRDS.

"SHANGO HYMNS" (Washington).

Here is a collection of authenticsounding Caribbean songs, performed in a non-commercialized style by dancer-singer. Geoffrey Holder and a group called the Trinidad Hummingbirds. The package of traditional and contemporary material contains chants.

For its final release of 1991, Angel is adding two packages to its Trinidad Hummingbirds. The package of traditional and contemporary material contains chants. For its final release of 1991, Angel is adding two packages to its material contains chants. For its final release of 1991, Angel is adding two packages to the first through the content of the century series a collection of recordings made during 1915-38 by the late Sir Thomas Beecham; Added to the care of the selections are in two weeks.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ROCKA-HIIIA RABY

BOBBY DARIN..... AVE MARIA (Alco) ... O Come All Ye Faithful.

Bobby Darin's "Are Maria" is a respectful seasonal version of
this traditional religioso which should have extra impact among
the Coke set via this slice. "O Come All Ye Faithful" is another
Christmas number also handled tastefully by Darin and chorus.

(ABC-Paramount) The Bells At My Wedding Paul Anka's "Loveland" (Spanka†) is a swinging ballad with a clever lyric which this young singer belts in infectious style against a fine background, "The Bells At My Wedding" (Spanka*) is an okay sentimental item also with good chances.

THE OLYMPICS MASH THEM TATERS

BILL BLACK COMBO..... ... TWIST-HER

(Hi): My Girl Josephine
Bill Black Combo's "Twist-Her" (Ject) gives this rocking unit
another chance for a driving instrumental workout to which the
fures can hoof and wiggle, "My Girl Josephine" (Travist) is
another facet of this group's trademarked sound.

FATS DOMINO..... [Imperial] I Hear You Knocking Fats Domino's "Jambalaya" (Acuff Roset) brings back this country, hit of a decade ago in a nifty rocking version by one of the most potent performers in this idiom. "I Hear You Knocking" (Commodoret) is a solid blues item also due for widespread spins.

.TOO LATE TO CRY PATTI PAGE.....

(Mercuiv). Go On Home
Patti Page's "Too Late To Cry" (Egapt) is a bright rhyhm
ballad which this songstress bources across with the kind of beat
which will make its way commercially. "Go On Home" (Panpert)
harks back to Miss Page's "Tennessee Waltz" mood which has been
way overdone in the intervening years.

THE QUOTATIONS.....IMAGINATION ... Ala-Men-Sy

(Verve)

Ala-Men-Sy
The Quotations' "Imagination" (ABC*) destroys the original
material in a way the kids go for with a payoff passion. "AlaMen-Sy" (Lycoming*) makes little sense titlewise or spinning-

BILLY VAUGHN

EVERYBODY'S TWISTING DOWN IN MEXICO

(Dot). Melody In The Night Billy Yaughn's "Everybody's Twisting, Down In Mexico" (Treet) brings a Latino beat to the Twist and the added sway should help get it play. "Melody In The Night" (Talisman*) presents a schmalizy attitude that always works well in the latehour programming slots.

THE STEREOS.... SWEET WATER

(Cab) . The Big Knock
The Stereos "Sweet Water" (Figure 1) is another sharp rocking
number delivered by this blues combo with a solid punch. "The
Big Knock" (Rooseveltt) is more routine.

JACKIE DE SHANNON... RARY (Liberty). Ain't That Love
Jackie De Shannon's "Baby" (Metrict) has a new rocking sound
via this songstress offbeat and standout vocal flourishes which
could make it go all the way. "Ain't That Love" (Progressivet)
is an allout blues rendition of a Ray Charles number.

. HENRY SCHULTZ'S HEART

SAVERIO SARIDIS ... LOVE IS THE SWEETEST THING

ROOM FULL OF TEARS

THE DRIFTERS ROOM FULL OF TEAR

(Atlantic) Somebody New Dancin With You.

The Drifters' "Room Full of Tears" (St. Louis-Progressivet) is a neatly swinging ballad with a good lyric which this vocal combo projects to the teenage audience. "Somebody New Dancin' With You" (Ark-La-Tex-Progressivet) is another good rocking side also due for lotsa vlays.

due for lotsd blays.

JERRY WRIGHT ROAD

(Decca). Promise Mo
Jerry Wright's "Rules of the Road" (Mélrose*) is an excellent
ballad, smartly written and smoothly betted by this singer. It's the
type of number which may not be an immediate pop hit but which
should pick up performances over the long pull. "Promise Me"
(Lansdowne*) is a big ballad with a poetically sexy lyric.

*ASCAP.

WILL SUCCESS SPOIL FOLK BIZ?

Em in For a Rousing \$10,000 Take

Pittsburgh, Nov. 28.

Rock, 'n'. roll is far from dead in: Pittsburgh and the beacon light in this flourishing field is a quiet unassuming disk jockey named Porky Chedwick who has the largest hard core of fans in the area. He came to the attention of tradsters last Wed. (22) when be packed Syria Mosque with 3.980 customers who, paid over \$10,000 to see his show.

show. Chedwick used his station, WAMO, to promote the whole show, using one newspaper ad the Sunday before the performance after almost all of the tickets had been

day before the performance after almost all of the tickets had been sold.

On the night of the show, hundreds of people were turned away for his second sellout of the year. Only real names on the bill were Jackie Wilson and Joey Dee & the Starlighters. However, there were 24 acts on the bill and every one was greeted with wild applause. Chedwick's background is a strange one if only that he has been playing the same lowdown type of rhythm and blues for the past 15 years. He believes in his own taste when selecting records for his show and tries to listen to everything that crosses his desk. Indie labels are always given preference along with new artists, and he is the most approachable dj. In the city.

Questioned at intermission why his last two shows were so successful since others here were failures or mild successes. Chedwick said. Tenow the songs and artists my my people like. That's why I make it and others don't. Dig."

Musician's Death in Tub Rates \$25.000 Workmen's Compensation, Widow Sez

Austrian Disk Best Sellers

Vienna, Nov. 28. Der Mann im Mond Backus (Polydor)
Schoener, Fremder Mann
Connie Francis (MGM)

Hello, Mary Lou ... Nelson
(London)
La Paloma ... Freddy
(Polydor) Wheels Vaughn London)
Zuckerpuppe Ramsay
Polydor)
Babysitter-Boogie Bendix
Columbia

Columbia)
Apaché Ingman
(Metronome)
Weites Land Makulis
(Ariola)
Weisse Rosen aus Athen
Philips) Mouskourl

BMI Stages Boffo Show for Newsmen

Broadcast Music Inc. produced ie show for the National Press Club's dressiest party of the year for the fifth time. It was another

Party is the only blacktie affair of the year for an organization which leans to informality. It is a dinner dance given in honor of the current club president. Mahalia Jackson could have

Mahalia Jackson could have sung all night as far as the crowd was concerned. She had to begroff after two encores of "Saints Go Marching In." Earlier, she had sung "Bless This House." Once in My Heart" and "Battle of Jericho."

Compensation, Widow Sez

Albany, Nov. 28

The widow of a musician who drowned in a hotel bathtub while on tour with a hand has appealed to the Appellate Division of the N.Y. Supreme Court for about \$25.

Old in workmen's compensation and head to increase of the Next Supreme Court for about \$25.

Workmen's Compensation and head to increase of the Next Supreme Court for about \$25.

Workmen's Compensation and head to introduce Elvira Rios as the was verifuled by the board. She seeks to upset its decision.

Robert S. Orpin, a member of the Stalley Frank orchestra, drowned in a Fort Worth hotel during a tour to help introduce a new model car. Mrs. Florence G. Orpin contends that his death occurred while he was "working."

Her attorneys assert that it is important for a musician to keep clean and even more important while he's on tour since he is subject to orders of his employers. In Crpin's case he was employed by the D. B. Brothers Inc: ad agency which he reston make that his death occurred while he's on tour since he is subject to orders of his employers. In Crpin's case he was employed by the D. B. Brothers Inc: ad agency which it ruled for a tree nursery company representative. He was injured while bathtubbing "after wallowing in the dirt" in his firm's interests.

Sammy Kaye and his Orchestra did show, backing and played for entersual wallowing in the dirt' in his firm's interests.

COMMERCIALISM

By EDDIE KALISH

Folk music "will always possess sufficient strength for a suffi a sufficient strength for a suffi-cient audience in America," ac-cording to Harold Leventhal, folk concert promoter and artist man-ager. This type of music has, "a continuously growing audience," he feels, but in the area of folk performers there are "too few good artists who can last long."

artists who can last long. In this regard Leventhal separates the commercial folk groups who are only as strong as their latest record or the popularity of their particular ginmick from the artists who concentrate on material and quality. The group cartist that proves to be musically good and interested in treating folk music with respect and who develops as an artist will always continue," he states.

tinue," he states.

In his opinion, the folk field is still growing. The pop folk groups are creating an audience that is now beginning to listen to the more purist groups. It is only a matter of time, he believes, before these commercially-oriented folk-singers begin to fade. "The old will remain and the commercial will go." Leventhal says, figuring that some artists who have long been around like the Weavers and Pete Seeger are consistent sellers and will continue to be after the gimmick and less-reverent folkniks have drifted away. have drifted away.

Lucrative Field

Lucrative Fleid

The folk field today's Leventhal asserts, is lucrative for both talent and producer. It has a definite built-in audience." The continued success of folk music and artists is not a matter of fadism, he opines, but rather lies "in the continuation and development of good performers and good material." He feels that those whose interest is in the distortion of the music for gimmickry and whose ambition is solely in money and not in their music will go.\

Leventhal avers that the artist

is solely in money and not in their music will go.

Leventhal avers that the artist must have regard for the music without trying to "mold it into a hit." Most folk hits come by accident, he says, and the good folk music will always last and have a sufficient audience. The only thing that is a fad about the folk hoom, he believes is the commercialism being applied to it. In its own way, however, commercialism is helping to create an audience for the music. But in the end these elements will be left behind and this audience will be looking for more solidly-based material and artisty than that that first attracted it

Deejay's R'n' R Show in Pitt Packs | QUALITY VERSUS | Off-B'way 'Connection' a Composer's Showcase—3 Jazz Scores to Date

British Disk Best Sellers

London, Nov. 28.

His Latest Flame Presley

His Latest Flame Presley (RCA)
Walkini Back To Happiness (Columbia) Shapiro Take Good Care of My Baby (London) Vee Big Bad John Dean (Philips)
Girl In Arms Is Girl In Heart (Columbia) Richard Time Has Come Faith Parlophone Brubeck (Fontana)
Hit The Road Jack Charles

(Fontana)
Hit The Road Jack Charles (HMV)
Moon River Williams (HMV)
Tower of Strength Vaughan (Philips)

Jazz Jumps On B'way Musicals

Broadway is getting a heavy jazz treatment so, far this season. As of last week, there were seven new musicals on Broadway, four of which have jazz albums either in release or on the way. Of those musicals yet to come in, one also has a jazz set coming.

has a jazz set coming.

The seven shows include "How
To Succeed In Business Without
Really Trying," "Kean." "Kwaming," "Let It Ride." "Mik and
Honey." "Sail Away" and "The
Gay Life." Of those, neither "Let
It Ride." "Sail Away" nor "Gay
Life are represented in the jazz
market. Life ar market.

Life" are represented in the jazz market.

"Kwamina." the first musical fatality of the season, has music by Richard Adler and has been jazz-styled by Billy Taylor on Mercury. Frank Loesser's score for "How To Succeed" is getting a big band '20 pieces! jazz treatment by Doug McFarland on Verve. Robert Wright and George Forrest's music for "Kean" has been arranged for jazz by Jimmy Heath Ernie Wilkins and Melba Liston for refease on Riverside by the Riverside All-Stars which feature Blue Mitchell, Heath and the Babby Timmons Trio.

"Milk and Honey," wha music by Jerry Herman, has an Everest platter on the market featuring Charlie Shavers and Wild Bill Davis. There will also be a two-title single released from the album as well as a two-title jazz single by Churchill and his Orchestra on Are Records.

"Subways Are For Sleeping."

ing Theatre production, "The Con-nection," is turning out to be a composer's showcase. So far the production has had three sets of production has had three sets of jazz scores, two of which were performed in Europe via productions of the Jack Gelber drama there. One score is featured on a film version of the script and another was heard in a Coast production. Two publishers have published scores and shortly there will be a total of three disks out of the music.

music.

The original score for "Connection" was written by Freddy Redd. It was recorded by him on Prestige and was also waxed on ABC-Paramount. Recently, publisher E. B. Marks announced acquisition of the music, which is represented on the yet-to-be-released-here film version and was also heard in the short-lived London production of the play.

short-lived London production of the play.

During the summer another score was put to use in the show for its European tour and this music is now being played in the off-Broadway production. The music is composed by Cecil Payne and Kenny Drew, the former having written three of the current tunes and the latter four. Charlie Parker Music and Mayhew Music have acquired this score for publication and are planning a piano folio of the music. If will also be recorded by Payne on Charlie Parker Records for release soon.

Yet a third score for the drama was composed by Dexter Gordon

Yet a third score for the drama was composed by Dexter Gordon for use in the Los Angeles presentation last winter. No wayings or publication of this score seem to have been done.

In addition to their exposure as composers and record a tists, the writers are featured on stage playing their instruments and also tossing in a few lines now and then. Redd was featured in the orginal company, Gordon played on the Coast while Payne and Drew toured with the show in Europe. Drew stayed overseas, but Payne returned and is now appearing at the Living Theatre, N. Y., in the dope and Jazz opus.

His Label Thriving, Sez Discos Mexicanos Exec; **Denies Bankrupt Charge**

Story of the property of the p

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

===	wis.		
Thi	s Las	No. V On C	Vks. bart Label
1	1	9	BIG BAD JOHN
2	4	7	Jimmy Dean Col PLEASE MR. POSTMAN
3	3		Marvelettes
	*) ·	٠٠.	Brenda Lee
4	2	. 9	RUNAROUND SUE Dion Laurie
5	5	5	GOODBY CRUEL WORLD James Daren
6	13	5	WALK ON BY Leroy Van Dyke
7	9	6	CRAZY
8	16	10	Patsy Cline
9	25	2	RUN TO HIM
10	22	5	Bobby VeeLiberty LET THERE BE DRUMS
11	11	6	Saudy Nelson Imperial MOON RIVER
S. 20			Henry Maneini
12	6	11	BRISTOL STOMP Dovells Parkway
13	8	8	THE FLY Chubby Checker Parkway
14	12	16	YOU'RE THE REASON Bobby Edwards
15,	7	13	THIS TIME
16	15	8	Troy Shondell Liberty TOWER OF STRENGTH
17	20	5	Gene McDaniels Liberty MOON RIVER
18	21	- 6	Jerry Butler
		10	I UNDERSTAND G Cleffs
19 .	17	5	HEARTACHES Marcels
20	18	10	I LOVE HOW YOU LOVE ME Paris Sisters
21	10	12	SAD MOVIES
22	23	5	TONIGHT
23	29	. 5	Ferrante & Teicher
24	19	4	Johnny Burnette Liberty JUST OUT OF REACH
25.	32	3	Solomon Burke Atlantic THE LION SLEEPS TONIGHT
	<u> </u>		Tokens
26	30	3	I DON'T KNOW WHY Linda Scott (CO)
27	31	6	SEPTEMBER IN THE RAIN Dinah Washington Mercury
28	27	8	A WONDER LIKE YOU Ricky Nelson Imperial
29	14	11	HIT THE ROAD JACK
30	38	3	Ray CharlesABC-Par- LANGUAGE OF LOVE
31	33	5	John D. Loudermilk Victor IN THE MIDDLE OF A HEARTACHE
32	35	3	Wanda Jackson
	90		Pat Boone Dot
33	28	5	I WANT TO THANK YOU Bobby Rydeli Cameo
34	26	8	EVER LOVIN' Ricky Nelson Imperial
35	45	4	BRIDGE OF LOVE
36	48	2	SMILES Timi Yuro Liberty LET'S GET TOGETHER
37	24	12	
38		1	Hayley Mills Vista UP A LAZY RIVER
39		1	Si Zenner Liberty
40	50	2	Glen Campbell
_ is			Sims TwinsSar
41	39	5	GYPSY WOMAN Impressions ABC-Par
42	47	2	HAPPY BIRTHDAY SWEET SIXTEEN Neal Sedaka
43	-	1	GYPSY ROYER Highwaymen
44		1	SOMETIME Gene Thomas
45		1	FUNNY HOW TIME SLIPS BY
46		1	Jim Elledge Victor WHAT I FEEL IN MY HEART
17	_	1	Jim Reeves Victor TOWN WITHOUT PITY
	<u>-</u>	-	Gene Pitman Musicor
48	(1	COMANCHEROS Claude King
49	46	10	TAKE FIVE Dave Brubeck Col
50	42	13	FOOT STOMPIN' Flares Felsted
:: :			F GISCO
			- 1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.

Duke Ellington Racks Up Mild \$3,090 in Polished Town Hall, N. Y., Concert

Town Indu, N. 1., Content
Duke Ellington and his orchestra
(14) grossed a mild \$3,090 in a
Town Hall, N.Y., concert last
Wednesday (22). Troubadour Productions presented the outing
which was scaled to a \$3.80 top,
It was a slick session that had
a touch of everything from
nostalgia to Ellington's latest composing effort—the score for United

a touch of everything from nostalgia to Ellington's latest composing effort—the score for United Artists' "Paris Blues." The Ellington-trademark showed clearly through the evening with mellow effectiveness on ballads and punching drive when the tempo rose. Ellington showcased a goodly sampling of his work through the years, from a muted solo treatment of a medley of 1920 tunes including. "Black and Tan Fantasy," "Creole Love Song" and "The Mooth," to the full-blown big band treatment, of "Stompin" at the Savoy" and his score for "The Asphalt Jungle" vidseries. Although the early segments of the session seemed somewhat restrained, the orch moyed briskly as the performance progressed and solo skills sparked the hall.

"Cat" Anderson's high-ranged trunnet excited, with next collections.

solo skills sparked the hall.

"Cat." Anderson's high-ranged trumpet excited, with particular dynamics displayed on "September Song." Johnny Hodges altowork showed some standout elements, especially on a trio of tunes including "Passion." "All of Me" and "Sunny Side of the Street." Some wild and solid tenor work yas contribbed by Paul Gonsalves on such tunes as "One More Time." James Hamilton's clarinet was both a solo and ensemble asset. Lawrence Brown showed some effective slide and mute stuff on trombone. frombone.

frombone.

In the percussion department. Sam Woodyard supplied a solid beat on drums with some especially hip mallet work on "Congo Square." His solo on "Skin Deep," however, disappointed with a lack of big band dynamics. Aaron Bell was solid and often humorous on bass, getting some sock solo effects as well as providing strong rhythm backing.

bass, getting some sock solo effects as well as providing strong rhythm backing.

Vocalist Milt Grayson was featured with the group. Although his bass baritone voice blended well with the orch's sound, he didn't show much originality. However, he proved a competent singer who handled his chores in okay style against the roar of his accompaniment.

A special attraction for the date was Lonnie Johnson, an oldtime blues singer from New Orleans who performed with Ellington in the 1920s. He displayed fine styling on guitar and vocally. He scored with "September Song," "Tomorrow Night," and the comte flavored "Jellyroll Baker."

For Ellington himself it was a personal click as well as a group success. His patter was pleasant and amusing, and his playing had a smooth and knowing touch, as particuarly demonstrated on his "Single Petal of a Rose." There were, perhaps, some uninecessary numbers in the program that ran the concert a bit long, but overall it was a solid and warmly-received outing.

JUBILEE BUILDS POP LINE; TOP 40' OUT?

LINE; TOP 40' OUT?

Working on the theory that the era of the "Top 40" is on its way out, Jubilee Records has been making some talent manipulations during the past month to build a straight pop line. It has signed two groups and three single artists of standing pop reputations, and has begun to cut disks with them. The recent pactees include Vaugiti Monroe, the Four Coins, the Four Aces, Georgia Gibbs and Sylvia Syms. The label also has had Al' Alberts, formerly of the Four Aces, under contract for some months. Already completed are singles by the Four Coins and Monroe. On the schedule for sessions soon are disks by the Aces and Miss Gibbs.

In another area, Jubilee has just completed a session for a new addition to its comedy series.

In another area, Jubilee has just completed a session for a new addition to its comedy series. Taped last Thursday (16) at the Roundtable, N.Y., the album features humorist Harry Hershfield doing monologs of some of the stories he's told to Presidents, among them John F. Kennedy, Dwight D. Eisenhower, Harry S. Truman and Franklin D. Roosevelt.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wk. wk. on c	
1 8 8	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
2 1 19	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
3 10 47	CAMELOT (Columbia)
4 4 13	Original Cast (KOL 5620) LIMELITERS (Victor)
5 2 13	Slightly Fabulous (LPM 2393) MITCH MILLER (Columbia)
6 7 11	Your Request (CL 1671) KINGSTON TRIO (Capitol)
7 5 5	Close-Up (T 1642) HENRY MANCINI (Victor)
8 8 16	Breakfast at Tiffany's (LPM 2362) JOHNNY MATHIS (Columbia)
	Portrait of Johnny (CL 1644)
	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
10 12 15	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)
11 11 82	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
12 14 16	DAVE BRUBECK (Columbia) Time Out (CL 1397)
13 16 66	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
14 17 22	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
15 9 7	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)
16: 13 45	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL, 3122)
17 , 18 . 7	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
18 19 18	FRANK SINATRA (Capitol)
19 15 4	Come Swing With Me (W 1594) FRANK SINATRA (Reprise)
20 34 4	Remember Tommy (R 1003) MITCH MHLER (Columbia)
21 26 35	Holiday Sing Along (CL 1701) PAUL ANKA (ABC-Par)
22 24 13	Sings His Big 15 (ABC 323) EARL GRANT (Decca)
23 46 45	Ebb Tide (DL 4165) RUSTY WARREN (Jubilee)
24 21 30	Knockers Up (JLP 2029). MITCH MILLER (Columbia)
	Ty Sing Along (CL 1628)
25 32 25	KINGSTON TRIO (Capitol) Going Places (T 1564)
26 22 23	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
27 19 6	SHELLEY BERMAN (Verye) Personal Appearance (V 15027)
,28 43 3	BOB MOORE (Monument) Mexico (M 4005)
29 38 13	BRENDA LEE (Decca) All the Way (DL 4176)
30 33 13	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)
31 20 29	CARNIVAL (MGM) Original Cast (E 3946)
32 40 3	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
33 47 4	CHUBBY CHECKER (Parkway) Let's Twist Again (P 7004)
34 42 15	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
35 — 1	CHUBBY CHECKER (Parkway) The Twist (P 7001)
36 48 2	ELLA FITZGERALD (Verve) Ella in Hollywood V 4052)
37 35 6	CONNIE FRANCIS (MGM)
38 25 5	Never On Sunday (E 3965) WEST SIDE STORY (Columbia)
39 23 13	Original Cast (OL 5230) 60 YEARS OF MUSIC AMERICA LOVES (Victor)
40 — 1	Various Artists, Vol. III (LOP 1509) DAVE BRUBECK (Columbia)
41 41 12	Time Further Out (CL 1690) PETER NERO (Victor) New Pigns in Town (LPM 2383)
42 27 51	New Piano in Town (LPM 2383) EXODUS (Victor) Soundtrack (LOC 1058)
43 — 1	TENNESSEE ERNIE FORD (Capitol) Hymns (T 756)
44 45 12	DAVE GARDNER (Victor) Ain's That Weird (LPM 2335)
45 31 14	FOUR PREPS (Capitol) Four Preps On Campus (T 1566)
46 — 1	KING OF KINGS (MGM). Soundtrack (MGM 1E2)
47 — 1	BILLY YAUGHN (Dot) Berlin Melody (DLP 3396)
48 36 4	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
49 39 6	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
50 28 18	FRANK SINATRA (Reprise). Sinatra Swings (R 1002)
er egg filt fra	<u> 1900 a. – 1905 gada protijas parastatus parastatus parastatus (ja parastatus parastatus parastatus (ja paras</u>



"LET IT RIDE!" LEVING STREED Broadway's Component of the General Section of the General Sec



Liberty Gets Johnnie Ray, UA Inks Bernie Lawrence; Other Signings

Johnn'e Ray has been signed to set for four appearances on the a long memorat with Liberty Records. The deal calls for both single and a five-week engagement at the gle and a five-week engagement at the handled by the diskery's eastern artist and repertoire director. Clyde Ois. Scheduled for immediate release is a waxing by Ray, counied with femme non chirp. date riese is a waxing by May. counied with femme pop chirp. Timi Yero, of "I Believe" and "A Mother's Love." Ray also records his first LP for Liberty next week, slated for January release.

United Artists: Bernie Lawrence United Artists; Bernie Lawrence United Artists has tagged Bernie Lawrence to a term contract. Lawrence who last recorded on his own label, is a brother of Steve-Lawrence who also is signed to UA. His initial sides are "Collecting Girls" and "Yesterday."

Columbia: Dave Grusin

Columbia: Dave Grusin
Dave Grusin, Jazz pianist-arranger, has been signed to Columbia Records. His first LP will be
released in January. For the past
two years he has been singer Andy
Williams' accompanist. He's now
appearing with his own trio at New
York's Left Bank.

Warner Bros.: Saverio Saridis Saverio Saridis, New York's singing cop who was "discovered" walking his beat outside the Plaza Hotel, has been inked by Warner Bros. which has also optioned him for future film and tv appearances. On leave of absence from his po-lice duties, he has already been





Riverside: Eddie Vincent, Baddie Vincent, bandleader of the 1940s, has signed with Riverside. He has already cut some singles for the label with Cannonball Adderley aimed at the popmarket. Vincent will most probably also wax some albums for tacline

Palisades: Ray Rivera, Others
The indie Palisades diskery,
based in Englewood Cliffs, N. J.
has tagged nitery vocalist Ray Rivera. The singer, who formerly
recorded for MGM with the Art
Mooney orch and recently for
Decca is now on an extended engagement at the Candlelight Club,
Montreal

Montreal.

Also in on the Palisades signings are The Palais Royals, a six-plece instrumental combo formerly on the Nancy label, and Eddie Sulik, the lead singer of The Echoes, who have been etching for Columbia.

United Southern Artists: The Pacers

The Pacers
The Pacers, pop singing group,
have been signed by United Southern Artists. Formerly with Sun
Records, the team will have their
initial release for its new label in

\$2,000,000 Govt. Disk Order Goes to Allied

A contract to supply all recordings and pressings for Government agencies from Nov. 1, 1961 through Oct. 30, 1962 has been awarded by the General Service Administration to Allied Record Manufacturing Co., a division of Precision Rediation Instruments. It is the 14th such pact awarded to Allied.

Such pact awarded to Allied.

Major Government user of the disks and pressings is the Armed Forces Radio Service. The Treasury Dept., Armed Forces Recruiting program, U. S. Information Agency and other Government branches also use these transcriptions. Allied estimates that gross billings for the year under contact will run between \$1,500,000 and \$2,000,000.

Joan Sutherland's Wow

Joan Sutherland's debut-Sunday (26) at the Met in "Lucia de Lammermoor" drew a cross-section of the music trades, including Julius Rudel of the N.Y. City Opera, Regin-ald Allen of Lincoln Center,

ald Allen of Lincoln Center, but not too many sopranos. Latter may have feared they would go home depressed. The Australian soprano scored an unprecedented per-sonal hit, like unto nothing seen in a decade. Her reviews were almost as all-out as the audience.

were almost as an-out as the audience.

Singer received the press Monday at 3 p.m. in her suite at the Hotel Novarro.

Sing Along With Mitch' Clicks in Book Version: Treasury of 40 Oldies

It was only natural that some-It was only natural that some-body would get out a book on Mitch Miller's toprated tv show, and "Sing Along With Mitch" (Geis; \$5.95) is the answer. It's a handsome, kingsize book, a trea-sury of 40 pop song perennials, most of them known to the masses, and all of them reprised on Mil-ler's NBC-TVer.

ler's NBC-Tver.

It is not only a handsome gift book but has been practically produced for home-singalongs, community sings and the like. Jimmy Carroll did the arrangements of the planoforte copies and Lucille Corcos' illustrations are fetching.

Corcos' illustrations are fetching.

Mel Gussow, among other credits, did the songsmith's thumbnall biogs which also comprise part of the book. Miller apparently solved the copyright clearance problem by bearing down on the Music Publishers Holding Corp. with its vast Remick, Witmark, Harms, Advanced and other affillated music companies. Abel.

Name Voyle Gilmore To NARAS Trustee Post

Hollywood, Nov. 28. Voyle Gilmore has been appoint

Inside Stuff—Music

Nina & Frederic, who were among the artists on the Royal Command Variety bill earlier this month, are set to pre-record their own Christmas tv show for Associated TeleVision, but the stint is dependent on the outcome of the current performers strike. The folk team is also negotiating their own tv series for next year. Also on their immediate slate is a guest appearance on an Ed Sullivan show next month. The Danish husband and wife team, who started a Moss Empires tour at the beginning of October, are being presented in Britain as the first joint venture by Philip Raymond Solomon and John Coast, Solomon is an Irish promoter and vaude agent—while Coast mainly reps opera singers.

WNEW radio disk jock William B. Williams has crossed the wax curtain and cut a record. Called "A Letter to Santa Claus," it is a talking disk with lush string work in the background. Williams, who is making his first disk outing with the venture, plays a kid, writing to St. Nick and saying that he can do without gifts this year if Santa will only, in the course of his global travels on Christmas eve, try and get everyone in the world to stop fighting and testing bombs. The disk is on the Dual label.

Add another new label to the list! Mural Records, of Miami and New York, under the management of Jean Owens, who is one of the label's artists. Marc Fredericks has been signed as artist and repertoire director of the line.

On the Upbeat

New York

New York

L. Wolfe Gilbert got his "night" Saturday (25) when the Hollywood Comedy Club honored him for his long years of service to ASCAP.

Al Hirt, RCA Victor jazz trumpeter who will costar with Troy Donahue and Suzanne Pleshette in WB's "Lovers Must Learn," will also do the arrangements for the pic's theme song, "Al Di La".

Cannonball Adderley Quintet vacationing Dec. 4-17. Music publisher Ivan Mogull hitting the "s Vegas-Coast axis visiting artists, deejays and disk companies.

Kai Winding Septet plays a one-nighter at Duquesne U., Pittsburgh, Dec. 2. Gene Krupa Trio set for a special two-night party for the Morgan Manufacturing Co., Asheville, N.C., Dec. 20-21.

Ben Arrigo now operating his war ferm (Clean Production) to

for the Morgan Manufacturing Co. Asheville, N.C., Dec. 20-21.

Ben Arrigo now operating his own firm (Glenn Productions) to handle promotion, publicity and demo disks for songwriters, publishers and disk companies.

Florence Glenn, who keyboards at Maguire's on Fire Island during the summer, playing weekends at Billingsley's Restaurant-Cocktail Lounge on East 54th St. Alan Paramour, head of Lorna Music. London firm, in town to see local publishers and recording execs and for confabs with his rep. here, Kafl Otto Westin, Lorna is a subsid of Wilhelm Hansen Music in Copenhagen. Tito Rodrigues Orch completing recording sessions for United Artists this week, then planes to the Coast for a three-weeker at the Hollywood Paladium beginning Dec. 3. Til Dieterle began a four-week stand at the Sheraton Hotel, New Orcheans, Monday (27).

The Highwaymen will tape the Steve Allen it show Dec. 15. then

at the Sheraton Hole, New Urleans, Monday (27).

The Highwaymen will tape the Steve Allen tv show Dec. 15, then complete their second album for United Artists and take off on a series of personal appearances.

Terry Snyder recovered from a lengthy illness, plus major surgery, and resumed his recording activity for United Artists last week. Singer Tony Lawrence brings his "Continental Twist" to the eastside Crystal Room Dec. 1... Sammy Kaye entered the Twist sweep-stakes with a Decca waxing, "Momma and Poppa Twist," and also added Twist dancers to his band. Elektra artists Gene & Francesca began a three-weeker at the Playboy Club Sunday (26).

Pola Chapelle opening at the Black Patch nitery, St. Thomas, Virgin Islands, Dec. 9 for six weeks, Maestro Paul Taubman will content.

Patch nifery, St. Thomas, Virgin Islands, Dec. 9 for six weeks.

Maestro Paul Taubman will conduct an all-Gershwin concert in Queens College Music Auditorium in January. The Ricky Kaye Caribbean Carnival Revue, featuring Sammy Ambrose, began a month's engagement at Le Pavion Room in the De La Salle Hotel, Montreal, Nov. 23. Latino orch leader Randy Carlos will appear the entire winter season at the Willow Hotel, Lakewood, N.J. Johnny Cash touring through Texas, Oklahoma, Missouri, Wisconsin and Iowa in December. Horace, Silver Quintet opens at the Birdhouse, Chicago, Dec. 7 for a date that runs through Dec. 18.

Composer Eddy Manson will stockholders meeting at its N.Y. hg Dec. 18. Colpix singer Millie Vernon currently at Brooklyn's Town & Country.

20th-Fox Records has been seen in John of master activity lately.

lyn's Town & Country.

20th-Fox Records has been seeing lots of master activity lately, its latest purchase being "Walking Cane" and "Amen" by Billy Duke, and "The Metr! Stomp" and "Want To Give Her My Love" by Freddy Meade & the Calenders. . . Peter Rachtman planed to Florida Sunday (26) to set up preliminary work in Orlando and Tampa for his Troubadour Productions' presentation there of Dave Brubeck jazz concerts, later this winter.

Hollywood

In the 1958-59 season, the orchestra average attendance was 62%. In 1959-60 this rose to 66%, then to 74% in 1960-61.

W. R. Fell, general manager of the Scottish National Orchestra Society Ltd., says the rise in popularity can be attributed to three things—the influence of the Festival, the increase in musical work in schools and a Scottish conductor allied with attractive programs.

Hollywood

Columbia paired Andre Previn and Doris Day for Grevin for a top-jazzing LP with Cannonball Adderley. Frankie Laine cut a single for the Freedom Foundation, "What Can You Do For Freedom." which will be released to more than 5,000 deelays during the next month. Allyn Ferguson, Johnny Mathis' music director, penned

"Christmas Eve" for JM which is released this week by Columbia ... Henry Mancini moves over to 20th this week to score "Mr. Hobbs Takes A Vacation" ... Rusty Draper in town from Alaska for Mercury recording sessions with David Carroll acting as a&r man.

MASS. MAPS LICENSE FEES FOR JUKEBOXES

Boston, Nov. 28.

The state of Massachusetts proposed last week to license all coin operated machines in the Commonwealth and raise \$5.250.000 to \$12,000,000 in fresh revenue by issuing sliding scale permits costing \$10 to \$125.

Jukeboxes, vending

Jukeboxes, vending, pin games, automatic laundry devices and even machines such as those that sell-insurance at airports, among others, would be affected. Machines providing utilities, such as gasoline, would be exempt. Forty percent of the income from pinball machines, now licensed by local communities, would be redistributed to them.

Two bills were filed providing

uted to them.

Two bills were filed providing for state control of the jukes and other coin operated machines under the jurisdiction of the Bureau of Standards. Manufacturers would be required to pay \$200 per type of machine sold in Mass. Licenses for operation of the machines would cost \$10 for the penny kind; \$15 for the nickel ones; \$25 for the dime kind; \$40 for the quarter type; and higher amounts on a graduated scale.

MOST RECORDED

MOST PLAYED SONG OF THE YEAR

MOON

BREAKFAST AT TIFFANYS

FAMOUS MUSIC CORPORATION

COMING! A Great Score from A Great Show

THE GAY LIFE

HOWARD DIETZ and ARTHUR SCHWARTZ

MAGIC MOMENT

WHO CAN? YOU CAN! SOMETHING YOU NEVER HAD BEFORE

OH MY LIEBCHEN COME A-WANDERING WITH ME

WHY GO ANYWHERE AT ALL FOR THE FIRST TIME

THIS KIND OF A GIRL

MUSIC PUBLISHERS HOLDING CORPORATION



FOUR TUNES

HACIENDA, LAS VEGAS THIRD YEAR and CONTINUING

BOOKED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION

JOE GLASER. President

745 FIFTH AVE., NEW YORK 22, N.Y., PLAZA 9-4600

CHICAGO . MIAMI . HOLLYWOOD . LAS VEGAS . DALLAS . LONDON

Edinburgh on Longhair Kick: Scot Orch's Biz

Edinburg, Nov. 28;
An upsurge of interest in classical music here is reflected by attendance at Scottish National Orchestra concerts which has increased by 24% over the past three years. Series bookings for the expectations of the control of the three years. Series bookings for the concerts have also grown con-siderably.

In the 1958-59 season, the or-chestra average attendance was 62%. In 1959-60 this rose to 66%, then to 74% in 1960-61.



The Showmanship Label

CASH IN ON
THE MASSIVE
PRE-RELEASE
PROMOTION-



Walt Disney's 'BABES IN TOYLAND'

Backed by the most intensive BIGGEST campaign ever!

ANNETTE IN PERSON!
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plus a million dollar TV spot saturation

plus millions of Books-Records-Toys

BABES IN TOYLAND PREMIERE EARLY DECEMBER
RADIO CITY MUSIC HALL, NEW YORK
The CHRISTMAS Attraction at Leading Theatres Everywhere

Arena Managers Form Co-Op Fund to Back Own Promotions

has formed a fund, of unspecified amount, to underwrite promotions not only in their own buildings, but those in which they have no

Interest.

The principal field of activity is expected to be in the municipality owned structures, most of which are not permitted to undertake promotions because that would be gambling with the taxpayer's money. In these situations, AMA would hire the building pay the artists, advertising orchestra and other expenses, and retain profits or make up the losses.

The step has been taken by

or make up the losses.

The step has been taken by MA because of dissatisfaction in several aspects of promotions. One of the AMA beefs stems from the high costs of some artists. They claim that it's difficult to break even when an artist has to be given as much as \$15,000 in guarantees as against 60% of the gross as has been asked in several Judy Garland engagements.

land engagements.
Victor Borge has been asking
75% of the take in some spots.
AMA spokesmen say that it will
either give an artist nominal guarantee plus high percentage, or a
high percentage and a lower gurantee, but is rebelling at giving
high guarantees plus percentages.
When an artist becomes avail-



DICK

The Arena Managers Assn., for able AMA will take the promotion the first time in its history, will for a specified number of nights actively engage in promotion of Organization members will be various events. The organization polied as to which individuals will has formed a fund, of unspecified tions. The remaining evenings will amount, to underwrite promotions be underwritten by the collective transfer of the collective o

CSE's 1st Royal Vaude Show Raises 14G For **Army Benevolent Fund**

Army Benevolent Fund
London, Nov. 28.

"Fall In, The Stars," first Royal
vaude performance staged by Combined Services Entertainment,
raised over \$14,000 for the Army
Benevolent Fund. The show, which
was attended by the Duke and
Duchess of Glouchester, was
staged by Kenneth Carter and set
a standard that compared favorably with the annual Royal Vaude
Gala. The performers consisted
entirely of ex-Army men and
women who entertained the troops
during the war. women who ent

during the war.

Harry Secombe, Bud Flangan, Eric Sykes, Norman Vaughan, Morris & Cowley, Vera Lynn, Gracie Fields, Eddie Calvert, Constance Shacklock, Tony Fayne, Kenneth Connor, Ken Morris & Joan Savage, Hattle Jacques, John Le Mesurier, Jeremy Hawk, Guy Middleton, Benny Hill, Shirley Middleton, Benny Hill, James Hayter, Clifford Stanton, Audrey Jeans. Charles Craig, Leo Genn.

Abicair, Peter Cavanagu, Hayter, Clifford Stanton, Audrey Jeans, Charles Craig, Leo Genn, Brian Johnston and Jack Francois were among the cast.

The Band of the Welsh Guards and the choir of the Junior Leaders of the Royal Signals were also on parade for a gittering finale with a narration spoken by Leo Genn and written by Gale Pedrick. It is expected that this Royal Army Show will become an annual functions. Stenn and which this Royal Army Show will become an annual function. If so, it has set itself a high standard of fast slickly produced comedy and music.

Tough Competish

Chicago, Nov. 28.

Chicago, Nov. 28.
Merriel Abbott, talent booker for the Palmer House, has been negotiating some hefty sums for acts as part of the hostelry's move to establish the Empire Room as Chi's prime nitery. Latest acquisition was Phyllis Diller (who usually plays Mister Kelly's) for a reported \$7,500 per week.

A few months ago Miss Ab-

A few months ago Miss Ab-bott found herself in the posi-tion of bidding against her-self for the Kim Sisters. Act played the Edgewater Beach here (sn Abbot client) and the Palmer House decided that it Paimer House decided that it wanted the girls the next time around. Edgewater reportedly went up to \$6,000 a week, but the Empire Room topped them with \$8,000 per.

Banner Fall For N.Y. Nightclubs

New York nitery business has experienced one of its best fall seasons in years. Nightclub circles regard Thanksgiving Day the official end of the autumn season, even though the calendar says otherwise. That's because Christmas shopping, which starts immediately afterward, cuts into amusement spending drastically.

amusement spending drastically.

One of the important aids has been the flock of names that have been working the prime cafes. The Copacabana has had some of the heaviest talent artillery available in the forepart of the season. That's also been the case at the International.

ternational.

Basin St. had lines into the street until Peggy Lee was recently forced out by illness. Earl Grant has been doing fairly well, as a substitute, but nothing like Miss Lee's business. As a matter of fact, the jazzeries in the nearby area did very well during Miss Lee's stay. Her overflow helped adjacent cafes considerably. She's been hospitalized for viral pneumonia.

The Latin Counter's new them.

Anka's P.R. Dates

Paul Anka, who will play the Caribe-Hilton, San Juan, P. R., Christmas and New Year show, has been signed for Dec. 11 for a one-nighter at the 15,000-seat San Juan ballpark.

The trallpark is located only a short distance from the inn.

MORTY

Record Takes by Twin Cities Sports Events Harass Niteries, Pix Theatres

Judy Garland's Second Cancellation in 2 Wks.

Judy Garland postponed a date at the Stanley Theatre, Jersey City, slated for last night (Tues.), to have been played under auspices of promoter Felix Gerstman. Miss Garland, it was explained, is suffering from an ear infection contering from a ear intertion con-tracted in Miami Beach where she is currently staying. The date will be played at a later date, still to be set. A spokesman in Gerst-man's office said that the theatre, seating more than 4,000, had been-sold out for the date.

This is the second time in about two weeks that Miss Garland has postponed an engagement. She re-cently conked out of a stand in San Francisco because of illness.

Empire Theatres in Both Edinburgh, Glasgow Due For Razing; Unions Beef

Glasgow, Nov. 28.
The fate of the Empire Theatre in Edinburgh, longtime vaudery; seems doomed. It will probably for good in February. But close for good in February. But Leslie A. Macdonnell, managing director of the Moss Empire chain which owns it, has prumised not to apply for permission to Faze the house until certain proposals put forward by theatrical unions are investigated.

Macdonnell's statement came after he held talks with representatives of the Federation of Scottish Theatrical Unions. Alex McCrindle,

tives of the Federation of Scottish Theatrical Unions. Alex McCrindle, of the Scottish section of British Actors' Equity, said after the meeting: "We will do all we can to keep the theatres going. Mr. Macdonnell has promised to put our suggestions before his board of directors." McCrindle, how ever, refused to reveal what the proposals are.

Decision to close the Edinburgh Empire is the result of "very heavy losses" sustained there by the Moss Empire circuit. Attendance has been falling off for some years. If, as probable, the Empire disappears, it will leave the International Edinburgh Festival with another less theatre, a loss which the annual culture junket can ill afford. loss which the annual culture junket can ill afford.

punket can ill efford.

Plans to build a new and modern Festival Theatre on the site of the present Synod Hall and Lyceum Theatre are still pending.

Meanwhile, another and more important vaudery, the 2,000-set (Idagow Empire, is also threatened, although it will stay open for at least another 15 months. A six-story office development is earmarked for this site, one of the most favorable, businesswise, in fashionable Sauchiehall St.

All signs are that the Glassow.

All signs are that the Glasgow Empire property will eventually be redeveloped, but certainly not before the end of 1962. "The Andy Stewart Show" is re-booked for April.

Copa, N. Y., Looks Ahead

The Copacabana, N. Y., has already signed two headliners for the 1962-63 fall season. Nat King Cole, who completed an engagement several weeks ago, has been given a four-weeker to start Oct. 14, 1962.

Eydie Gorme & Steve Lawrence, currently headlining, have been as-signed the Nov. 15 slot.

Twin Cities' entertainment spending has been going to sports events in recordbreaking fashion during the current fall-winter season. This has discomfited niteries particularly and isn't help-ing film theatres, either. However, the five touring attracions that have played the two adjoining towns so far this season have enjoyed splendid grosses—in two instances their tour's biggest.

joyed splendid grosses—in two-instances their tour's biggest.

Examples of the manner in which folks are lossening their purse-strings for sports events were turnouts during the Nov. 18 weekend. All attendance records were shattered for the U. of Minesota-Purdue football game which drew more than 67,000 at \$4 per ducat, and for a Minneapolis vs. St. Paul hockey league contest that attracted 8.400 paid admissions at \$2 and \$3 a throw.

Then, too, on Sunday (19), the day after the Purdue-Minnesota clash, the National League Minnesota Vikings-Detroit Lions gridron contest pulled just under, 33.000 payees at \$4 and \$5, mostly the latter, per licket.

Despite the fact that U. of Min-

the latter, per ticket.

Despite the fact that U. of Minnesota football has pro league competish for the first time, its ix home games will draw at least 20,000 more than for the 1960 same number, or a total of about 363,000. All seats for the Minnesota home football games are

(Continued on page 60)



Thanks to the Varare Family and Elden-Gavel Associates for a dabulous wask at the EL MORO in Montreal, Canada, Currently-VOGUE TERRACE in Pittsbu

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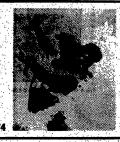
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nny; know both of you wonderful boys will reach very successful eights as comedy stars, and you can be assured that it will o our pleasure to have you back again here at the Americana Id in Buerto Rico next winter.

Recent Engagements

HOLIDAY HOUSE

3 RIVERS INN Syraduse

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Future Engagements

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ROYAL COMMAND VARIETY SHOW

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Canadian Fairs Urge Govt. Continue Mounties Ride: Protest Music Fees

Toronto, Nov. 28.

As an attendance draw, the continuance of the musical ride of the Royal Canadian Mounted Police at fairs throughout the country was urged in a wired resolution to the federal government by the Canadian Assn. of Exhibitors in its Copyright Act. Fees, are now computed on a sliding scale based upon managers of coast-to-coast fairs in Canada gathered at the Royal York Hotel here last week for the two day meet.

The resolution committee also wired the Secretary of State in Ottawa to effect immediate revisions to the Copyright Act which would exempt Canadian fairs and exhibitions from existing tartiffs collected by CAPAC and BMI. The threatened disbanding of the Mountles' musical ride would be a serious mistake, said the delegates, who recommended that the ride be organized on a permanent basis for international ourposes.

The Mountles' musical ride would be a serious mistake, said the delegates, who recommended that the ride be organized on a permanent basis for international ourposes.

The Mountles' musical ride is at present underwritten by Canadian fairs which provide transportation and accommodation for 40 horses and 28 men only, with the ride otherwise for free The Federal government meets the men's peak place of the Canadian parks and the provide transportation and accommodation for 40 horses and 28 men only, with the ride otherwise for free The Federal government meets the men's peak place of the Canadian powernment meets the men's peak place of the Canadian powernment and accommodation for 40 horses and 28 men only, with the ride otherwise for free The Federal government meets the men's peak place of the Canadian powernment meets the men's peak place of the Canadian powernment place of the ground that the ways rides and girl shows were not drawing attendance as formerly and that "we are living in a world of chance."

The 1982-63 officers of the Canadian fairs which provide transportation and second place of the canadian parks the complete of the provide transportation and second place of t

ounerwise for free. The Federal government meets the men's pay. Point was made that the Mounties don't like being in show biz and would rather hunt criminals for which the force was originally organized in 1885.

The other resolution

The other resolution of impor-

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of change."

The 1962-63 officers of the Canadian Assn. of Exhibitors are: president, Alex Thomson, Truro, Nova Scotla: veepce. Jean Alarie, Trois. Rivieres, Que. Directors are J. N. Perdue. Toronto: A. P. Morrow, Vancouver; R. E. Stewart, Winnipeg; Emery Boucher, Quebec City.

\$1.95 TABLE D'HOTE **NITERIES' BOFFO BIZ**

Phoenix, Nov. 28.
Sonny Makoff's two Stein & Sirloin niteries here are doing boffo business, charging the lowest prices for the top name acts in town. Both spots are operated on a no-cover basis, with dinners priced at \$1.95 top.

priced, at \$1.95 top.
Current at the niteries are Jackie
Cain and Roy Krai (Central Ave.)
and the Hadda Brooks Trio (Scottsdale). On tab for coming month
are Jeri Southern, Matt Dennis
Trio, Buddy Collette Quintet,
Chico Hamilton, Meade Lux Lewis
and the Journeyman Trio.





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• Currently appearing

hungry i San Francisco



'Masterson' TV Airings Spur Barry's Rio B.O.

VARIETY

Rio De Janeiro, Nov. 28.

Popularity of the Bar Masterson tv. films in Brazil helped Gene Barry to a recordbreaking opening Thursday (23) at the Golden Room of the Copacabana Palace. As restit of the business, Oscar Ornstein, who books talent for the hotel, has re-signed Barry to return to the room at the end of his South American tour prior to returning to the U.S.

Barry also played a one-day

returning to the U.S.

Barry also played a one-day stand at the local Stadium to 17.971 admissions. He is due to open at the Radio Record Theatre, Sao Paulo, today (Tues.) and will follow with a date in Buenos Aires.

Belle Barth Sluffs Her **Buffs at Carnegie Hall**

Belle Barth should learn the facts of life. You don't win fans by doing one sort of thing on disks and in lounges, then bring them into a special "concert" performance and do something else. But that's just what she did last Saturday midnight (25) at New York's Carnegie Hall and the result was a steady buildup of ill-feeling on a steady unitually of in-results on both sides on the footlights. It was reported that there was an accord between Miss Barth and the Carne-gie management that she wouldn't use "strong stuff." The show grossed \$10,748.

grossed \$10.748.

"This is Carnegie Hall and you gotta have a little class," she reminded the audience during the grim proceedings and "class" is just what the packed house didn't seem to want. Her straight belt-em out style of singing sprinkled with Yiddishisms was a far cry from the ribaldry many in the audience expected and they made her know it. Apparently familiar with her

Apparently familiar with her work on wax, they booed many of her "clean" song excursions and kept shouting, "Open up!" Her response to this call was, "Shut up!" They didn't get Barth and they didn't get class.

didn't get class.

Miss Barth has a big voice and she makes plenty use of it. Her repertoire is pegged mainly on the vintage shouters with items like "Bill" Balley," "After You've Gone," "Tve Got Nobody" and "Birth Of The Blues." It's a saloon style, though, that loses lots of its impact out of a saloon. She got some handclapping accompaniment when she swept through "Hava Nagila" but her delineation of "Exodus," was so heavy-handed it's doubtful that even Otto Preminger would have been moved.

Out of desperation, it seemed,

would have been moved.

Out of desperation, it seemed, Miss Barth fell on to The Twist to brighten things up towards the end of the show. That didn't work, either. She brought on The Orchids, five luves who are now appearing at the Roundtable where she recently wound up an engagement, for a Twist demonstration. Her Twist-along was embarrassing. Sharing the concert effect with

Sharing the concert stage with Miss Barth were Cootie Williams' Combo and Steve Gibson's Red-caps. Both are spirited groups who have worked better elsewhere.

Miss Barth is not only kidding herself by putting on this sort of show, she's kidding her audience. And at a \$4.50 top—it hurts.

Gros.

Banner Fall

Continued from page 58 present layout until after

The hotel biz has also been brisk. The Hotel Waldorf-Astoria's

Empire Room is on an upbeat with Sophie Tucker, and seems to be doing the best of all midtown posheries.

osheries.

One of the local phenomena is the business at the Julius Monk twin cafes, Upstairs at the Downstairs and vice versa. Since the present show started about two months ago in the Upstairs Room, there hasn't been an empty chair on the early show and very few on the later displays. Another strong local cafe is the Blue Angel which keeps rolling along no matter who headlines.

Philly's Finale on Saturday Midnight Closings Cue Cafe Boom

Noisemakers, funny hats, serpen tines and a New Year's Eve atmosphere greeted the end of Philadelphia's 12 midnight Saturday closing. A number of the larger bars in the city and suburban areas expanded their weekend activities to include dancing, combos and live entertainment.

With the 2 a.m. Sunday closing and the recent passage of the open-Sunday law for hotels in large cities, Philadelphia cafe ops see an opportunity to combat the big Jersey weekend entertainment lure on

Immediate effect on the economy

'Class' Concert Recital DONALD FLAMM SELLS **GOLF CLUB TO MEMBERS**

The Alpine (N.J.) Country Club, owned by Donald Flamm, former operator of WMCA, N.Y., is being

operator of WMCA, N.Y., is being bought by its membership for \$2.050.000 from a wholly owned Flamm company. The members voted last week to pick up the option for its purchase.

The golf club was originally built by the late Thomas Lamont and Dwight Morrow before the stock market crash of 1929, and was purchased at auction by Flamm in 1946. It was formerly known as the Aldecress Country Club. The club's members are present at operating the spot on a 10-year lease involving a net rental of \$1,000,000.

Twin Cities

Continued from page 58

priced at \$4 so this means approximately \$1,452,000 will have been spent within a little more than two-month period on this sports layout alone.

two-month period on this sports layout alone.

Feeling in amusement circles here is that while sports events bring many transients to the Twin Cities during the week-ends they also help to strap a goodly number of these as well as numerous home folks of their available entertainment spending cash. Consequently, many pull in the spending reins as far as niteries and films are concerned, just as summer big league baseball was accused of doing heavy damage to the pix theatres. It's a certainty, say amusement execs, that one result is a recourse to television by an increasing number of stayers-at-home, other than for the sports events, for their entertainment.

Philadelphia, Nov. 28. of the case and restaurant trade kers, funny hats, serpen-will be a huge increase in the with the a nuge increase in the state's service employees. Herman Mihalich, president of the Pennsylvania. Tavern Assn., estimated that 10,000 new jobs will be created by the easing of the Pennsylvania Blue Laws.

Tavernkeepers expect that alco-holic beverage consumption and profits and taxes will increase by more than 20%. Their figures are based on the fact that consumption in Pennsylvania is 102 gallons per-capita as contrasted to 1.34 in adcapita as cont joining states.

joining states.

They point out that this doesn't mean that party-goers in this commonwealth will go on a collective binge; but that more Pennsylvanians will patronize their community taverns rather than cross state lines on Saturdays, the big night out.

on Saturdays, the big night out.

The passage of Sunday 2 am. closing represents a victory for which the cafe ops, hotel men and favernkeepers have fought for 27 years in the legislative halls. Its passage was generated by the Sunday sales law for the hotels and the wave of liberalizing legislation this year that also permitted the Sunday sale of beer in ballparks and the purchase of liquor on the Sabbath on trains going through the state.

HARBERS

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THANKS THE CHICAGO PLAYBOY CLUB AND MAGGIE DALY

AND MAGGIE DALY

From the Chicage, American, October 30, 1961

DALY DIARY. by Maggie Daly

"ACCENT ON ASCENDANCY... This reporter watched the brilliantly funny comic, JERRY VAN DYKE (he's Dick Van Dyke's young brother), breaking the audience in little bits with his hysterical nonsense at the Playboy Club. Jerry is causing more falk in the night club bear than any other entertainer since Dick Gregory. Jetry, a boyish, toothy, clean-cut-crew-cut comic, says his big brother Dick hann't seen him perform since he was in high ichool in Danville, III. Big brother must have heard. Jerry is a pretty funny boy ... because he called Jerry this week-end and asked him to be a guest on the Dick Van Dyke show. We predict he will be a smash."

Opening TIDELANDS, HOUSTON

Filming DICK VAN DYKE TV SHOW

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New Acts

GEORGE YOUNG & HIS ROCKA- LORRIE BENTLEY BOBS (6)
Songs & Dance Camelot, N. Y.

Only relation of George Young & Rockabobs to the dance mania currently underway at the Camelot windup twist vocal and dance the group's bassist, Bob Mc-w. It's a high spirited bit, as is the

tirans all else with this nectific sextet.

Young, himself, is a fine soprano tonor saxman, whose belting the of exciteand tenor saxman whose belting solo work creates a lot of excite-ment. Guitarist Bob DiNardo, who ment. Guitarist Bob DiNardo, who also scores solidly with an articulate Spanish solo turn, is the group's arranger and he has kept all the stuff punchy, and melodically simple.

Besides Young, and DiNardo up front there are Al & Jet Lorring, a young couple that terps, mimes and sings with gusto and good

front there are Al & Jer Loring, young couple that terps, mimes and sings with gusto and good humor. She's sock for sight values and be's quite a sketch himself in advanced zoot suit and a Truman. Capote coiff. Behind the quartet is Pete. Cozzi on. drums and Fréd Bender on organ. Organ, it seems, is a must with the belting-beat twist instrumental groups, and it serves to sock home the Rockabob's variety of turns.

Group's lengthy act at the Came-

bob's variety of turns.
Group's lengthy act at the Camelot, which spells the twisting and gives the customers a chance to order a couple of rounds, doesn't strain for pace. These lard working kids keep it moving all the way.

BOBBY PAGE & HIS MUSICAL PAGES Music, Comedy 45 Mins. Mapes Hotel, Reno

Mapes Hotel, Reno

Bobby Page is not a new name on Nevada marquees—what with 10 years of steady dates in Las Vegas and almost two years of booking in the Reno-Tahoe area—but for this time out at the Mapes. Hotel he's brought in a routine that qualifies as a New Act. He's added a second femme vocalist, has expanded his repertoire, and show-cases the fast cartoon talents of his drummer for much added variety to the act.

to the act much addet variety to the act much above he's one of the best in the business on a trumpet or mellophone, and he displays a savvy for neat staging and group discipline.

Handling the vocal spots are Sue Flanders, darkhaired looker, and Millie Davis, 350 pounds of show-manship. Miss Flanders is particularly effective on "10c a Dance."

Doubling on plano and vocals—both well—is Jack Taylor. On the string bass is Denny Bernard, who is also upstage with the comedic lines.

The Page group shows a collection of the base of the string base is penny Bernard.

need to attain the same ing in trandem.

The pair make nice appearance have been around in Broadway musicals. Their times are generally out of the legit orbif plus a medley of southern songs. The Figorous hours of rehearsal needed to achieve the aura of a workmanlike turn are not evident in this pairing.

Jose

Songs 23 Mins. Mister Kelly's, Chicago

Mister Kelly's, Chleago
Lorrie Bentley stepped into her debut as a nitery single at Oscar and George Marienthal's Mister Kelly's as result of her work in the "Medium Rare" tab revue at the Marienthal-owned Happy Medium. An attractive chirper, she was noticeably on edge in her opening night preem seemingly inhibiting her generally lyrical voice and at times causing her to Posture inervously. In her song salesmanship. She relaxed toward the end of her turn and let her pleasing personality take over and exited to some solid palm pounding. ing

ing.

Miss Bentley opens her act with a swingy rendition of "Riding-High," then moves into a sexy, hippunctuated version of "You Fascinate Me So." Her songalog includes an inventively-arranged medley from "Carnival" and a nice uptempo delivery of "Breezing Along." Her impersonation of Marlene Dietrich doing "Down At The Bide A Wee" from "Threepenny Opera" is lacking in versimilitude, but might have some value delivered as her own number.

Songstress shows strong poten-tial given some seasoning. She's overselling now, but this can be expected to be moderated with

KAREN JAMES Songs 34 Mins. Le Hibou, Ottawa

Karen Jámes was a seldom-work-ing television thesper when the folktune fad happened She owned a guitar, had some chirp experi-ence; now she's working coffee-

a guitar, bag some chirp experi-ence; now she's working coffee-rooms regularly.

Miss James is a neatly-gowned looker with an act that needs build-ing but with production added to a natural showmanship she could natural showmanship she could be good for niteries and video. She pipes c. & w. with a shrill but tailored voice and manages an adequate guitar backing for herself. Gab items could stand strengthening As is, she's clicko for the intimeries. her-stand

House Reviews

Bobino, Paris

Paris, Nov. 18. Mick Micheyl, Henri Tissat, Karyne Balmain, Chaintelers, (4), Preston, Roger Counte, Eddy Sci-fert & Co., 13), Angela & Fred Roby, Cycling Kirks, (2), \$1.50 top.

attelers (4)

ounte, Eddy Sei.

3): Angela & Fred

yeling Kirks (2): \$1.50 top.

Mick Micheyl has about eschewed
her tomboyish; puckish singing
stance of yore. Though more feminne and graceful, she still has
at endency to get too, pert at times.
But fier good dramatic ditties
and chythmic songs plus a good
mike presence, make her a solid
staple entry even if the individuality and projection of the true
show fine voices and know their
way around vocally, but seeming to
have strung together a series of
tunes with no knowledee as, to act
construction. They seem to be in
need of togetherness as a turn and
need to attain the knack of work
ing in tandem.

The pair make nice appearance
have been around in Eroady
musicals. Their tunes are geuut of the legit orbit of
f. southern sone
ours, of
hieye

for expert balancing and dancing on them, plus individual two-wheeler workouts for a fine

wheeler words and a class opener.

Angela & Fred Roby are a class act. He is a ventriloquist who huilds his nuppets on stage and can give distance and range and wit to them while amoking, drinking or playing a harmonica. She adds good acro-dance bits and eye appeal to this sleek number.

Mosk.

Pavilion, Glasgow
Glasgow, Nov. 21.
Aly Wilson, Larry Davis Four
Four. Ambassadors, Don. Gordon
Yvonne Michell & Erik, Vic. Ches
ter, Atleen O'Gorman, Anne Gray
son, Collin Crompton, Artie Mayie,
Chris Bell, The De Vere Girls. (10).

Several individual acts stand out Several individual acts stand our from an average lineup in this soso vaude, layout. One is Colin
Crompton; a North of England
comedian, who scores with a pleasand style and a casual unassuming manner. He has a potential
for a buildup to better things.

Yvonne Michell & Erik, mixed duo, offer a realistic apache dance and put lotsa energy into an act which has the customers sitting up and taking notice: Good singing comes from Don Gordon, a newcomer hereabouts, and Anne Grasson Gravson.

Grayson.

The Four Ambassadors are a worthwhile singing group; and score with fairly slick presentation. Vic Chester is a cheerful por singer with pace. The Larry Davis Four offer modern music, with a swivel-hipped Davis leading in vocals.

Lead comedy is from Scots funnyman Aly Wilson, who offers laff fodder in the old tradition. He has a clever knack of tumbling, He has a clever knack of tunioning, and uses, aid in "feeding" from Artie Mayne and Alleen O'Gorman. Chris Bell shows promise as a soubrette, and the De Vere Girls are an average line. Showbacking are an average line. Showb is from the Billy Rose orch.

Gord.

Etoile, Paris

Paris. Nov. 15. Charles Trenet; \$3 top.

Indefatigable singer-cleffer Charles Trenet is resuming the one-man show he did for two months last spring. His dash, aplomb and witty and poetic songs still make him one of those infrequent entertainers who can bring off an evening slower. ing alone.

Trenet does falter a bit in the second part, when some of the breezy optimism gets repetitious. But he brings things right by a poetic deft ballad to sving into high again. He is a firstrate enter-ditier with fine material who holds his own in spite of changes in current song trends.

It is Truet's accomplished per-formance, obvious enjoyment in his singing, along with his material and projection, that put him, over-He is backed by a plano: Mosk.

Gaite-Montparnasse, Paris

Paris, Nov. 10. Catherine Saurage; \$3 top.

Catherine Sauvage may come under that old term of a singer's singer, but she also has the stuff for the buffs. Hence, her one-woman warbling stint at this small house may do profitable big.

Backed only by a piane, well-played by Jacques Loussier, she gives out with 37 songs with nary a repeat movement or fall in in-terest throughout.

CURRENT BILLS

WEEK OF NOVEMBER 29

NEW YORK CITY

MUSIC HALL — Lorsy White, Larry iriswold, Richard Vance, Corps de Bai-et, Rockettes, Raymond Paige Orc.

AUSTRALIA

AUSIRALIA

MELBOURNE (Tlvoii) — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin Joe Chisolm, Bill; Christopher, Harvey Weber, De Jong & Dee, Trapinos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunk

Blanche, Ken Mackey, Adrienne Erdes, Lewis Dunn. S Y D N E Y. (Tivell) — Don Tannen, Lucio & Rosita, Four Kovacs, McKay Bros. & Romayne, Daniele Dorice, Hal Roach, Yolande, Rodrigues, David Fuller Trio, Leo Arnol, Robin Hardimar

BRITAIN

GLASGOW (Empire)—Emil Ford David Macbeth Alan Field Alan Randall Joan Small, Dalley & Wayne, Two Munros, Checkmates, Fordeftes.

Checkmates, Fordettes.

LONDON, (Palladium)—Harry Secontos,
Roy Castle, Marion Brân King Brothers,
Eddie Calvert and the Wiseguys, Audrey
Jeans, Michel & Carol, Grazina Frame,
Wendy Wayes, Helene & Howard, The
Barantons, Ronnie Corbett, Jack Frantols, George Carden Dancers, Bill Shep-

herd. Singers.

MANCHESTER (Palace)—Edmund Hock ridge, Kaye Sisters. Tommy Cooper, Jim my Clitheroe, Clark Brothers, Monarcha Harbers & Dale.

VICTORIA (Palace)—Nervo & Knox Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—McClevertys, Johnny arracuda, Larry Bonito. BASIN ST. EAST—Earl Grant, Quincey ones, Lee Evans Trio.

BIRDLAND Dizzy Cillespie, Olatunil.
BLUE ANGEL Pat Harrington Jr.,
30bby Short, Gis Clements. Bobby Short, Olis Clements.

BON SOIR—"Greenwich Village, U.S.A."
Marge Cameron, Three Flames.

CAMELOT—George Young Orc.
CHARDAS—Anny Kapitanny Tibor
tossy, Dick Marta, Lia Della, Ele

CHATEAU MADRID — Los Chavales Espana, Pupi Campo Orc. Espana, Pupi Campo Orc.

COPACABANA — Gorme & Lawrence
Bobby Ramsen, Paul Shelley Orc., Frank

Bobby Ramsen, Paul Shelley Orc, Fran-Marti Orc.

EMBERS — Bobby Stevenson, Henry Rose Jo Jones.

HOTEL ASTOR—Livio Giorgio, Chinin Ilaie; Dick, Harding Orc., Eddie Lane Orc., HOTEL LEXINGTON—Virginia Wing., Lillian Knight, Denny Riegor, Tony Drake, Flory Cabot Orc., BOTEL, New YORKER—Mill, Saunders Orc., Verna—Lee, Joe Furst HOTEL PIERRE — Steppin' in Society Wilbur Evans. Fay DeWill, Louise, B. & M. Hagnett.

HOTEL PLAZA—Diahgain Carroll, Emil

HOTEL PLAZA—Diahann Carroll, Emiloleman Ore., Mark Monte Continentals.

MOTEL PLAZA—Diagan Carroll. Smill Column Gr.c., Mark Monte Continentals. MOTEL TART—Vincent Lopez Orc. Million. Kay Trio. Milk Shaw Orc. Sablon. Million. Kay Trio. Milk Shaw Orc. Sablon. MILL RESEARCH STORE A Sophie MOTEL ROOSEVELT—SI Zentier Orc. MOTEL SAVOY MILTON—Gunnar Han-HOTEL SAVOY MILTON—Gunnar Han-HOTEL SAVOY MILTON—Gunnar Han-HOTEL SAVOY MILTON—Cunnar Ha

LEFT BANK, — Renee Roberts, Dave Grusin S; Andy Hamon. LIVING, ROOM—LIllian Briggs, Alberto Rochi, Arti, Azenza. No. 1 FIFTH AVENUE—Don Crabtree & Elaine Spaulding, Hankinson & Silver. ROUNDT ABLE—Earl Grant. Bill Black. Orchids, Pearl Williams. Grant Borney & Allians. A Four Ayalons, Rached & Allians. A Four Ayalons, Rached & Mirachite, Leo Finder Ayani, Rovesh TWO. GultraRS—Alya Luo, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

LIPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabol, Rex Robbins, Steve Rollun, Doina Sanders Mary Louist Wilson Lovelady Powell: Freddie Webber Jim Sheridan, Bill McCutchen, Milvad & Culston.

versaittes — Blossom Dearie, Andy

Bev Sider Antren — Monica Boyar, Lis Desi Erna Schoen. Monica Boyar, Lis Desi Erna Schoen. Dory Sinclair Rajph Pote Sisan Brady Joe Shay, Tommy Zang, Lou Harold Ore. VILLAGE OATE — Aretha Franklin, Herbig Mann. Herbie Mann.
VILLAGE VANGUARD — Thelonius
Monk, Clara Word Gospel Singers.

The pair make nice appearance shave been around in Eroadway musicals. Their tunes are generally out of the legit orbit plus a medier of southern songs. The rigorous hours of rehearsal needed on achieve the aura of a workmanlike turn are not evident in this pairing carry act. The audience goes for if solidly.

JOAN SAWTEL

Song, Dances
7 Mins
Forum, Wichita
A blackhaired, stacked beauty with a nexcellent personality, ton Preston does ook an marcio like in severage honder presonality, ton a motor inflection is wasted.

Sawtel has possibilities of emerging into an above average honder presonality and the first ticks. Roger Cemte patters powers on for standard "Get Rhy-thm" opener, goes into song and then into taps. Her Strongest bit, a flapper entiree, gets her away of the more more than the shangup windup.

Trump.

Trump

PALMER HOUSE—Dick Haynes, Fran
Jeffries, Allen & Rossi, Ben Arden Ore.
PLAYSOY CLUB — Burns & Callin,
Georgie Kirby, Slappy White, Ernesthoo
Anderson, Gene & Francesca, Boo
Grossman, Stan Fisher, David Romaine,
Carol Brent, Harold Harris Trio, Mitsuart Trio, Davis-laco Trio, Larry Cummings.

ings.
SECOND CITY — "Alarmus & Excur-lons" Bill Alton, Bob Camp, Del Close, athony Holland, Bill Mathieu, Joan Anthony Holland, Bill Mathieu, Joan Rivers, Avery Schrieber, SHERATON BLACKSTONE — Monique Van Vooren, Franz Bentler Orc.

LOS ANGELES

SEN BLUE'S — Ben Blue Revue (20), van Lane Ore. COCOANUT GROVE—Sammy, Davis Jr., Will Mastin Trio), Brascia & Tybee, Dick

abile Orc. CRESCENDO Mary Kaye Trio, Jimmy adden, Crescendo Twisters. DINO'S — Louise Vienna, Jack Elion,

matuten, Crescendo Twisters, Chinos, Elouise Vienna, Jack Eliona, Sleve La Revena (1985). Le Cray Horae Revue, 32 Edition, Diane D'Orsay, Georgina Schweppes, Danille Divroux, Claude Stroud, Lobattos Dapreers.

MOULIN ROUSE—Claude Stroud.

STOME CONTROL OF THE HORAE CONTROL OF THE HOTEL—THE CLUB—THE HOTEL—THE HOTEL—

LAS VEGAS

DESERT INN — Rosemary Clooney, erry Lester, Donn Arden Dancers arlton Hayes Orc. Louise: Michael ent. Dave Apollon. Milt Herth, Henri ose, Bobby Stevenson.

Rose, Bobby Stevenson.

DUNES—"Philippine. Festival." Bobby
Gonzales. Katy. De La. Cruz. Pilita Carales. Shirley Gorospe. Elizabeth Ramser,
Bill Reddle Orc. Lounge: Billy Eckatine.
Novelites. Fabblous Tones. Dennis &
Regers. Joseph Mack Four.

EL CORTEZ—Instrumentalists. Concleys,
Bel-Aires.

FLAMINGO — Joe E. Lewis, Della Reese. Lounge: Harry James, Sarah Vaughan, Norman Brooks, Pegy Dietricka Boh Sims

FREMONT—Joe King Zaniacs, Newton Bros., Make Beleves, GOLDEN NUGGET—Judy Lynn, Jimmy Wakely, Wanda Jackson, Sneed Family, Joe Wolverton, Annie Maloney.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover-

MINT—Pat Moreno's "Artists & Models

MINT—Pat Moreno's "Artista & Models of '61."

NEVADA—"Les Girls De Paris." Jose Duarte: Moon Puppeis. Kay Brown, Vido Nusca. Moon Puppeis. Kay Brown, Vido Nusca. Paris. P

STOWNERS - Les Winderlies . Sparky Twill Tubes. The Manual PPER - Hain Henry. Sparky Kaye. Red Marshall. Danny Jacoba. Ray O'nell, Rudenke Bros., Silpperties, George Redman Orc. Loungs: Charlie Tagarden, Barbary Canal Roys.

Barbary Canal Roys.

Bick Contino. Anno George Strict Loungs Dick Contino. Anno George Bronies. Soriny King, Vido Musso. Jerry Stewartson.

TROPICANA "Folies Bergere." Col-tte. Riedinger, Pempolf, Thedy & Fam-y, Pinky & Perky, The Bogdadis, Banny ostello, Trio Martelli, Mme. Baron Bal-t, Florence & Frederic & Dancers, Ray Instra Orc. Lounge: Perez Prado, atalda, Dubonnet Trio.

SAN FRANCISCO

BLACKHAWK—Mongo S. ntamaria Orc. BLACKSHEEP—Earl Hines Orc., Fred Washington Trio. EARTHQUAKE McGOON'S—Turk Mur-EARTHMOARS MANUEL — Ella Fitzgerald, FAIRMONT HOTEL — Ella Fitzgerald, Ernie Herkscher Orc.
GAY 90'S—Ray K. Goman, Bee & Ray

MUNGRY — Don Sherman, Sian Wilon, Lenin Castro, Jilla Webb,
JAZZ WORKSHOP—Charlie Mingus Siz,
MOULIN ROUGE — Georgia Holden,
stass, Donna Kays, Robin Carroll, Jan
attass, Donna Kays, Robin Carroll, Jan
NEVE—Carol Brent, Darrell Hulchinon Five.

son Five. . NEW FACK'S Shecky Greene. Vernon NEW FACK'S SHEEKY GIFTING VEILING ON THE LEVEE-Byron Berry, Vince atolica.

PURPLE ONION — T. C. Jones, Ketty
ester, Gold Coast Singers.

365 CLUB — Jimmy Troy. Les Marys, Barry Ashton Dancers, Roy Palmer

Orc. SUGAR HILL—Sam Hepkins, Stan Wil-son, Wellman Brand.

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls, Novelités, John Carleton Orc. HAROLD'S — Susan Barrett, Del Ray, WAGNUTER-BITTY Ashtoirs Les Giris, HAROLDS— Sanstein Orc.

HAROLDS— Sanstein Orc.

HAROLDS— Sanstein Orc.

HAROLDS— Sanstein Orc.

HARRAM'S (Reno) — Ray Anthony & Bookends. Brothers Castro. Eddie Lawrence & Whatnotts. Cindy O'Hors Trio.

Bill Collier Combo.

HARRAH Grahn South Shore Room—

HARRAH Grahn Shore South Shore Room—

HARRAH Grahn Shore South Shore Million—

HOLDAY—Joe Maile and Cordsmen, Foolid and Satin Strings, and Cordsmen, Foolid and Satin Strings,

MAPES — Dick Contino Alvine Rey, Petities, Madcaps, Bobby Page, Million—

RIVERSIDE Riviera Room — Minsky*

Pollies with Bobby Sargeni. Lou LeVitt Orc.

Leunge: Gaylords, Eddie Domingo

WAGON WHEEL Grahoe — Athur Lv-

Ore. Lounge: Gaylords. Eddie Domingo Trio. WAGON WHEEL (Tahoe) — Arthur Ly-man, Meri Ellen & Cohorts. Town Pipers, Esquires; Magic Violins of Mexico, Paul Schilling Quintet, Ron Rose.

Hotel Pierre, N.Y. Stanley Meloa presentation of Sounds of Love," starting Fay DeWitt, Wilbur Erens, Midge & Bill Haggett, Lonise O'Brient, directed by Dolores Pallet; written by Gig Henry: lighting, Lestie Wheel; corductor Lee Hulbert; \$3 and \$1 cover.

Second of the Gig Henryscripted tabloid revues at the
Cotillion Room is on a par with
the first "Stepping in Society,"
which teed off the Pierre's fall season with a change-of-show-pace
from the "salutes" to composers
and subsequently, the tabloid
operetta and musicomedy hits of
yesterycar. Both of these patterns, in turn, had displaced the
neo-"name" policy with which the
budget-limited Pierre ffor all of
Jean Paul Getty's billions: he's the
sole owner; felt was pricing itself
out of competition with the other
posit rooms in Gotham.
New formula seems to have

New formula seems to have found its niche, thanks to shrewd production, slick scripting and, in combination with these elements, a quartet of solid acts that won't break Fort Knox. Wilbur Evans, Filere require is another man but break Fort Knox. Wilbur Evans, Pierre regular, is anchor man but comedienne Fay. DeWitt is the outstander. As a matter of fact the talents and credits are pretty evenly divided considering that ingenue Louise O'Brien (marking her nitery debut) and Midge & Bill Haggett also more than sustain their departments. Latter are the lone holdover, a good utilitation terp pair as obligate to the vocalizterp pair as obligate to the vocaliz-ing of the other trie.

ing of the other trio.

"Sounds of Love" accents l'amour via Gig Henry's hackouts. Theyre a high scoring series of non-sequitor quickies and offbeat one-liners. On their own, all four acts are given full opportunity for solo impact within the confines of the less-than-an-hour revue.

the less-than-an-hour revue.

Under the elastic pattern, abetted by Dolores Pallet's okay staging, the specialists can cult from divers sources and yet maintain a cohesive whole. "Frankie" is a satirical opener on you-know who. Quincey Jones did some okay arrangements for the beautieous Louise O'Brien (from musicomedy and tv) and even Cole. Porter gets slight topical improvement (if that's possible) with of the-moment "Let's Do It" wordage.

Fay De Will must have started in

the-moment "Let's Do It" wordage. Fay DeWill must have started in diapers because she has been around but looks like an ingenue; above all, a funny gal, who, given a Broadway legit musical opportunity, would become a sizeable, "name." Michael Ross, who gets program credit for some of her stuff, has done right by his girl in "Brave Girls." This runs the gamut from pregnant chanteuses who, oblivious of the obviously physical, will sing ditties like "Get Me to the Church on Time" (in bridal gown yet!. She clicks with her satires on the offkey "Man I bridal gown yet?. She checks with her satires on the offkey "Man I Love" and the out-of-syne record-ing name who does a personal on to (invariably merely mouthing the words to the off-camera recording). Evans

ing).

Evans and Miss DeWitt for a good double-number; Miss O'Brien salutes the late Victor Young with "My Foolish Heart" and does a "Guys and Dolls" excerpt both Billy Byers atrangements; the Haggetts click with their outer-space dance conceit; there are "more sounds of Jove" (good one-liners and brief black-outs; and there are still further individual opportunities, all of

outs; and there are still further individual opportunities, all of good high average.

Lee Hulbert, maestroing the Melba orchestra, is a good showbacker; Leslie Wheel's lighting is good but the acoustics, despite a new battery of lowered mikes, require improvement. The pickups of the "sounds" dialog was fuzzy on several occasions.

on several occasions.

Gogi, the host, and vet maitre d'hotel Pascuall, along with the Pierre's m.d. Bill Ebersol, state that biz has been good with the new policy, and the second edition bids fair to maintain parity.

Abel.

Monticello, Fram'gh'm

Franingeam, Mass. Nov. 23. George Jesse', Cu Beth, Dakanes (2). Eddie Sicari, Johany Archer Oren (6): \$3. minimum.

George Jessel opened on Thanksgiving matiree to a packed house in this big 1 200 cater on the pike fwixt Boson and Worcester, and rwixt Boson and Worcester, and Show is in till Dec. 9, followed as he said in his night opening, by the Four Saints, Guy Marks, "The oftest was about II. I had to and the Elkins Sisters for two change all my material." Jessel weeks.

Mor

settled down for the eve show with a nostalgic turn updated with com-mentary or politics, tv, and world events, taking off Cantor and Jolson in song and story.

son in song and story.

In for 10 days, it looks like this may be the best engagement of his 'farewell' tour. After slick spinning of long invilved raconteur type stories with steamroller punch ends; Jessel diverses into a Jerensiah against tv.

a perennan against tv.

"Theatres are closing all over the country, and it's your fault—you've been won by Madison Ave, through the little black box. We've become a nation sitting in the dark watching tv." Jessel, outspoken on the subject of tv, said he would shortly be interviewed again on

watching tv... Jessel, outspoken on the subject of tv. said he would shortly be interviewed again on tv. and would have "plenty to say." He wins a big salvo from the ringsiders and has a strong voiced rendition of Toot, Toot Tootsie for his goodbye song. He could have staved on and on.

Cu Beth, who broke in as a new act in Boston a few years back, has developed a classy, fast-moving song stint in which she pours on classical, blues and jazz for fine effect. A soprano, she produces a tremendous range of material running through "Summertime" to Dixieland. Stately, well endowed thrush moves about the stage in rapid fashion, unhampered by a roving mike attachment. She gets off way ahead in her spot. off way ahead in her spot.

off way ahead in her spot.

Eddie Sicari dark haired singer, opens the show and intros the acts. Dukanes get off some silck dance work, working from ball-foom to modern impresh and oriental for struning effect with femme in gold toreadors. Johnny Archer cut the show in fine fashion fashion.

This show stays through Dec. 2.
Adam Wade opens Dec. 4.

Guy.

Palmer House, Chi Chicago, Nov. 23. Dick Haynes & Fran Jeffries, Martu Allen & Steve Rossi, Ben Aiden Orch: \$3 cover.

The Empire Room has a solidly The Empire Room has a solidy pleasing show in its current bill of Dick Haymes & Fran Jeffries and Allen & Rossi. Songster duo presents a polished and artfully chosen catalog, and the two comics maintain a high chuckle level.

maintain a high chuckle level!

Aliss Jeffries is not only a stunning looker but is an extremely knowledgeable purveyor of songs. She's at ease in all templ, fashioning "Coax Me" into an intimely seductive number, and socking over an uptempo version of "Well, All Right." The pair interwork well in duet with such items as "Get Happy," "Something Better Than Love" and "Twosome."

Haymes takes over the spotlight at mid-turn as Miss Jeffries exits for a gown change. An able crooner, he effectively parlays such standard fare as "You Are Too Beautiful" and "Deed I Do" and stays on target with a medley of his disclik, Pair closes with a cleverly put together potpourri of "You" titled songs. Act is occasionally handicapped by a trumpeter they brought with them who appears more interested in showing his expertise on the horn than he is in showcasing the duo.

Marty Allen and Steve Rossi's.

Is in showcasing the duo.

Marty Allen and Steve Rossis.

Helio Dere gaggery is good adult
fun. However, the pair ran into
some difficulty with the opening
night Thanksgiving Day dinner audience. The comics' humor certainty
sophisticated to elicit nervous titters from the many teenagers in
the house and embarrassed silence
from their parents. Palmer House
booker Merriel Abbott has a familystyle bill coming in for the
pre-Christmas period (Dec. 10-23)
but might have been wise to have
started the policy earlier.

Alten. scores handily with a

started the policy earlier.

Aften scores handly with a pathos-laden mime vignette of a man mugging childishly before a mirror, then falling into melasichely as he realizes he's foo old for such silliness. Rossi is an expert straight man, and his closing vocalizing of the theme from Exodus is a potent bit of songstering—perhaps to the point of diminishing the impact of the Haymes-Jeffries entry a few minutes later.

utes later.

Ben Arden's fine house orch is taken over by the singers' musical director. Dave Frishberg, for the show, and Arden returns to baton the group for the between-shows



VAUGHN MONROE

exciting twist version of "BYE BYE BLACKBIRD" BYE BYE BLACKBIRD'
interently filming Guest Starring
ole in NBC-TV's BONANZA
Mgt. Irv Sidera
820 E, 54th Street, New York
Plaza 1-5166

Shoreham Terrace, D.C. Washington, Nov. 20. Carol Channing; Bob Cross Orch (14), Gao Quintet (5); \$3 cover.

Should any proof be necessary that Carol Channing is as popular as a star can get in the city of Washington, a statistic will take care of it. Back a few years ago when her flop, "The Vamp," was a tryout in the capital en route to the Broadway guillotine, maximum standing room was sold at the National Theatre for every performance during the three weeks. She is back again in the Shorenam Hotel's Bine Room, top local swankery, after a two-year lapse And, it is a better showease for her than the immense Carter Barron Amphitheatre, where she performed a year ago.

Her material this session is all new here, except for her customary

Her material this session is all new here, except for her customary. Diamonds Are, a Girl's Best Friend' finale which, ignites, such hoiss, audience response that she has a problem in calling it quits. She managed finally to get away with a monolog about her unique allergy. It is to bleach. She described in amusing detail why her almost bald dome must be covered with a wig.

She uses the rautine on the history of musical: comedy queens

history of musical comedy queens from "Show Girl" and the comic nistory of musical connedy oncens from "Show Girl" and the comic cocktail party hostess bit from her Las Vegas show. A straight vocal of "California Here I Come." in a rousing, exciting arrangement by derry Graff, is a new addition for current club dates. If affords her an opportunity to show she has plenty of vocal punch without comic lines or gestures.

She has a new (for Washington) Sophie Tucker impress and her spoof of Marlene Dietrich has been changed from the way she did it here before. Not since Miss Channing was last in the Blue Room has a performer set off such an ovation of mitting and shouts of "more." Her arrangements make musual demands on an orchestra, and the Bob Cross group carrys them off expertly with her musical conductor. Peppi Morrealle, and drumer, Larry Callahan. Cross musicians do their usual excellent joh for dancing, alternating with the fine Gao Quintet. Carp.

Blue Angel Lounge, N.Y. Bobby Short Trio; \$2.50 minimum.

Bobby Short apparently has found a home in Gotham. After drifting around such New York spots as the Red Carpet, the Carnelot and the Arpeggio during the past several years, he can now settle down. The Bine Angel Louinge, which can hold 60 people not counting, the barstool trade is the perfect spot for him and his devotees of which there are many. The only big problem faced by the Angel's proprietors, Herbert Jacoby and Max Gordon, is how to keep the noise from the Louinge from creeping through the swing-

to keep the noise from the Lounge-from creeping through the swing-ing doors into the main room and vice versa. Some rich looking red velvet draperies have been hung against the wall separating the two rooms and the management has been working on several ideas to build a sound barrier around the doors. Such Lounge regulars as playwright Arthur Laurents have even offered to submit some sound-proofing assistance.

proofing assistance.

However, it's still sure to build as a swinging room. Short comes

on after 10 p.m. and pounds and sings away until closing every night except Saturday. He comes in on Sunday for a special matinee session that runs from 5 p.m. until

session that runs from 5 p.m. until 8 p.m.
Short's repertoire is standard and sock. It's made up mostly of old showtunes and vintage pops done with a springhtly flavor on key board and in vocal interpretation. He's at his best when he runs through a happy rhythm item but those change of pace hallads really grab hold, too.
Accompanying the plano-singing are Beverly Peer's bass and Richard Sheridan's drums. The rhythm beat is sharp and crisp, and when the trio takes off on a strictly instrumental piece, it's a complete delight.

instrumental piece, it's a commerce delight.

Short, who's had several LP releases on the Atlantic label, says he's now shopping for another disk base. The record companies should be shopping for him.

Gros.

Tropicana. Las Vegas

(FOLLOWUP)
Las Vegas, Nov. 25.
The 1961 edition of the Trop's
Folies Bergere is in its final frames
before the '62 version preems
Dec. 23, and it retains the freshness it had on opening night.
There is a restrict of the responsibility of the restrict of Dec. 23, and it retains the freshness it had on opening night.
There is a certain flexibility about
the show, because previous commilments keep transient acts
(tastefully blended into some of
the most superb femme-populated
production numbers ever seen in
Vegas) from remaining for the
entire run.
Veteral showmen Low Waters

entire run.
Veteran showman Lou Walters coordinates, and he deserves most of the credit for helming the production on an even keel from a triumphant opening night to an equally triumphant closing. In booking, substitute, acts, Walters know-how has kept the Folies consistently exciting, and colorfully vivid. It all adds up to a memorable event in the field of top level entertainment. entertainment.

entertainment.
Pinky & Perky, British puppeteers, give the show a delightful touch of whimsical fantasy, backed by appropriate w.k. recordings.
The Romano Bros. (3) prove themselves one of the better tumbling acts, and the Bogdadis (2) follow through with a father-son demonstration of head-foot balancing that invariably brings cheers.
Danny Costello, a handsome young sincer is particularly in-

demonstration ing that invariably brings energy from the property of the prope

Living Room, N.Y

Meg Myles, Tommy I Artie Azenza, Bob Ferro \$4.50 minimum. Hazard

Once an audience is told that it has a chance to be an active part of a show, something happens, and the proceedings from that point on take on an unreal tint. This occurred last week with Meg Myles at the Living Room when her turn was being waxed for a Mercury album. An announcertold the audience of its historic mission and then the patrons' ham

her turn was being water for a Mercury album. An announcer told the audience of its historic mission and then the patrons ham cozed out in to highly unnatural reactions. It's presumed that this aura will have to be etched out on the final soundtrack.

Miss Myles has developed into a good performer. She has worked long and arduously on her act and it has now achieved polish, smoothness and the desired projection. Much of her material has been heard here previously.

Her specials and her stroager ballads are apparently set pieces and she does them well but the audience reaction this night seemed far above that which should be normal for the rooms patronage. It could give a gal a wrong sense of security.

On the bill is another repeater here, Tommy Hazard, a likeable youngster, with nicely developed and growing pipes. On his Living Room exhibit, he uses a special mike which achieves an echo chamber effect. It seems so unnecessary for this singer. He's doing nicely without it. It gives the impression of hoking up the act and deprives him of the opportunity of impressing on his own without gadgetry.

In the plano lulls is Artie Azenza who has a pleasant manner at the livories. He plays a subdued plano

In the plant this is not reason who has a pleasant manner at the ivories. He plays a subdued plant that makes a good background for conversation and provides a rewarding session for listeners. The Bob Ferro Trio showbacks. Jose.

Sands, Las Vegas

Las Vegas, Nov. 22.

Jerry Lewis, Steiner Bros. (3),
Garr Nelson, Copa Girls. (12),
Antonio Morelli. Orch. (29); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

Jerry Lewis, another dependable galloper in the Jack Entratter stable, kept his first-night audience so happy he ran into overtime, but no one seemed to mind excep the casino bosses

Ine casino bosses.

Lewis initialed his turn with a buoyant "When You're Smiling." later exercised his pipes with a pleasant. "Mammy' a la Jolson, revived his bits about the punchy boxer, the folk singer, the boy in dancing school, and the orch conductor.

His ad lib artistry is shown at His ad lib artistry is shown at its best when he does his "Shine On Harvest Moon" audience participation number, and the whole bash is smoothly tied together by 88ct. Lou Brown and the Antonio Morelli orch (29). At the opening show, Lewis brought his teenage son onstage for a demonstration of The Twist of The Twist

The Steiner Bros. (3) return for this one singing "You Came A Long. Way From St. Louis" and "Lazy River." The energetic "Lazy River." The energetic roungsters get brisk mitting with their accurate hoofing, impresses of the Step Bros. and The Dun-ills. hills

hills.

Holdover Renne Stuart production, featuring vocalist Garr Nelson and the dozen Copa lovelies, is the curtain-raiser.

Joey Bishop returns Dec. 13.

Duke.

Boundtable N. Y.
Bill, Black's Combo (5) with
Gene Simmons, The Orchids (5);
\$2 music charge.

There were two attitudes pre vailing over the musical din at the Roundtable's all-Twist opening last week. 1) "The Twist has brought new life to the music business 2) "It'll die as soon as people get tired of watching it."

Whether it will be "new life" or "sudden death" the Roundtable is making the most of it right now—and perhaps too much of it. For more than 90 minutes at the preem set, the beat was frantic, fast and monotonous.

monotonous.

Two groups, Bill Black's Combo and The Orchids; kept the pace going with similar musical enthusiasm and it was difficult to separate them except for the fact that Black's outfit is more mature. that Black's outhit is more mature and more prosperous thaving had several click singles on the HI label. The Orchids on the other hand, are teeners who make up in energy what they lack in experi-

Despite the musical bounce and pleas to the audience to get up and Twist it was a losing battle during the dinner show. Only a handful, and mostly management and guests of management, made the dance-floor scene during the dinner show. It wasn't until about 10 p.m., almost two hours after the show began't that the floor began to show some action. Maybe the Twist can't danced on a full stomach.

be danced on a full stomach.

Black. with his Memphis-oriented group is headlining Black's bass. Martin Willis' sax. Hank.
Hankins' guilar, Jerry Arnold's drums and Bobby Emmons' plano-organ hit a hot pace that's based mainly on the familiar rocking tempo. "New York Rock." If Couldn't Sleep A Wink. Last Night "Twist Her" and "Let's Do. The Twist" are some of the numbers in the reportoire that agained to build up tern steam. Grae aimed to build up tern steam. bers in the repertoire that are aimed to build up terp steam. Gone Simmons handles the vocal assism-ments but the band drowned him

ments but the band drowned him out most of the way.

The Orchids, who've been playing for the Roundtable's hectic Sunday matinee Twist sessions, propably rate this promotion to prime time but their musical maxhem is only for those already hooked on the Twist. The groun is bossed by Jack and Jim Trudeaus who try hard to make it work.

Earl, Grant who, was originally

who try hard to make it work.

Earl Grant, who was originally set as the show's headliner and to a serve as a respite from the Twist frenzy, didn't go on opening night to because there was no "proper mustical becking" available. Two days later (Wed.) he went over to the now more sedate Basin Street East to fill in for the hospitalized Peggy Lee. He's better off. Gros.

Mister Kelly's, Chi

Bentley Dick Gregory, Lorrie Bentle Johnny Frigo Trio; \$2.50 cover.

It will be two months before Dick It will be two months before Dick Gregory can celebrate his first anni as a four figure per week, comic. At this time a year ago he was working for \$35 per in a sepia club on Chi's south side. He used the time well in broadening the scope of his turn by Sahlting his gagalog with a great deal more non-integration topical material and by giving his routine a Henry rinse of Vegas-Miami-Los Angeles one-liners. Wether so miended or not, this could serve to break him

one-liners. Whether so intended or not, this could serve to break him out of the limited hungry —Blue Angel avant garde club cycle; Gregory handles his standup material as well as any gaster on the boite circuit. **rof. Vegas: "The traffic lights have three colorsered, green, and eight to five you don't make it.").

don't make it.")

There's no doubt that the argument as to whether Gregory is a Negro comic or a comic who is Negro presents a false issue. He's both. He finds much of his material in viewing the incongruites of segregation through colored eyes. In this light, many of his anecdotes would not score if told by a white comic. The implication is: "If I can laugh about it, what are you so nervous about?"

are you so nervous about?

It's also premature to assume that he's been blanketly accepted in the front-rank rooms. His engagements to date do not list any of the tonier supper clubs. This in no way, reflects on his skill as a comic or on his ability as a crowd-pleaser, but does indicate that the bookers of the more conservatively-

bookers of the more conservativelyoriented rooms are not convinced
that a Negro comic, no matter how
universal the appeal of his humor,
would be acceptable in their clubs.
Show opener is thrush Lorrie
Bentley in her first club engagement as a single. More on her
under New Acts. The Johns,
Frigo Trio backs Miss Bentley,
artfully and plays it cool between
shows.

shows,
Gregory, is in for two weeks,
to be followed by the Smothers
Bros, and Isobel Robbins Dec. 4.
Mor.

Hotel New Yorker, N.Y. Milton Saunders Orch (5.), Verneer; \$3 minimum Fri., \$3.50 Sat.

Formerly the Golden Thread Cafe and once called the Manhat-tan Room, this compact showcase

Cafe and once called the Manhattan Room, this compact showcase has returned to its original tag following a facelift under direction of Hotel New Yorker prexy Alexander Gross. "New" room has a luxurious color scheme of fred and gold enhanced with some antique white. Initial band in the redecorated Manhattan Room is Milton Saunders combo.
As it did at the Roosevelt Grill, N.Y., last June. Saunders outfit also fills the bill here with its highly danceable tunes. Saunders himself alternates on the tenor savophone clarinet violin and provides the bulk of the vocals. He still is backed by piano, bas violin, traps and accordion. Band features catchy, "arrangements which lack the Irills that some tunes have and hence seem all the more effective.

Verna Lee, singer-accordionist.

and hence seem all the more effective.

Verna Lee, singer-accordionist-provides relief numbers while Saunders outfit is taking a breather. Comely and talented, she supplies strong secondary backing. However, it's unfortunate that she's not used on the main bandstand. She seems at a disadvantage spotted at the rear of the room. Obviously, Miss. Lee would be more effective on the bandstand where she would have the advantage of one or more spotlights. But despite her location she scores with a fine array of songs for which she provides accompaniment on her accordion and small drums. Wear,

Fairmont. S.F. 20.

San Francisco, Nov. 20. Ella Fitzgerald, Paul Smith 3, mie Heckscher Orch (12); \$3.

Ella Fitzgerald, as is her custom, breaks up a packed house with a 15-song, 48-minute act. Though coming off three tough days of recording, she gives this audience everything it's looking for and that something extra which stamps her, as one of the era's major enter-parer is both the interval and conas one of the era's major enter-tainers in both the jazz and pop

ranging from "Good Morning, Hearthche" (which she sang with a credit to "the late Billie Holl-day") through "Mean to Me" to "Clap" and "Clap" the Knife" and "Cla Here Comes Charlie Nov "Mack: the Knife" and "Clap Hands, Here Comes Charlie Now" (the title number of her last LP). And, as usual, she is peerless whether she's doing a seat number, a song with a Latin rhythim ther first chorus of "You've Driving Me Cray"), a soulful, bluesy piece or whether she's doing a tricky change of keys in mid-song "He's My Kind of Guy").

If there is anything unchanging in this changing world it must be Miss Fitzgerald, mopping her brow, telling a little, joke on herself, slubbing a few words "does she do this on purpose, now"), and, all the time pouring forth a magnificent medley of song.

The Paul Smith Trio—Smith on piano. Stan Lewey on drums, Wifferd Middlebrook on bass—offers superb backing, and Ernie Heckscher's orch sounds good too.

Show runs through Dec. 6.

Statler-Hilton, D.C.

Washington, Nov. 17, Vicky Autier Jack, French, nussical director), Rita Ann Ar-tiste Trio, Ted de Francis Orch (5), Danny Ruslander; \$1.\$1.50 tover. cover

Gallic thrush Vicky Autier, in town for a third stint, wins again with a lively mixture of pan-Europa songs and her own piano talent in the Statler-Hilton's Embassy

Acom.

The red-haired import brings along duty-free a tineful continental collection including Parisian newie "No Regrets" and Graeco-French "Le Grand Depart." Latter's on Capitol Records which she imprints.

she imprints.

She vocalizes in Italian, German, and Greek in addition to English and her native tongue; and does a requested "Never on Sunday" in three-lingo style. Good on the keys. Miss: Autier amuses with renditions of folk somes in improvised beats and lefthands standard. Tea for Two! while righthanding various other melodies.

various other melodies.

Her highly-polished style ranges from dramatic to coquetish, and her unique arrangements are demanding of Ted de Francis, capable orch which backs, berunder the baton of Jack French. French had to skip after a week. Danny Ruslander opens the evening with stone-faced cocktaily piano solos (then hurries to another nitery as a comic) and the Rita Ann Artiste Trio follows with a bouncy set of piano, percussion, and patter. De Francis orch is danceworthy, and leader Ted sings.

But it's Miss Autier who encoles

. But it's Miss Autier who encore and bows to awarm audience. Her excellent songwork, with new times and arrangements, is "nelcomed back here and augurs a successful tour to Gotham's St. Regis via Columbus, O.

tour to Gotham's St. Regis via Columbus, O.

She's doing a double fortnight (ends Dec. 9); Dean.

One Fifth Ave. N. Y.
Jo-Ann Miller, Don Crabtree &
Elaine Spaulding, Dick Hankinson
& Fred Silver; \$3 minimum Sat. onlu.

One Fifth Ave., with its present rard, retains its high standards as a prime New York intime showcase. Bill is topped by Jo-Ann Miller's who has been around the circuits but not in a Gotham nitery of late. Also sharing space here are Don Crabtree & Elaine Spaulding New Acts) and the piano team of Dick Hankinson. & Fred Silver who provide the piano interludes and excellent backtopping for the performers.

Miss Miller is an authoriative singer. Her modus operandi is seemingly a contradiction in terms inasmuch as she essays an easy-going mien, but nonetheless his hard at the customers and lets none of them get away. There'll be no wool-gatherers while she's working.

be no wool-gatherers while she's working.

Miss Miller's tunes comprise a mixture of standards plus numbers that seem like special material, but have been used by many singers. Nevertheless me is competent and entertaining. There is a comedy edge to all her offerings, and she intersperse her tunes with some engaging stories and asides. Among her fiems are Tragedy in Trinidad. "Good Little Girls" and others that have been done by femme craftmen. Ella Fitzgerald, as is her custom, reaks up a packed house with a singers. Nevertheless me is completed and entertaining. There is coroding, she gives this audience verything it's looking for and that some linguisting the line of the era's major enterthing extra which stamps her so one of the era's major enterthing extra which stamps her tunes were provided extra which stamps her tunes to relaxed by may those white faces in the Vainguard deflex the electronic of the era's major enterthing. There is degree, That was opening night last the event was opening night last the event week. Nowever, and they should be the eraked by now week. Nowever, and they should be the eraked by now week. Nowever, and they should be the eraked by now week. Nowever, and they should be the event wee



NELSON EDDY

Now booking for 1963-64 and 65. Also 1962. At present idle two weeks, except for recording an album for Everest Records and ariother with soprano singing part-ner. Gale Sherwood

Cocoánut Grove, L.A

Los Angeles, Nev. 25. Nat King Cole, The Marthy's (2), Dick Stabile Orch (23); \$2.50-\$3 cover, plus \$3 minimum.

There can be no arguing with President Kennedy's appraisal of nitery talent—Nat Cole is "King." JFK requested Cole as his top-thoice to chirp at the \$100-a-plate. Hollywood Palladium Demo fundraiser. The "King." now a few miles east, at the Ambassador Hotel, is delivering for regular followers tooth Demos and G. O. Pers.), and at considerably under the previous tab. (The Grove has an \$8 dinner package special).

at considerably under the previous tab. 'The Grove has an \$8 dinner package special'.

This is a Lovely Way To Spend An Evening" is Cole's standard opener—beg off and it is the most accurate way to describe the fleeting hour he spends on stage. It disappears too quickly for both the veteran niterygoer and the generations discovering him. Whether Cole kids on the '88 (only too briefly in "Paper Moon"), or on the two-octaved clavieta in new addition to his act, or simply uses his finely-tuned vocal chords, the result is the same—pleasant perfection. He makes it all seem so easy hose heard regularly in each of his nitery outings, but he delivers them with fresh new excitement, from the fender "Star Dust" to "Mr. Cole Won't Rock in Roll." In keeping with the times he sadded a new twist. "I Won't Twist," a natural successor to his earlier-noted number.

Cole, conservatively attired in

a natural successor to his earliernoted miniber.

Cole, conservatively attired in
striped trousers, trim-tailored coat
and four-in-hand craval is, the
spittome of class on a nitery floor.
He is also a perfect gentleman with
his audience, his attitude and
asides in good humor and always
in good taste.

Dick, Stabile and his orch [23],
hav the Cole show with ease equal
to its star, after an energetic opening with "Slaughter On 10th Ave."
The Marthy's (2), a pair of energetic Gallic comacrobats off the
beaten mat, are a perfect pre-Cole
opener.

opener.
Current show plays through
the 17th followed by a vacation for
the Grave personnel; room reopens
Dec. 26 with Joe E. Lewis.
Army.

Village Vanguard. N.Y.
Sister Clara Ward & the Ward
Singers (6), Thelonious Monk
Quartet; \$2.50-\$3 minimum.

The Vanguard's Max Gordon has come up with a fascinating double bill in this coupling of goster Clara Ward and her quartet of singers, the maestro of club bookers has signed one of the best from the swinging religioso circuit. And Monk (who has been as regular as the changing of the Palace Guards in his Vanguard appearances) is about as hip as you can get on the current jazz scene. This is a first nitery date for Miss Ward and the singers and all those white faces in the Vanguard darkness put the group slightly on

"Swing Low Sweet Charlot," that has all the great freedom and ver-satility the medium allows. The rest of the set is all upbeat, and Miss Ward would do well to insert another slow spiritual for contrast. another slow spiritual for contrast.

Nonetheless, this group claps more
than most modern quartets sing,
and the tambourine work adds a
real spark.

For the nitery date. Miss Ward

For the nitery date. Miss Ward fronts the group but moves to plano to back one number, "Travellin", Shoes," soloed brilliantly by Yl Crawley. As, in her singing, Miss Ward shows a fine gift for the blues and gospel with her keyboarding.

Like opera, some of the big voiced gospel soloists have physical heft to go with. Not so with Miss Ward, who is a trim looker with hip but dignified projection.

Miss Ward, Who is a trim looker with hip but dignifed projection.
Others in the group are Mildred Means, Madeline Thompson and Jessie Tucker. Al Williams backs on plano.

Freddie's, Mpls.
Minneapolis, Nov. 24.
Tony Bennett with Ralph Sharon, leter Warren Orch (16); \$2.50-\$3

Tony Bennett, who packs 'emin at this tony supper club, is back for his annual return engagement and this is bound to aske his local admirers and the spots owner, Peter Karalis, happy.

While there were some empty, this was the nearly show the

tables at his opening show, this may have been caused by the pre-Thanksgiving Monday night preem, a big fire about a block away and also the Phyllis Diller competish at the local Hotel Radisson Flame

at the local Hotel Radisson Flame Room.

However, it seems a cinch that this engagement, like its predecessors here, will develop into a boblaze. Bennett not only has a large local following, but his present act also creates strong customer enthusiasm and makes the average untergoor and others want to come back.

The opening might's first show

back.

The opening night's first show patrons just couldn't get enough of Bernett. He recled off more than 30 numbers with little ronversation tossed in on the side during the over an hour that he was on. It was practically continuous singing for that long a stretch, and yet the patrons clamped for more and the firstly had ored for more and he finally had

stretch, and wet the patrons clamored for more and he finally had to beg off.

Bennett aptly describes part of his routine as "Broadway folk songs." One of his numerous outstanding offerings is Gordon Jenkins. "As I Approach the Prime of My Life." There are a few on the serious side, too, and they command complete out front silence during their renditions. His fapable planist, Ralph Sharon, and the rooms Peter Warren orchestra lend Bennett good support, although during the opening show Warren's drummer frequently was out of step with the proceedings—a deficiency taken in surprisingly good spirit by the amigable performer. Before the singer went on Warren contributed some nifty keyboard shenanigans.

Following the Rennett fortnight there'll be another returnee. Dick Gregory.

Crystal Palace, St. L.,
St. Lonis, Nov. 17.
"Winners and Losers," an or an orig inal revue, admission \$2.

"Winners, and Losers." an original revue, admission \$2.

Producer Jay Landesman, also head of the Crystal Palace, cabaret theatre, has come up with another of those frothy hometown musical sevues, "Winners and Losers." which stacks up well with such previous successful romps as. "Say Cheese" and "The Nervous Set." The talented Jocal people involved include stars. Jack Murdock and Harry, Hong (who also wrote some of the skits), Michyl Paul, Carol Lindsey, Chris Wallace and Guy Park Krause.

They rollick through a heady melange of sketches and songs, ranging from salires on the denizens of East and West Berlin to shipboard romances and travel bureau problems. Murdock and Honig, formerly featured as a hay-seed duo, Hiram & Sneeb, on local television; score easily in their strictly-for-chuckles forays into the frills and foibles of our times. Petite Michyl Paul is, an excellent foil for the shenanigans of the cavorting males.

Direction is by James Paul, musical direction, by Kenneth Brown Billups, musical arrangements by Jimmy Williams. "Winners or Losers" is slated for a three-week run.

St. Regis, N. Y. twith Emil Stera), ay and Chiquito Jean Sablon (with Em Chauncey Gray and Orchs; \$3 cover.

La Maisonette, the longtime St. Regis showcase for supperclub names, is essaying a Centinental policy this semester, primarily in the parlez Frantaise idican, and perforce reprising a number f. durable chanteurs. Some of them don't get around much anymore this side of the pond, a restalgic thought which doubtless occurred to the Regis brainfurist.

thought which doubtless occurred to the Regis braintrust.

Hence, a Jean Sablon revival, for one, is apt to cue young makrieds and undergrads as much as the Serutan set. It has less currency in the here-and-now, but there was a time when M. Sablon's billing made him out as the French Bing Crosby—circa 1941 at the Old Versailles (Manhattan) and subsequent visitations to the New Wold.

The most "recent" U.S. stint came eight years or so ago at the

sailles (Manhattan) and subsequent visitations to the New World.

The most "recent" U.S. stint came eight years or so ago at the Plaza's Persian Room. Interintly, canny investor that he is, and having "made it" in the bottes in the bygone of wistful recall, when a buck was for almost). Sablon has felt no pressure to accelerate his tours to the U.S. He, too, is charmed, by his Parce.

Sablon has kept a trim figure, but doesn't try to discuise the encroaching gray at the temples. Nor does he try to affect any but, the identity of his long tenure, the cliche of boulevardier with chie and eyes for les femmes. The catalogs, per tradition, brims with the cliche of boulevardier with chie chansons that vive l'amour, bespeaking every Yank's concept of French know-how at the art.

He is most effective, unquestionably, with the old identifiers, putting them into a soupcon medley and encompassing "Je Tattendrai," "Last Time 1 Saw Paris," "Symphonie," et al. "C'est Magnifique" is another goodie, but his American chestnuts—"Too Marvelous," "These Foolish Things"—elude his ken. Or perhaps it's a case of who needs, it in our lingo.

Generally, too, it must be noted,

"These Foolish Things"—elude his ken. Or perhaps it's a case of who needs, it in our lingo.

Generally, too, it must be noted, there are moments wherein the presentation scems remote. as if the Paris of Sablon is passe, and the mood is too much pastel, Sablon does expectably with the repartee, being careful not to betray more than a passing savy with English, but his floor manner seems in need of some engaging.

with English, but his floor manner seems in need of some engaging business to perk the turn—perhaps more willingness to stroll. about, to unload that oil Gallic charm on floorsiders.

Emil' Stern is the star's veteran keyboarder, with Chauncey Gray's crew supplementing the backstop. Their demuc musicianship furnishes a reliable two-four dance beat, alternating via neaf segues with Chiquito's Latino band; latter, is also oke if a bit sedate for the beat. the beat.

The groceries are, to be sure, The groceries are, to be sure, sympatico, and the service is well above par. a virtue far from tui-form in the dias maisons. The Maisonette captains, especially, are great for anticipating tablers. Vicky Autier, a Viennese Lantern repeater, makes her how in this room after Sablon, on Dec. 21.

Pit.

Roaring 20s. St. L.

Si. Louis, Nov. 17. Jim Wallis & Wally, Joe Bozzi Orch (6); \$2 admission.

Jim Waltis & Walty, Joe. Bozzi Orch (61), \$2 admission.

George Edick's Roaring Twenties theatre nitery in lively Gaslight Square has come up with a fresh new talent that is surefire for better bookings. Ventriloquist Jim Wallis and his brash little dumny, Wally, have a fast paced barrage of patter and repartee and get "ohs" and "ahs" from the audience with some highly tricky ventriloquistic feats. Wallis' lips never move, even when Wally is reciting the alphabet and knocking off such tongue-twisters as "Peter Piper picked a peck of pickled peppers," etc.

Ventriloquism, however, is only a part of this engaging act. Following his bantering session with Wally, Wallis goes into a series of impersonations—Ed Sullivan, Harry Belafonte, Johnnie Ray and Elvis Presley. The latter, with guitar, rampant pelvis and all, reaps solid returns.

Wallis and triend will be on hand for another month, probably longer, with swingin' support from the side acts, singers Bob Wilde & Beverly Logan, the dance team of Jack Kennedy & Laura Lee. The Joe Bozzi Dixieland group leaves no tones unturned during the shows and for dancing between times.

Shows Out of Town

Chicago, Nov. 28.

The Company of th Dick Shawn
Frederick Roll
Lou Gilbert
Arnold Sobolog
Vilma Auld Lou Gülber
Arnold Sobolofi
Vilma Auld
Paddy Edwardi
Janet Waro
Marcia Levani
Janet Waro
Marcia Levani
Janet Waro
Marcia Levani
Janes Sudie Bond
Sudie Bond
Guive Deering
Michael Constantine
James Beard
Marcia Levani
Michael Constantine
Arnold Sobolofi
Bichael Vale
Paddy Edwarda
Lou
Lou Gülber
Frederick Roli
Frederick Roli
Frederick Roli
Paddy Edwarda
Frederick Roli
Frederick Roli oung Giri ustomer ufiquet Tie. Duvant

Felicien Marceau's satirical com-edy, "The Egg," is more accurately a monolog interlaced with sketches than a narrated play. With it. a monolog interlaced with sketches than a narrated play. With it, nitery comic Dick Shawn is making his legit debut the hard way, in the heavily taxing role about which it all revolves. As both narrator-commentator and chief participant in the dramatized action, Shawn is not only equal to the demands, he personally makes the play a promising prospect for Broadway.

demands, he personally makes the play a promising prospect for Broadway.

His is a real acting job—not a nightclub stint with a script—and it is a highly engaging one. Shawn is cast as a young man on the outside of the social "system," emblemized by the egg, who is seeking a way in. Taking advantage of every crack in the shell, he deals himself into a conventional French domestic sphere peopled by wife, relatives, mistress and, of course, the wife's lover.

The events make up a crazy quilt of vignettes and climax in a farcical controom scene where injustice triumphs, according to the workings of the "system." The author's viewpoint is restrainedly cynical and his comedy a melange of wit, caricature and low gags.

Lamont Johnson, whose credits to date have been mainly in ty, has staged it with a light, whimsical hand, capturing Marceau's spirit perfectly. The supporting tast is more than acceptable, with Frederick Roll and Janet Ward the standouts. Robert Kelly's settings are ingeniously practical.

Take Her, She's Mine New Haven, Nov. 28.
Harold S. Prince presentation of comy in two acts. by Phoebe and Henryphron Staged by George Abbott; scenery of lighting, William and Jean Eckart ostumes. Florence Klotz, Stars Art orden, June Harding, Elizabeth Ashley pened Nov. 27, 761, at the Shubert Theare, New Haven.

tre, New Haven.	
tre, New Haven. Principal	Nicholas Saunders
Mollie Michaelson	Elizabeth Ashley
Frank Michaelson	Art Carney
Anne Michaelson	Phyllin Tharter
Liz Michaelson	June Harding
Airline Clerk	Ron Welsh
Emmetr	Stenhen Paley
Emmett Adele McDougail	Jean McClintock
Sarah Walker	Lowise Sorel
Donn Bowdry	Tom Brancom
Freshmen Marty	Huston Bon Walsh
Richard Gluck	Walter Moulder
Alex Loomis	Pichard Torden
Mr. Whitmyer H	suwood Usla Brown
Tinda Lahman	Cuesa Ctala
Linda Lehman Clancy	You Department
Mr. Hibbetts	Ford Wolfers
vii. minnerre	rerus morimus

Mr. Hibbetts Ferd Hofman

"Take Her, She's Mine" has virtually all the elements required for click acceptance. A "human" story is told interestingly and entertainingly, and there are knowing chuckles and substantial guffaws which pepper the dialog.

There is also heart-warming content in the give-and-take between a doting father and his two daughters embarking successively on college careers. Finally, there is excellent acting by a shrewdly selected cast and skilled direction. After its shakedown tour it should do well on Broadway and the work lends itself to favorable film adaptation.

tation.
Authors Phoebe and Henry
Ephron offer a faithful reproduclion of the jors and doubtful monents entailed in shipping a

daughter off to college. Numerous scenes, both comic and sentimental, are gems, and they blend into a package that spelis pleasant play-

are gems, and they blend into a package that spells pleasant playgoing.

The authors have neatly comcocted a work that hits a widevariety of appeal. Parents will dig
this one appreciately and the upcoming generation will find much
to their liking.

Art Carney tops the cast of competents and scores heavily as the
sometimes proud sometimes distraught parent. He wrings considerable sentiment as well as laughter from the role. Second-starred
Phyllis Thakter does the maternal
part so well she paradorically
almost makes it seem incidental.

Elizabeth Ashley, as the older
daughter is the center of considerable dialog and action, and she
handles her interpretation of the
collegiate exceptionally well. As
her younger sister, Jume Harding
makes the metamorphosis from
brace-teethed adolescent to embryo
college freshman in good style.

Richard Jordan has good moments as an eventually successful
suitor, and interesting lesser support is added by Stephen Paley,
Jean McClintock, Louise Sorel and
Heywood Hale Broun.

The William and Jean Eckart
set has made a few pieces go

Jean McChinoca Land Meywood Hale Broun

The William and Jean Eckart set has made a few pieces go a long way through a series of rolling platforms and travelers. There is opportunity for good display of Florence Klotz's attractive cos-

iming. In addition to drawing good per In addition to drawing gove performances from a cast of vets, George Abbott again exhibits his skill at working with personable youngsters. His overall staging adds force to the general picture. Bone.

Chrecht Productions presentation of drams in three cits of drams in three cits of the Christian Chrecht Productions presentation of drams in three cits of the Christian Robert Swift. Produced by William Robert Swift. Produced by William Robert Stars Vera Kiged by Leon Charles; acting, Joseph Talmantes; lighting, Hugh Jervis, Stars Vera Miles, Keith Larsen, Earry Townes, Majel Barrett; features I venne cit. Lev. The Christian Christi Yonne Craig

Venne Craig

Opel Eure

Jerry Designa

Harry Townea

Maje Barrett

Keith Larsen

Vera Miles

son Delbert Spain

Basil Howes

Priactilla Book

Justia Binith Mrs. Oreb
Frank Budlong
William Macian
Gwen Amperson
Saul Amperson
Rusten Chapel
Johanna Chapel
Loring Gaupher
Anson Walker
Riesanor Kugel
Mr, Furgis

Asson Walker Bank Howes Research Kagel Princils Royd Mr. Furgis Princils Royd Mr. Furgis In the stage and films are painfully apparent in David Swift's The Deadity," presented at the Valley Theatre. The author is adept in both films and television but his first legit venture comes off badly. The story is a cliche thriller with redundant and repetitious dialog, and irrelevant comedy atlong, and irrelevant comedy atlong and irrelevant comedy atlong and irrelevant comedy atlong and irrelevant to comedy formatics, the overall structure is elementary.

Swift has had little help from limited production facilities and the flat direction by Leon Charles. The performances generally lack style or conviction. Vera Miles and Keith Larsen have trite roles. Miss Miles plays adequately but without punch and Larsen looks like alumbering robot. Frank DeVolplays down a comedy role that has no real definition, but scores a few bright lines, while Harry Townes has style even though his character has no identification.

Majel Barrett, a three-day replacement, does nicely with an unsuitable role. Yvonne Craig comes through with bright qualities, and Jerry Douglas has a believable bit. Opal Euard has occasional flair.

Conversation

Conversation at Midnight

Jason Productions presentation of drama in three acts by Edna St. Vincent Millay. Produced by Suan Davis. Workey Thorner staged by Robert Gist; sets and Eghting, Charles T. Borrison Jr. Stars Landers T. Borrison Jr. Stars Coburn. Frank De Kova, Hai Eggland, Charles S. Borrison Jr. Stars Related Prank. Sandy Kenyon. Opened Nov. 7, 51; at the Coroner Thestre; 54 top.

top.	
Butler	
John	Bill Berge
Lucas	Hal Englan
Pygmalion	Sandy Kenyo
Anselmo	
Ricardo	Eduard Fran

The world of the late Edna St. Vincent Millay and her thoughts on every conceivable subject are

George Oppeheimer

efications in his bright pi

Move Over. Nostradamus!

the many Editorial Fe

56th Anniversary Number

VARIETY

statistical and do

embodied in this overlong ordin-ary conversation piece, a tedious series of solloquies and musings by a seven-character cast. The presentation makes clear why the piece has never before been pro-duced.

duced.

Produced by Susan Davis and Worley Thorne, and directed by Robert Gist, "Conversation at Midsight" is in for a short stand. The scene of the 20-year-old work is the drawing-room of a cultured Six other men from varying walks of life to be his dinner guests, and their philosophizing after dinner as the effects of an evening of drinking begin to free their tongues and inhibitions.

The cast has been well-chosen.

drinking begin to free their tongues and inhibitions.

The cast has been well-chosen, but sometimes is difficult to hear and understand as certain members mouth their words. Eduard Franz is persuasive as the host, usually sitting back as the more vocal of his guests have their confusing say. Jack Albertsop, as a stockbroker, James Coburn as a communist and Sandy Kenyen as a short-story writer, are chay in the heaviest roles. Bill Berger as a painter, Hal England as a young advertising man and Frank De Kova at a priest, also contribute.

The single set by Charles T. Merrison Jr., is handsome and appropriate.

(Dorothy Stickney appeared on Broadway two years apond has toured subsequently in a solo reading of her own progress of Edna St. Vincent Millay's poems and letters, sitled "A Lovely Light"—Ed.)

Los: Angeles, Nov. 5.

A Stephen Brown & John Harding present attended of drams with music in three acts dree scenes; by John Bacen. Stage musical direction. Robert A. Blackwell. Stars Cathy O'Bonnell. Gerald LaZarre, Alma Platt. Bessie Griffia. Opened Oct. 24. '61. at the Stage Society Theatre, LA; 8375 top.

Steeter of the Stage Society Theatre, Old Main. Booker T. Bis stage Society Theatre,
Steeter Garry Fatter
Old Woman Blane Deininger
Old Woman Blane Deininger
Cold Woman Blane Deininger
Cold Woman Blane Deininger
Booken T Eyle
Sochner
Big Tom Lemnis Caldwell
Rachiel Bessie Griffin
Dolly Cathy O'Donnell
Lady Cathy O'Donnell
Lady Ama Platt
Joshna Gerald LaZarre
Rich Lidy Medaugh, Frank Greece
Rich Lidy Medaugh, Frank Greece
Rich Lidy Medaugh, Frank Greece
Sollor John Manek
Others: Charles Petersen, Consided
Hart, Richard Evane, Ellen McCoun,
Ernestine Johnson, Ellysea Gald, Henry
Wells, Jimmy Hale.

John Reese has the germ of an idea within the core of his new play, though the overall construction of the piece is bogged down with trivia and an elementary design that hides the central point. "Dancin" has little initial impact and shows little premise of future development.

The production doesn't help.
John Harding's direction is slow
and without apparent conviction.
(Continued on page 88)

Caskie Stinnet

devised a serefire formula for expending his social orbit in show hix in a serdenic

Don't Seat Me Next To An Actress, Hostess

56th Anniversary Number

VARIETY or statistical and do charts and articles

Show on Broadway

A Minm for All Sensons

American National Theatre & Academy
presentation of Bohart Whithshead &
Roger L, Stevens production of drama,
in two acts, by Robert Both Staged by
Neel Willman, sattings and costumes,
Motley: Ilghing, Paul Morrison: produced by arrangement with H. H. Tunduced by arrangement with H. H. Tunbetter, William Redfield, Carol Goodner,
Peter Brandon, Jack Creley, Oliga Bellin, Sayah
Button, Lester Rawlings, John Colerabors
Franch Roger Bellin Sayah
Franch Rich William Redfield
Richard Rich William Redfield
Richard Rich William Redfield
Margaret More Googs Bellin
Margaret More Googs Bellin
Gardinal Wolsey Jack Creley,
Thomas Cromwell Lee McKern
Spanish Ambassador, David J. Stewart
Bis Attendani Jehn Colerabors
King Henry VIII. Keith Baxter
Woman
Although "A Man for All Sea-A Man for All Seasons

Although "A Man for All Seasons," which opened last week at the ANTA. Theatre, is a distinguished drama, it is questionable as popular entertainment for Broadway. On the strength of the enthusiastic reviews and the probably favorable word of mouth, the Robert Bolt play should find a moderate audience of serious playgoers and seems likely to pay off its modest stake. Neither the drama itself nor the

likely to pay off its modest stake.

Neither the drama itself nor the subject matter is the sort to appeal to a mass public, however. For "A Man for All Seasons" is a talky piece with little action. It has a primarily intellectual theme and a hero virtually unknown to average American audiences. Moreover, for similar reasons, the play is dubious material for pictures, and that further limits its payoff prospects.

prospects.
Incidentally, its curious that al-though there were no conflicting premieres last week, the manage-ment chose to open the show Thanksgiving eve and thus had re-duced circulation for the rave reduced circulation for the rave reviews in the morning papers on the
holiday. The notices in the evening papers had normal circulation but were a day late.

The drama about the martyrdom
of Sir Thomas More was a notable
hit in London last season Paul Scosald, who played the fittle rela-

of Sir Thomas More was a notable hit in London last season Paul Scotheld, who played the title robe there, has been imported by producers. Robert Whitehead and Roger L. Stevens to repeat his characterization of the saintly statesman-author whom Bolt describes in a program note as "a pivot of English life at a time when England was negotiating the sharpest corner in her spiritual history."

Since the hero is beheaded at the finale, "A Man for All Seasons" is technically a tragedy. But in the sense that More refuses to be intimidated and remains true to his convictions, his death represents triumph rather than defeat, so the play ends on a saisfying note.

Bolt, whose "The Flowering Cherry" was a quick failure here two seasons ago, has taken an enormously difficult assignment in the dramatization of the story of Sir Thomas More. It is not merely that the theme is essentially intellectual, with a hero who is a philosopher rather than a man of action, but in this case the passive central figure declines even to take an active negative stand. He insists upon and succeeds in refusing to express explicit disagreement with what he implicitly disapproves.

ing to express explicit disagreement with what he implicitly disapproves.

The playwright somehow contrives to make this consistently absorbing, frequently enthalling and
occasionally touching drama. He
enlivens what is basically a philosophical discussion with several
brilliant scenes of confrontation
between the principal antagonists,
and numerou's diversions, that
lighten the tone of the play and
add dimension to the characters.
Although even to anyone only
vaguely familiar with English history the outcome is virtually certain from the situation-setting first
scene, suspense increases until the
end.

Bolt is clearly not one of England's self-pitying, angry young men, nor is he one of the contemporary breed of writers who make a fettish of unintelligibility. He has something to say and he puts it into cogent, movingly theatrical terms. In the case of "A Man for All Seasons" he is abetted by a brilliant physical production and superb direction and acting. The result is memorable theatre. Although the drama of Sir Thomas More stands on its own as a play and the author does not belabor its contemporary significance, he mentions in a program Bolt is clearly not one of Eng-

note its application to the present. As the script makes eloquently clear, the story is timeless.

As the Counsellor of England, Iriendly with and favored by the lively, engaging Henry VIII, this frontcally humorous, deceptively mild moral giant reveres and resolutely upholds the law. Later, as Chancellor, he will not compromise his moral integrity by approving the king's arbitrary divorce of Catherine of Aragon and marriage to Anne Boleyn.

He has no wish to become a martyr, however, so he simply resigns his office and, unlike the emperor's non existent new clothes, he steadfastly and ingeniquisly avoids expressing outright disapproval, but makes clear his implicit opposition by refusing to sign the royal Act of Succession. The tacit resistance of a figure of such public stature cannot be endured by the headstrong monarch, however, and Sir Thomas is subjected to increasing pressure and harasment. Although there is no legal case against him, he is

and barassment. Although there and narassment. Although there is no legal case against him, he is imprisoned and when that fails to weaken his opposition, he is given a mockery of a trial and finally put to death on a transparently unsupportable charge of high treason.

Roll's ckillful decreasingles of

eason.

Bolt's skillful dramatization of Bolt's skillful dramatization of this inherently static story is greatly enhanced by Noel Willman, the British actor-director, in this depeat of his original London stag-ing. Scofield's playing of the es-sentially passive role of Sir Thom-as is a virtuoso blend of light himor, surface gentleness and in-ner strength. Although he is slight, in physical stature and mild in manner, he projects a sense of manner, he projects a sense of imposing authority and emotional

force.
The portrayal surpasses anything Scofield showed in his North American debut last summer at the Stratford (Ont.) Shakespearean Festival and justifies his reputation as one of England's brilliant young actors. Because the part is unspectacular, however, the performance is subtle rather than showy, and may not establish Scofield as a boxoffice name in the U.S.

snow, and may not establisa-Scofield as a boxoffice name in the U.S.

Leo McKern, also imported from England for this production, gives a vividly expressive portrayal of the will, who carries out the King's will by trapping Str Thomas with perjured evidence, and third-starred George Rose is believable and amusing as a cockney-accent combination servant, scene-setter and commentator.

Of the featured players, Albert Dekker gives a deliciously meaty performance as the bluff forth-right Duke of Norfolk, who only dimly understands More but rec-ognizes his greatness, values his

dimly understands More but recognizes his greatness, values his friendship but reluctantly succumbs to regal pressure at the end, and there are believable portrayals by Keith Baxter as the supple and high-spirited. Henry VIII, Carol Goodner and Olga Bellin as More's not entirely comprehending but devoted wife and daughter. William Redfield as a jackall-like political hatchet man, David J. Stewart as the unctions Spanish ambas-

liam Redfield as a jackall-like political hatchet man, David J. Stewart as the unctions Spanish ambassador, Lester Rawlins as a vengeful
cleric and Peter Brandon as the
hero's impulsive son-in-law.
The London-and-New York designer firm of Motley has provided
a simple, practical and eloquently
theatrical combination setting consisting of a winding ramp and
stair, plus a platform, a few set
pleces and a light colored backdrop. The production is presented
by the American National Theatre
& Academy, which is in for a slice
of the potential profit.
Although the financial return
may be modest, "A Man for All
Seasons" is a play everyone concerned can be proud of. Hobe.

Trudy Goth, the globetrotting freelance concert critic and sometime publicist, did not return to New York, where she maintains a year-round apartment this menth as expected. She fell in Vienna and suffered a double fracture of her ankle.

She will recuperate in Florence where her mother has a villa.

All the Plugs Fit to Hear

All the news that's fit to print in the N. Y. Times is not necessarily suitable for repetition on the paper's radio station, WQXR, New York That this double standard exists is apparent in the refusal of WQXR to carry a "Complaisant Lover" quote ad which the Times had accepted for publication.

The quote, which WQXR found objectionable in part, was from the review by N. Y. Daily News drama critic John Chapman of the Graham Greene play, it describes the presentation as "an enchanting, silk-smooth sex comedy about How To Succeed in Infidelity by Really Trying." The Times permitted publication of the full quote, but its subsidiary radio station took exception to the "infidelity" phrase.

WQXR initially accepted spots using the line, "silk-smooth sex emedy," but would not go along with an attempt by producer frene Mayer Selmick and pressagent Arthur Cantor to add the word "infidelity." The explanation given them by WQXR vice-president Norman S. McGee was, "It. would not be in good taste over the station: A line which might conceivably be acceptable in print would not necessarily be suitable to the radio medium."

Tony Geiss, one of Cantor's associates, has his own theory about the situation. "Could it be," he wonders, "because WQXR is a high fidelity station?"

Maidman Getting Another (Fifth) Off-B'way Theatre in Midtown N.Y.

Touring British Co. Head Robbery Victim in St. L. St. Louis, Nov. 28. Eric Salmon, head of the British

touring company, Theatre Outlook, was robbed here last week of an \$1.300 payroll for his troupe. The money, was stolen from him by two men who emerged from a car

two men who emerged from a car and stopped him on the street. Theatre Outlook, a professional, non-profit company from Liverpool, sponsored by the Aris Council of Great Britain, the Gilchrist Educa-

tional Trust and other British trust funds, has ben playing a 16-week U.S. tour since September,

Merman May Not

Do London 'Gypsy

The prospect of Ethel Merman repeating her starring role in "Gypsy" when the musical is presented in London appears dim. It had originally been understood she would do so, but there now appears to be some question as to whether she'll undertake the over-

Manhattan realtor Irving Maidman is continuing towards his announced goal of having six bandbox legit theatres in the Times Square area. His fifth is being readied for an opening next spring. The new 149-seater, to be called the Maintine, will occupy the ground floor and basement of a four-story elevator building located on the southside of West 42d. St. between 9th and 10th Aves. The building, which Maidman purchased from Daniel McNamara, will be converted into a center for off. Broadway activity, with the upper floors for rehearsal rooms, class-room facilities, audition studios and workshop area.

The Mainline will give Maidman four theatres on one block on the same side of 42d St. The other three are the 199-seat Maidman Playhouse and the Mermaid and the Midway theatres, each with a seating capacity of 149. The Maidman Playhouse was opened by the realtor during the 1959-60 season as the first in his chain of handbox houses. The Mermaid and Midway were opened this season. His other legiter, 299-seat May 16 at 1 heatre on West 46th St., between Broadway and 8th Ave., was unveiled last season. Russell Paterson, who created the decor for Maidman's four other theatres, it designing the Mainline. The building in which the new theatre will be housed is adjacent to the West Side Airlines. Terminal, another of Maidman's room to the theatre in a difficulty of the street of the 182-room Riviera Congress Motor Hotel at 10th Ave. and West 1st St.

WILLSON'S MUSICAL BASED ON '34TH ST.

Meredith Willson will write the book, score and lyrics for the Broadway musical version of the old 20th Century-Fox film, "Minacle on 34th Street." The working title for the legittuner, which the Stuart Co. plans debuting on the Main Stem next season, is "The Wonderful Plan." The "Miracle" will be diven in receiver.

Main Stem next season, is line wonderful Plan." The "Miracle" adaptation will be given precedence by Willson over "The Understudy," another Stuart Co. project, for which he'll also do the book music and lyrics.

The Stuart Co., recently formed by Stuart Ostrow, formerly vice-president of Frank Music (Frank December 1), is scheduled to present "We Take The Town" as its first Broadway venture later this season. "Town," an adaptation of the Ben Hecht scenario for "Viva Villa" has a book by Matt Dübey, and Felice Bauer, music by Harold Karr and lyrics by Dubey.

Put Replacement Plaque At O'Neill's Birthplace

A rew plaque commemorating the birthplace of Eugene O'Neill at the Barrett House when it occupied the northeast conner of Broadway and 43d St. N. Y. was dedicated there last Monday morning (27). A former plaque had been misplaced when the London Character Shoe store, which now occumies placed when the London Character Shoe store which now occupies the site underwent renovation a little more than two months ago. The plaque was presented by Jose Quinters and Theodore Mann, co-producers of the Circle in the Square, N.Y.

Widow of Congressman Widow of Congressman Heads D.C. Drama Group | Still Moot Whether Touring Shows

Heads D.C. Drama Group
Washington, Nov. 28.

Mrs. Mae J. Simpson, widow of
Rep. Richard M. Simpson (R-Pa:),
has been elected president of the
Washington Theatre Club, local
drama group. Other elected of
ficers are Hal Bergman, top assistant to Sen. Winston Prouty
(R-VL), vice-president; Leah Kolker, secretary and Warren J. Vinton, mayor of nearby Somerset,
Md., treasurer.
John B. Wentworth stays as

John B. Wentworth stays managing director with his v

'Horn' Has Netted 90G on 120G Ante

"Come Blow Your Horn" is in a position to take its title seriously. The Neil Simon comedy has emerged as one of the biggest sleepers in recent Broadway history. It's earned an estimated profit thus far of \$90,000 on its \$120,000 investment, of which \$51,470 represented production costs.

\$120.000 investment, of which \$51.470 represented production costs.

The William Hammerstein-Michael, Ellis production, which grossed a modest \$19.532 in its first full week on Broadway, hit its top take to date several weeks ago on its 36th stauza. Receipts for that session, which marked the third successive frame a new high was registered by the comedy, tallied \$30.163 on a potential capacity take of \$43,522. Thus, at that peak level the shew only played to about 70% of capacity. "Come Blow Your Horn." which opened to mixed notices from the aslessitiers for the New York dailies, is now in its 41st week at the Atkinson Theatre, N.Y. Business has generally ranged between 50% 60% of capacity, but hit a low of \$16,197 one week in September. A substantial portion of the net earned thus fare by the venture represents operating profit. In addition, there's the production's 40% of share, less 10% commissions, of income thus far realized from the sale of the film rights to Parimount. The deal called for a down payment of \$75,000, plus 10% of the gross on profitable weeks, to a ceiling of \$250.000.

The play, in, which Hal March is headliner, was tried out in Octo-

profitable weeks, to a ceiling of \$250,000.

The play, in, which Hal March is headliner, was tried out in October, 1960, at the Bucks County Playhouse, New Hope. Pa., operated by Ellis. The vehicle is figured to have netted about \$90,000 thus far or the basis of an Oct. 28 accounting, plus estimated subsequent income. Highlights of the Oct. 28 audit are as follows:

Investment, \$120,000 (repaid).
Operating profit for the fourweek Oct. 2-28, period. \$23,929.

Total net profit, \$73,961.

Bonds and sinking fund, \$34,296.

Balance available, \$39,665.

Allen Boretz

Curiosity & Katz

. . .

56th Anniversary Number

VARIETY

Virginia Pavne as Lola In Houston Little Sheba

pears to be some question as towhether she'll undertake the overseas assignment. The New York company of 'Gypsy,' in which she's been touring since last March 29 after 89 weeks on Broadway, is scheduled to close Dec. 9 in St. Louis. The David Merrick - Leland Hayward production opens tonight (Wed.) at the American Theatre there, following the completion last Saturday '25) of an eight-week stand at the Biffmore Theatre, Los Angeles. Another company of 'Gypsy,' the rights to which were farmed out to Manny Davis, is currently in the final frame of a three-week stand on twofers at the Forrest Theatre, Philadelphia, The presentation, in which Mary McCaty recently succeeded Mitzi Green as headliner, opened last summer in Vegas as a cabact offerings. It's since played, a number. of regular road stands and has several more lined up. road stan lined up. Seagulls Over Sorrento' Being Done as Musical

The Hugh Hasting farce. "Seagulls Over Sorrento," which a London run of nearly five years, has been adapted by the author as a musical and is set for an out of town tryout engagement in the new year, under the title of "Scapa Flow." The author is responsible for the book, music and brics of the new yeasion.

It's believed to be the first allmale musical. David Hughes, Pete Murray, Timothy Gray and Edward Woodward are being paged for lead roles.

lead roles.
The musical is set to open Feb.
The musical is set to open Feb.
S in Liverpool and play a two and a half-week stand at the Royal Court, London, before meving to the West End for a commercial run. The show will be presented by S. I. Gorlinsky and is to be directed by George Carden. The Royal Court management has made the theatre available for a week's final rehearsal without rent. Negotiations are proceeding with five publishers for the music rights.
The author's agent. Eric Glass, negotiated the deat with Gorlinsky.

Book 4 Touring Shows For Dallas Subscription

For Dallas Subscription
Dallas, Nov. 28.
The Broadway Theatre League
will offer four touring productions
in three performances each at the
Dallas Memorial Theatre: Opening
the season will be "The Miracle
Worker," with Eileen Brennan,
Dec. 23-31. The others are "Elizabeth the Queen," starring Eva
LeGallienne and Faye Emerson,
Jam. 5-7, "Advise and Consent,"
starring Farley Granger and Chester Morris March 16-17, and "Arthurber Carnival," with Imogene
Coea, Arthur Treacher and King,
Donovan at an unspecified later
date.

date:

The season is the third for the Dallas league, with Raiberto Commin as president.

Stockholm Gets O'Neill Mansions

The Royal Dramatic Theatre, Stockholm, will present its fourth world premiere of a postumius drama by Eugene O'Neill with the opening next Jan. 19 of "More Stately Mansions." The play, written in 1938, would have run seventonine hours in its original form. O'Neill rewrote the drama in 1940 and left behnd detailed notes on how it could be shortened. Those instructions were followed by the play's translator, Dr. Karl Ragnar Gierow, head of the Royal Dramatic Theatre.

"Mansions" begins where "A Touch of the Poet" ends and is the fourth play in O'Neill's partially destroyed cycle of dramas. As in the case of "Poet." "Long Days Journey into Night" and the oneater, "Hughle," "Mansions" was donated to the Royal Dramate Theatre by O'Neill's widow, Mrs. Carlotta Monterey O'Neill.

Mrs. O'Neill has placed more of a restriction on the "Mansions" script than the other three plays, however, in that it is not to be published or released for production anywhere else. On the three earlier dramas, Mrs. O'Neill walved the customary author's royalty, and the coin accruing from the Stockholm productions of the playwight's works goes to a fund which awards O'Neill grants to actors and actresses at the Royal Dramatic Theatre. This year's grant was awarded to Eva Dahlbeck, known in the U. S. as one of the regulars in the Ingmar Bergman films.

The Royal Dramatic Theatre is scheduled to tour the U. S. next year with productions of Journey' and Strindberg's. "Miss Julie." The tour includes a guest appearance next spring at the Seattle World's Fair.

Houston Lattle Sacha Houston, Nov. 28. Virginia Payne, who played the irrepressibly maternal title character on the old "Ma Perkins" radio soap opera for many years, portraings the pathetic ex-beauty queen, Lola, in a revival of the William Inge drama. "Come Back, Little Sheba," which opened last week at the Alley Theatre here. John Wylie staged the show, in which Russell Gold is playing the Alcoholics Anonymous husband, "Doc," with Arlene Cohen and Bella Jarrett in supporting roles. Mousetrap' Starts 10th Year of West End Run

Lear of West che kun London, Nov. 23.

Agatha Christie's marathon thriller, "The Mousetrap," current at the Ambassadors Theatre, moved into its 10th year last Satur-day (25), thereby notching its 3, 737th performance. Impresarie Peter Saunders was host of a cele-bratory lunch at the Ivy restaurant that day. Guests of honor were the eight members of the present cast and the seven new members who joined the team Monday (27). The only member of the present

who Joined the team Monday (27). The only member of the present cast to stay on is David Rayen, who has: played Maj. Metcalfe for four and a half years. Mysie Monte resumes as Mrs. Boyle after a year's absence, having previously played the role for five and a half years, Newcomers are Brian McDermott as Sgt. Troiter, and Petra Davies, Gavin Hamilton. Simon Brent, Otto Diamant, and Elizabeth Bird, who, earlier in the run, was the stage manager. There have been 65 actors in "The Mousetrap" during its run, and nearly, 1,500,000 people have seen it in London.

Alexander H. Cohem hopes to persuade Christopher Piammer, currently starring in "Becket' in London, to play the Sherlock Holmes role in his musical, "Baker Street," due next season.

Owe Union Pension-Welfare Fees By JESSE GROSS

unresolved in conn Still unresolved in connection with the diversion to a pension and welfare fund for all legit unions of the repealed 5% N. Y. City tax on tekets to Broadway shows is the effect of the move on touring productions. As it now stands, the road shows are contractually obligated for pension payments to Actors Equity, the Assn. of Theatrical Pressagents & Managers and Local 802, American Federation of Musicians.

Musicians.

Producer-members of the League of N. Y. Theatres have been informed by the League to continue the pension payments, which are based on a percentage of the payrolls. The producers have been advised that the League is meeting with the Fact Finding Committee of all the unions to "resolve problems of pension coverage, distribution, etc., including the problem of relieving the producers of pension payments for shows on tour."

The producers have been asked

sion payments for shows on tour."

The producers have been asked to send the pension payments to the League office in N. Y., so the funds can be placed in an escrow account "until the question of road inclusion in the tax rebate is completely resolved." Meanwhile, memof the Independent Booking Office, who operate theatres on the road, have informed the League that they are discontinuing payment of 1% pension contribution to Equity.

A provision in the IBO booking

1% pension contribution to Equity.

A provision in the IBO booking contract provides for the discontinuance of the Equity pension contribution by the hinterland theatre operators immediately upon repeal of the 5% N. Y. City tax. Thus, the cutoff date on the payments was effective last Oct. 21, when the tax was lifted. Producers of Broadway shows and Main Stem theatre owners no longer have to contribute a perfentage of the payroll for the pension payments, since that obligation is now taken care of by the diverted tax remittance.

A stdelight to the city tax relief

remittance.

A sidelight to the city tax relief is the contention of the Dramatists Guild and some agents that playwrights and other talent contracted to a percentage of the gross should share in the remitted tax revenue. In recent years the tax has come to around \$2,000,000 annually. However, for technical reasons, only 425% of the repealed tariff is available for the industry-wide fund, thus reducing the annual take to around \$1,700,000.

The lifting of the tax was based.

ducing the annual take to around st. 700,000.

The lifting of the tax was based on the coin being diverted to the industry-wide fund, and consequently the remittance did not result in lower boxoffice prices. The issue of whether the 5% tax rebate should be included in the gross for a show and therefore provide increased revenue for those in on a percentage of the take is another matter still to be resolved.

However, to avoid future complications, the League has notified its members that upcoming contracts between producers and talent getting a percentage of a show's gross income include a clause reading, "For purposes of computing the (dramatists, actors, directors, choreographers, etc.) compensation, the gross weekly boxoffice receipts' shall not include those sums equivalent to the former 5% New York amusement suscence receipts shall not in-clude those sums equivalent to the former 5% New York amusement tax, the net proceeds of which are now set aside for pension and wel-fare funds of the theatrical un-ions."

Minnesota Univ. to Get A New Theatre Building

A New Theatre Building
Minneapolis, Nov. 28.
A new playhouse is being planned to house the Univ. of Minnesota Theatre. A bequest, reported
to be approximately \$150.000, was
accepted last week by the school's
board of regents to help finance
the building.
The gift from the estate of Elmer
E. Stoll, Minnesota professor emeritus of English, was contributed
with the provision that it be used
to construct a new theatre. Dr. O.
Meredith Wilson, Univ. of Minnesota president, said that state
funds will pay for most of the
construction costs but that the bequest is "great enough to make a
distinctived different it the kind quest is "great enough to make a distinguished difference in the kind of theatre we might have."

Off-Broadway Reviews

Holl, in association with George

& Herbert Steinmann, or seems

of a two-act, miscal comedy based

with book and lyrics by Bruce,
and music by Urbont. Staged by

Brennan; musical staging, Jack

re-settings and costumes, Charles

by Highting, or seems of the control of the control

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of the Martinique Theatre, N.Y.;

logs, Seem Ciliantia.

Sean Gillespie, Bonita Belle Christina Gillespie prop Minn Randolph De Absolute Lee Cass Malaprop Christina Gillespie Anthony Boolute Minim Randolpia Anthony Boolute Gaylea Byrne K Absolute David Aktinson Charles Kimbough S Acres O'Trigser Dom de Luise Fectival Crumble Fidel Romann William Holdast Robert Quint-Roger Backstep Robert Quint-Roger Backstep Robert Guint-Roger Backstep Ann Dennison Garter Lorraine Bergstrom S Garter Wanda Cookely Stattern-Lounger, Mary Jane Wilson

"All In Love," a new musical comedy based on Richard Brinsley Sheridan's restoration comedy, "The Rivals," has been lavishly mounted at the Martinique Theatre. Sumpluous costumes, handsome white and blue sets, and comely actors may not be enough to sustain this costly show, however, to the detriment of the mocking Sheridan humor, "All In Love" has heen over-produced. With book and lyrics by Bruce Geller, and music by Jacques Urbont, "All In Love" uses "The Rivals" merely as a framework on which to hang pretty trappings, jests and lyrics of modern temper, and clever but unspirited music. Despite the arena staging's inyour-lap immediacy (the fifth row is the back row), this prodigally endowed romp remains curiously aloof.

sloof.

Symptomatic of the production's high-flying approach was an opening night tab of \$10. A black tie and mink-ish audience, presumably angels, friends or both, made an extra-long running time by studio audience-like applause, and it took a 25-minute intermission to get the pew holders in and out of the theatre's single diminutive exit. (Although there are other means of egress, all doors but one are now denied patrons, a situation that conceivably could be dangerous.)

The cast is a plus all the way. As a young heir who plays ducks and drakes with love before he is ensnared, David Atkinson has flourishing style, Gaylea Byrne, as the young lady who traps him, is bountifully bestowed, while Christina Gillesple is pretty and sprightly as a serving wench with amatory aspirations.

One of Sheridan's brightest reations was Mrs. Malaproo. Mimi oor. Symptomatic of the production's

tina Gillesple is pretty and sprightly as a serving wench with amatorv aspirations.

One of Sheridan's brightest
creations was Mrs. Malaprop. Mini
Randolph is bustlingly fussy as
this lady of imperishable syntax,
and gustily sings of "A More than
Ordinary Glorious Vocabulary." As
the rigorous father of a rakish
youth. Lee Cass gives a proficient
performance that needs no musical adornment, though he contributes soildly to "The Lady Was
Made to be Loved."

Micheal Davis is roguish and
broguish as an Irish knight whose
face is his fortune, while rotund
Dom de Luise frisks and cavorts
as a court jester-ish gentleman of
quality.

Bruce Geller's lyrics are sharper
than his book's nod to Sheridan's
play. His "I Love a Fool," for example, is an engagingly intelligent
ballad that gets first class treatment in solos by Atkinson and
Miss Byrne.

Tom Brennan's staging, abetted
by Jack Beaber's musical staging,
is decorative and stylish, while
Chirles Lisanby's tasty settings,
and particularly his bounteous costumes, are prepossessing to the
point of distraction.

tumes, are prepossessing to to point of distraction Geor.

The Automobile Graveyard Grave Sciandra presentation of a two

act drama by Arrabal, a	is translated by
Richard Howard Stage	d by Herber
Machiz: settings, Kim	Suradoe: mucio
Mordeghai Sheinkman:	
porternal Shemkman,	trics. Kenwart
Elmslie, Opened Nov. 13,	61, at the 41s
St Theatre, N.Y., \$4.85	top.
Dilla	Leila Martit
Milos	Harry Rasel
Lasca	Fatalla Danson
Tiossido N	
Emanu	Gabriel Del
Tope	Jimmy Gavit
Fodera La	aurence DuKor
	THIEFT DUNOT

"The Automobile Graveyard" seems to be where the elite beat meet. Elitest of all is a trumpeter on the lam who represents a latter-day Christ. He makes with the beat talk and all that jazz and before playwright Arrabal has finished the legend, said trumpeter has been betrayed, denied, scouraged and crucified. This is avant garde theatre with

betrayed, denied, scouraged and crucified.

This is avant garde theatre with a vengeance, but what the way-outers may have overlooked is that the concept of a man laying down his life for his friends is nothing new. That Arrabal's parable is in latter-day vernacular, that it takes place in an auto junkyard being used as a brothel, and is really hell anyway, is grist to no particular mill but the author's.

Playwrights who use remote symbolism and private mystiques seem to be generic to the theatrical '60. Congoscentt of the vague and abstruse can have a ball every other week or so these days, and "The Automobile Graveyard" will appeal to this coterie public.

Herbert Machiz has staged Arrabal's drama with attention to everything but clarity. To dig Arrabal's moment-to-moment, meanings int's worth trying.

Gabriel Dell plays the Christ figure with seeming conviction, As his girl who holds off the posse with a striptease followed by off-stage hanky pank, trim-gammed Leila Martin is pretty and concentratedly serious, while Harry Basch seems a little lost as devil, factotum and pimp.

Kim Swados has designed a colorful toonerville trolley kind of junk heap that is better suited in mood to comedy than to Arrabal's claptrap.

What Shall We Tell Caroline? and The Dock Brief

21, 51, at the Midway Ineatre, N.I. 3.95 top: WHAT SHALL WE TELL CAROLINE? Lily Loudon Mary Cooper Arthur Loudon Joseph Boley Tony Peters Anthony Dearden Caroline Margot Welch

Caroline Margot Welch

DOCK BRIEF

Morgenhall Anthony Dearden
Fowle Joseph Boley

Such points as playwright John Mortimer has tried to make in his two one-act plays. "What Shall We Tell Caroline?" and "The Dock Brief." he has smothered in words. His characters talk talk talk, and whereas in each play the early moments are enough to arouse amused interest, by the time matters have been stated and re-stated to a farethee-well there's almost nothing to do but endure it. Mortimer is another in the burgeoning crop of young English Dalaywrights who are having their say at length these days, and he favors the obfuscationist faction. In "Caroline." for example, more questions are raised by far than are answered. Is the father really the father and the lover the lover or are these fictions of the character's minds? What is there to tell Caroline anyway when nobody seems really to know who's who

or are these fictions of the character's minds? What is there to tell Caroline anyway when nobody seems really to know who's who and what's what?

There's a possibility that it's all symbolic, so that when the apparently mute Caroline finally talks she is young England expressing its independence of conservative tradition and liberal fol-derol. This may be straining the point, but as Mortimer hasn't made it clear, it's legitimate to guess. In "The Dock Brief." matters seem slightly clearer An anciently decrepit barrister gets his first case defending a wife-murderer. They lose the case but the man is pardoned anyway. It's virtually a monolog by the lawyer, and dry as a brief, so that in less than half the play's 70-minute running time ennui sets in.

Anthony Dearden, a British actor making his local debut, bears the

energetic, and has an observant sense of characterization. But he cannot bring sufficient vocal variety to either play to offset the soporific effect of the barrage of words.

Paddy Chayefsky hasn't figured hour to select the sense of the

soporific effect of the barrage of words.

Joseph Boley plays the apparent father in the first piece and the prisoner in the latter. He conveys the essence of stiff-upper-lip Britain with dignified restraint, Mary Cooper is coolly smiling as the mother-wife-lover in "Caroline," while Margot Welch plays the unfortunate girl with sensitive charm. Steve Chernak has staged this garrulous twin bill which has also been produced in London, Berlin and Paris and has won an "Italia" award. Whatever Mortimer's playwriting talents may be they are not built on reticence. Geor.

Go Fight City Hall
Tring Jacobson & Julius Adler production of two-act Yiddish-American musical, with book by Harry Kalmanowich music by Murray Rimmshinsky and Jyrics Bella Mysell. Staged by Menachen Rublin: choreography and settings. Henricatia Jacobson. Features principled, Julius oy Bella Mysell, Star Rubin; choreography a etta Jacobson Feature Menachem Rubin, Mae Adler, Henrietta Jacobs Bruce Adler, Opened J Mayfair Theatre, N.Y., Julius

iae Schoenfeld, Julius-colsson, Fyvush Finkel, d. Nov. 2, '61, at the '7, '84.50 Ed. Adler Boberta Lean Menachem Rubin Irving Jacobson Fyvush Finkel Rose Rosenzweig Mae Schoenfeld Henrietta Jacobson David Ellen Anne Winters Flora Abraham Naftula Nathan Nathan Mrs. Mirkin
Miriam
Jennie
Benjamin Glik
Julius (as an adult).
Flora (as an adult).

is self-consciously arranged to contain an unnecessary amount of action.

There isn't much music in the show, most of the emphasis being plaked on character and plot entanglements with ample dramatic opportunities for Mae Schoenfeld, Julius Adler and Bruce Adler, a few comedy chances for Irving Jacobson, Fyvush Finkel and Henrictta Jacobson and a little of both for Rubin. Of what music there is Murray. Rumskinsky's score and Bella Mysell's lyrics serve effectively, the former being of proper mood and flavor as rendered on the piano and organ; and the latter providing showcase material for the particular talents of the cast.

In the dramatic area, Miss Schoenfeld carries most of the weight sometimes excessively, as a widow and mother of two. Bruce and Julius Adler are her son and suitor respectively; the former a bit overzeaious at times and the latter giving a competent performance.

symbolic, so that when the apprehently mute Caroline finally talks she is young England expressing its independence of conservative tradition and 'liberal fol-derolin.' This may be straining the point, but as Mortimer hash' made it clear. It's legitimate to guess. In "The Dock Brief," matters seem slightly clearer An anciently decrepit barrister gets his first case defending a wife-murderer. They lose the case but the man is pardoned anyway. It's wirtually a monolog by the lawyer, and dry as a brief, so that in less than half the play's 70-minute running time ennui sets in.

Anthony Dearden, a British actor making his local debut, bears the principal burden in each play, as the loquacious quondam lover in "Caroline" and the barrister in "Dock Brief." He is personable, (Continued on page 69).

Inside Stuff—Legit

The major conventions, exhibitions and meetings scheduled for New York during December, with their respective dates and anticipated attendance, according to the N. Y. Convention & Visitors Bureau, include the Allied Shoe Products & Style Exhibit, Dec. 3-5 (3,000); American Institute of Chemical Engineers. Dec. 3-6 (1,500); Greater N. Y. Dental Meeting, Dec. 4-8 (1,500); National Assn. of Manufacturers, Dec. 6-8 (1,000); N. Y. State Society of Anesthesiologists, Postgraduate Assembly, Dec. 6-9 (2,000); National Assn. of Display Industries, Dec. 10-14 (2,500).

Also, Tanners Council of America

14 (2,500).

Also, Tanners Council of America Dec. 11-13 (5,000): United Synagoue Youth, Dec. 22-25 (1,350); Speech Assn. of America, Dec. 26-29 (2,000); Allied Social Science Assn. (including American Economic Assn., American. Marketing Assn., American. Statistical Assn.) Dec. 27-30 (2,500); Metropolitan Juvenile Style Mart, Dec. 31-Jan. 10 (3,000).

Paddy Chayefsky hasn't figured how to acknowledge a wire he received on the recent opening night of "Gideon," his play in which the Angel of the Lord and the Old Testament farmer-warrior are principal characters. "All good wishes to you tonight. Hope you have a big success," it read. The signature was simply, God. "A Man for All Seasons" represents the Broadway debuts of British actors Paul Scofield, Leo McKern and Keith Baxter and, as a stager, of British actor-director Noel Willman.

Visiting show-tour patrons are becoming as big a nuisance during luncheon and dinner hours at Broadway restaurants as theatre party audiences are at Broadway shows. The musical, "Kean," currently in its fifth week at the Broadway Theatre, N. Y., is still being revised, The running time has been cut 15 minutes, including the elimination of the number, "Domesticity," sung by Alfred Drake and Lee Venora. Agnes Doyle, who came to the U. S. in the mid-1930s from Australia as the ingenue with Margaret Anglia in "Fresh Fields," is now representing J. C. Williamson, the Aussie management, in New York. Ted Fileker, producer of the off-Broadway revue, "The Fantasticks," gave a party Sunday night (26) at the Lobster restaurant, N. Y. to celebrate the show's first anniversary. "The Seven Ages of the Theatre," a survey by Richard Southern of the legit stage from primitive days to the present, will be published Dec. 12 by Hill & Wang.

Shows Abroad

Boulevard Durand

Paris, Nov. 6.
Nadime Farel presentation of Centre Dramatique, National Du Nord production of two act. 28 scenes of arma by the standard Durand Survey of the Care of th Jise
Roussel
Mayor
Gaston
Mother Duran
Mme Capron
Prosecutor
Lawyer
Julia
Delaville
Jailes
Police Chief
Delegate
Judge

"Boulevard Durand" is a scrupulous chroniciling of a 1910 incident in which a French labor leader was railroaded to prison and ultimately lost his sanity. The play offers a look at all sides of the case. Although it may seem somewhat primary, even melodramatic, it does have a dramatic strength and sweep, with the lead character taking on roundness in his dedication and final destruction.

Jules Durand headed a group of Le Harve dockers. He headed a strike, and when a scab, was killed in a drunken brawl, he was tried and sentenced to death. National and world outcry brought commutation of the sentence and pardon, but Durand had by that time become insane.

and world outery brought commutation of the sentence and pardon, but Durand had by that time become insane.

Armand Salacrou shows the growing determination to get rid of Durand when the drunken murder, that has nothing to do sit strike, gives them their chance. The action then shifts to the courtroom, where Durand is railroaded, but not before he makes fils case clear before everybody.

Andre Reybaz has given this a brisk staging, and the functional sets help the scene changes move smoothly. The acting is fervent and direct, in keeping with the simplicity of the characters.

"Boulevard Durand" appears mainly a local bet and an outery against injustice which helps it transcend its form. Its deep adherence to the facts, it simplified, and adroit dialog and sincerity in transfering a historical incident to the stage give it its main appear. The play's title refers to a street named in Durand's honor in 1956. Presented by a provincial theatrical group, the third after the Theatre De La Cite and the Comedie De L'Est, the production reveals that there is a fine core of legit growing in the interlands with the depth, professionalism and savvy for successful Parisian appearances.

The Cupboard

The Cuplsoard

London, Nov. 16.

Ryck Rydon presentation (for R. C. H.
Productions, by arrangement with Camphell Williams) of a three-act (six scenes)
comedy-drama by Ray Rigby, Staged
by Basil Ashmore: decor Spencer Chap
by Basil Ashmore: decor Spencer Chap
william Hartnell, Richard Goolden; features Dorothea Phillips, Constance *Fecher,
Geoffrey Rose: Tom Bowman, Laurence
Brooks: Opened Nov. 15, '61, at the Arts
Theatre, London, \$1,73 top.
Fred Walson Cyril Shaps
Mrs. Sparrow Williams
Mrs. Sparrow Williams
Mrs. Goolden
Mrs. Williams
Dorothea Phillips
Milly Constance Fecher
Sgt. Roberts
Geoffrey Rose
Messenger Laurence Brooks

This odd little item needs dras-tic revision and tightening if it is to reach Shaftesbury Ave. and

which only occasionally lapses into parody.
William Hartnell gives sharp attack to the part of a shady antique dealer, and Joyce Carey's landlady has the right note of shabby gentility. As an alcoholic, down-at-heel lodger Richard Goolden makes two short, expressive appearances.
Curious mechanized music is provided between scenes and there is no clue on the program as to who devised it, unless it be Bavid Collison to whom is attributed "special sound effects." Rich.

A Wreath for Liloma

A Wreash for Udomo
London, Nov. 9.
William Chambers' (in association with
Dotta Created in the Control of the Control
London of the

2.15 top.
Sonate
Harry Baird
Patience Ajayl
Walter Glennie
Earl Cameron
John, Humphry
Joanna Hobson woman Frederick Dakobl Young Mother Van Linton Michael Udomo noy Mhendi Lawyer Alaba Peters
Maria Joan Hooley
Panafricians Solders, etc. Emmanuel
Adekunie. Pätience Ajayl, John Cronin,
Eddie Donnghue, Brewster Hinghes, Ginger
Bohby Naidon, Willie, Payue, Alaba
Peters, Ray Smith Sonate.

Leo Carera has taken over from Edric Connor, who collapsed o stage when "A Wreath for Udomo first opened a week earlier an the curtain had to come dow stage when "A Wreath for Udomo" first opened: a week earlier and the citrain had to come down abruptly after the first intermission. There is reportedly a hassie going on between Connor and the management, which is giving the show more publicity than it would normally rate: It is unlikely, however, to help very much, and prospects of transferring into the centre of town are meagre.

In adapting the Peter Abrahams novel for the stage, William Branch has resorted to an episodic style, which possibly helps in filling a broad canvas but does not height-(Continued on page 69)

(Continued on page 69)

Road: Birdie' \$82,047 in Toronto, Subways' Record \$72,372 in Philly, Music Man' \$59,993 for Split Wk.

The road last week continued fast for some shows and slow for others. Holding as the top-grosser was the New York company of "Bye Bye Birdie," with an \$82.047 take for its second week in Toronto. Trailing "Birdie" was the Broadway-bound "Suhways Are for Sleeping," which registered a \$72,372 house record in its third week at the Shubert, Philadelphia.

Retimates for Last Week

Parenthetic designations for outof-town shows are the same as for
Broadway, except that hyphendied
rotth show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
tax, if any, but as on Broadway,
grosses are net; i.e., exclusive of
taxes. Engagements are for single
week unless otherwise noted.

BALTIMORE
Music Man, Ford's MC-RS) \$7;
819: \$68:294). Previews week,
40,387, Nixon, Pittsburgh.
Last week, \$36,513.

Fiorello, Shubert (MCRS) (3d wk) (\$6.50-\$7:50; 1.717; \$65,060). Previous week \$59.657 with Show of the Month Club patronage: Last week; \$55.606 with SOMC patronage.

Pirst Leve, Colonial (D-T) 2d k) (\$4.95-\$5.50; 1.685; \$47.000) First Leve, Colonial (D-17 20 wt): S49-S55.0; 1.685; S47.000)
(Elizabeth Bergner, Fush O'Brian). Previous week, \$15.616 for seven performances.

Last week, \$14.639.

Last week \$14.639.

Taste of Honey Wilbur D-RS: 11st wk) (\$4.95-85.50: 1.241; \$36.-370) (Hermione Baddeley, Frances Cuka). Previous week, \$23.030, Hermione Baddeley, Frances Cuka). Previous week, \$23.030, Her Majesty's Montreal.

Last week, \$27.851 with Theatre Guild-American Theatre So iety subscription after opening here Nov 20 to three endorsements, Hughes, Herald, Maloney, Traveler: Norton, Record American, one fayorable for play but unfavorable for the acting except for Mss Cuka's performance (Dursin, Grobe) and one no opinion Maddock's, Monitor).

CHICAGO

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (12th wk) (\$6.87; 1-380; \$50,500), Previous week, \$42.

Lest week, \$46.485.

Lest week, \$46.485.

Night of the Iguana. Blackstone
(D-T) (1st wk) (\$5.50.85.95: 1.447:
\$45,000) Bette Davis, Margaret
Leighton, Alan Webb. Previous
week, \$20,201. Shubert, Detroit
Last week. \$27.200 for seven performances after opening here Nov.
21 to one approval Harris. Daily
News). one vesno (Dettmer, American) and two negative notices (Cassidy, Tribune: Syses Sun-Times).

Sound of Music, Shubert (MC-RS) (2d wk) (85.95-86.60, 2.100; ST2-000) (Florence Henderson) Previous week, \$65.582 with TG-ATS subscription for five evening performances and three matines.

_ast week, \$67.152 with TG-ATS subscription.

CLEVELAND

La Plume de Ma. Tante, Hanna (R.-RS) (2d wk) (\$6.50, 1-515; \$55,-000). Previous week, \$51,456 with TG-ATS subscription. Last week, \$42,282.

DETROIT
Advise and Consent, Fisher (D-RS) (2d wk) (35.50, 1.605; \$52.000)
(Farley Granger, Chester Morris).
Previous week, \$46.510 with Fisher
Playgoer subscription.
Last week, \$47.775 with Fisher
Playgoer subscription.

MILWAUKEE
My Fafe Lady, Pabst (MC-RS)
(2d wh) (\$6.86.50; 1.623; \$88.060)
(Ronald Drake, Caroline Dison)
Previous week, \$53.304 with TGATS subscription.
Last week, \$54.351.

PHILADELPHIA
Daughter of Silemin PHILADELPHIA

Baughter of Silence, Erlanger
(D.T) 44th wk) (\$4.80-\$5.40; 1,864; \$52,000) (Emlyn Williams, Rip
Torn.) Previous week; \$9,255.

Last week; \$8,925.

Gypsy (2d Co.), Forrest (MC-RS) (2d wk) (\$6-\$7.50; 1.760; \$40.000) (Mary McCarty): Previous week, \$36.818 with twofers. Last week, \$41,661 with twofers.

Subways Are for Sleeping, Shubert (MC-T) (3d wk) \$6-87-50; 1.878. \$72.364!. Previous week, \$70.495 with TG-ATS subscription. Last week, \$72.372, a house record.

Simday in New York, Walnut (C-T) \$4:80-\$5.40; 1.349; \$36.000. Previous week, \$43.785 with TG-ATS subscription, National, Wash-

Last week, \$23.624 after open-ing here Nov. 20 to two favorable notices (Gaghan, News: Murdock, Inquirer) and one so-so (Schier Bulletin),

SAN FRANCISCO
Miracle Worker, Geary (D-RS)
2d wk) (55-55.50: 1.550; \$51.000).
Previous week, \$18.583 for seven
performances.
Last week, \$21.079.

ST. LOUIS

ST. LOUIS

Best Man, American D-RS 55
1.863; \$50.640! 'Frank Lovejoy
Kent Smith James Westerfield!
Previous week, \$25.155, Black
stone, Chicago.
Last week, \$29.271. D-RS1 (\$5

TORONTO
Bye Bye Birds Bye Bye Birdie (N. Y. Co.) O'Keefe (MC-RS) (26 Wk) \$6.50 3.200: \$105,408). Previous week \$78.580 with O'Keefe-TG-ATS sub-(N. Y. Co.), d wk) \$6.50;

Standard With O'Keefe-scription.

Last week, \$82,047 with O'Keefe-TG-ATS subscription.

Tenth Man, Royal Alexandra (D-RS) 3d wk) \$5.50; 1.525; \$38.-103). Previous week, \$25.610 with O Keefe-TG-ATS subscription. Last week, \$25.302 with O Keefe-TG-ATS subscription

WASHINGTON

WASHINGTON
Thurber Carnival. National (R. RS) (1st wk) (\$4.95-83.95, 1.683; \$41.335) (Imagene Coca. Arthur Treacher, King Donovan) Previous week, \$29.177 with Show of the Month Club patronage, Wilbur, Roston.

Last week \$31.277 after opening here. Nov. 20 to three favorable reviews (Carmody, Star; Coe, Post; Donnelly, News).

SPLIT WEEKS

Music Man (bus-and-truck) (MC-5). Previous week, \$51,513,

Toss in the Attic. Shubert D. RS. '\$4.55-\$51.01 2.000. \$60.000 around \$6,000; Dinfe d Duluth. Constance Bennett. Anne Revere. Scott McKay, Patricia Jessel. Previous week. \$17,437, seven-per-formance split.

Tast, week. \$18,522 with TG-ATS subscription.

National Repertory The afre (Rep-RS) (Eva Le. Gallicnne, Fave Emerson). Previous week, \$25,958, seven-performance split.

Last week, \$16.113 for six performances of "Elizabeth the Queen" and "Mary Stuart" repertory: Ovens, Charlotte, Monday (20), one. \$4,069; American, Roanicke, Tuesday (21); one. \$4,615, Playhouse, Wilmington, Wednesday-Saturday (22-25), four, \$7,429.

World of Swie Wong (D-RS)

KS) (2d wk) (\$5.50; 1.606; \$52.000) day-Saturday (22-25), four, \$7.429.
Frarley Granger, Chester Morris, Previous week; \$46.510 with Fisher Playgoer subscription.

Los Angeles

Los Angeles

Gypsy (N. Y. Co.) Billmore (MC-RS) (8th wk) (\$6.75; 1.636; \$56.300)

Ethel Merman). Previous week, \$1.063; High School. Boise, \$1.063; High School Boise, \$50.385.

Last week, \$51,956.

Touring Shows

(Figures cover Nov. 26.Dec. 10)
Aprime and Committee Veterane. Province. R. (27). Bushneth Hartfard (27). Bushneth Hartfard (28). ajdn. Reading. Pr. (29); Auditorium Chester (28); Wilbur, Boston (49).
Best Man Figher. Det. (27.9).
Best Man Figher. Det. (27.9).
Best Sign Sirde (26.0). Even. (49.0).
Bye Sign Sirde (26.0). Evinger, Oh (29.0).

Spe Bys Birdle Gd Co.—Erlanger, Ch. 17(9).
Capitains and the Monas (tryoul).—Sharen Dec (17-2). Royal Alexandra, ToCapitain and Co. 17(2). Royal Alexandra, ToCarinte's Chelon Civic, Lafayette, L.
Li) Memorial Shreveport (3); Civic, Indechedence, Kan. (5); Municupal, Tulss, (6),
Egg. Grysutt.—Civic, Cd. 32(9).
Far Gouirty.—Bartford, L.A. (28-9).
Flavolts—Saiderf. Bosion (27-2). NaFlavolts—Saiderf. Bosion (27-2). NaFlavolts—Saiderf. Socient, Falliy (27-9).
Gyasy (N.Y. Co.)—American, St. L.
Es-9).

Systy (N.Y. Co.)—American, St. L.

19-199; (M. Co.)—Torrect, Philly (77.2);
pera House, Chi (4.9).
Le Flume de Ma Tarita—Hariman, Col.

17-27; Saubert, Cincy (4.9).
Satracte Waveter-Geary, S.F. (27.2);
illimore, Marker Spect, Philly (27.9).

Music Man. Spect, Philly (27.9).

Music Man. Hursand-truck—Auditorium,
L. Paul (26-27); Coliseum, Sloux Falls;
D. (28-29); Centter, Fango, N.D. (20);
teniclopal, Sloux City, Li. Ch. Music Hatt,

saina (4-5); Stuary, Lincoln, Neth. (8);
(Ny. (6-9); Convention, Hall, Hatchimson,

an. (10).

(8-9): Convenion (19).

(19).

y Fair Lady (2d Co.) Pabst; Mil
te (77-8).

tional Reservor; Theatre Elizabeth

Queen Mary Steart)—Wainut, Philly

Miles Co. (19).); ght of the Iguana (fr.out)—Black-b. Chi (27.9). mething About & Soldier (tryout)— house, Wilmington (29.2); Forrest, v (4.0)

rhouse, Wilmington (29.2); Forrest, lly (4-9). ound of Music (2d Co.)—Shubert, Chi

Sogen of Music 22 Co. Shubert, Unabhayer, a Are fee' Siegling 'tirout-lonnial, Boston C7-9.
Take Her, She's Mine (throut) Shubert, ew Hayen, G7-2: Shubert, Boston G9-9.
Taste of Money-Wilbur, Boston G7-9:
Taste of Money-Wilbur, Boston G7-9:
Teriff Man-Royal Alexandra, Toronto 7-2: Minon, Pitt. 48-9.
Teriff Man-Royal Alexandra, Toronto 7-2: Minon, Pitt. 48-9.
Thurber 'Cornival - National, Wash, Taylon, Company Foll, Worcester (4), Garder, exception of the Company of t

iew announced (7): Playnouse: On G-9: Teys in the Attic Nixon Pitt. (272): Teys in the Attic Nixon Pitt. (272): See Majesty's, Montreal (4-9): research (4-9): Peramount, 1721; Peramount, 1740; Paramount, 1740; Peramount, 1740;

Off-Broadway Shows

Crimpes denote owner of orges)

All In Love Martinique (1.10.61)

All In Love Martinique (1.10.61)

Androces-Pelice, Phoenix (1.21.61)

Androces-Pelice, Phoenix (1.21.61)

Androces-Pelice, Phoenix (1.21.61)

Androces-Pelice, Phoenix (1.21.61)

Bidrank Mercand (1.04.61)

Diffrent, Mercand (1.04.61)

Diffrent, Mercand (1.04.61)

Diffrent, Mercand (1.04.61)

Diffrent, Mercand (1.04.61)

Mercand (1.06.61)

Grander-Mercand (1.06.61)

Grander-Mercand (1.06.61)

Many Loves, Elving (1.06.61)

Mary Suestine, Phiver (1.118.69)

Mary Suestine, Phiver (1.118.69)

Micalliance, Sherdan (1.02.61)

Tometer, Theatre Manquee (11.20.61)

Tometer, Theatre Manquee (11.20.61)

Scheley of Herotes, Nork (12.561)

Sing Muse, Van Damy (12.641)

Pelice Martine, Phiver (1.06.61)

Pelice Martine, Phiver (1.06.61)

All Kinds Grante, Cricke (12.3.61)

Madame Aphrodite Orpheum (12.7.61)

Banker's Daughter, an Huy (12.7.62)

Auto Graveyard, sist St. (11.13.61)

Santer's Daughter, an mas CLOSED Auto Graveyard, 41st St. (11-13-61) closed Nov. 19 after eight performances and Gramercy Arts (11-16-61); closed icita, Gramercy Arts (11-16-61); close Nov. 19 after six performances. Taroline Dock, Midway (11-21-61); close ast Saturday (25) after six perform

LONDON SHOWS

LONDON SHOWS

(Figures denote opening dates)

Affair: Strand 9-21-611.

Ameiron: Frand 9-21-611.

Ameiron: Frand 9-21-611.

Ameiron: Frand 9-21-611.

Biel Send 9-21-611.

Biel Sett Nellie. Royal L. (?1-28-61).

Pre Bre Birdie. Iter W - (2017) (6-15-61).

Cupbaard. Arts (11-15-61).

Logical Royal L. (?1-28-61).

Hospital Royal L. (?1-28-61).

Hospital Royal L. (?1-28-61).

Land Sunan Mermaid (11-61).

Land Sunan Mermaid (11-61).

Luther. Phoenix (7-27-61).

Adustera. Ambassador (11-25-52).

Music Man. Adelphi. (9-16-61).

Music Man. Adelphi. (9-16-61).

One. Bay of Year, Royal E. (10-23-61).

One For Re Pot. Witchall (8-261). Office 1 Sept. (1971) Annual Control of Vest (1971) Annual Control SCHEDULED OPENINGS

CLOSED

lish State Rep. Prince's (10-30-61) sed last Saturday (25) after 28 per

SCHEDULED AWAY PREEMS SCHEDULED B'WAY PREEMS.
Sunday In, N.Y., Cort (11-29-61).
O upirler, Silence, Music on (11-30-61).
First Lowe, Morosco (12-18-61).
Take Her, Billmore (12-21-61).
Take Her, Billmore (12-21-61).
Take Her, Billmore (12-21-61).
Night of 1920 usans. Ruggie (12-22-61).
How Service (12-22-61).
How Faces, of 462. Alvin (2-1-62).
How Faces, of 462. Alvin (2-1-62).
Funny Thing Happened, Alvin (3-3-62)

B'way Spotty; 'Seasons' \$24,733 in 6, 'Gay Life' \$55,249, 'Gideon' \$39,206, Kean' \$50,928, 'Complaisant' \$28,459

Broadway was uneven last week. (Alfred Drake). Previous week, One musical jumped \$8,313 and \$61,539 with parties.

another dropped \$10,611. another dropped \$10.611.

The capacity shows were "Car-nival," "How to Succeed in Businival," "now to Succeed in ness Without Really Trying," "Mary, Mary," "Milk and Honey" and "Shot in the Dark."

and "Shot in the Dark."

The grosses below have been reduced by commissions where theatre parties are mentioned. Some of the figures may be subject to slight change because of adjustments in connection with the repealed 5% City tax on admissions.

Estimates For Last Week

Estimates For Last Week.

Keys: C. Comedy', D. (Drama),
CD. (Comedy-Drama), R. (Rerue),
MC. (Missical-Comedy), MD (Missical-Comedy), MD (Missical-Comedy), MD (Missical-Comedy), MD (Missical-Comedy), DR (Dramatic Reading),
Other parenthetic designations refer, respectively, to weeks played,
number of performances through last Saturday, top prices where two prices are pircn. the higher is for Friday-Saturday nights and the lower for weeksights, number of scats, capacity gross and stars.
Price includes 10%; Federal and
5% City tax, but grosses are net; 5% City tar, but grosses are net; i.e. exclusive of tares.
Asterisk denotes show had cut-rate tickets in circulation.

Camelot, Majestic (MC) (51st wk. 409 p) (\$9.40: 1.626; \$54.000) (Julie Andrews, William Squire). Pre-vious week, \$74.797. Last week, \$74.587.

Caretaker, Lyccum (CD) 8th wk; 61 p | \$6.90-\$7.50: 935: \$30:114 | Donald Pleasarce, Robert Shaw, Alex Davion), Previous week,

Last week, \$19514.

Carnival, Imperial (MC) (33d wk; 260 p) (\$8.60; 1.428; \$68.299; Anna Maria Alberghetti: Previous week, \$68.428. Last week; \$68.428.

Come Blow Your Horn, Atkinson (C) (40th wk; 317 p \$6.90-\$7.50; 1.090; \$43.522) Previous week, \$25.834.

Last week. \$26.587.

Complaisant Lever, Barrymore (C) 4th wk: 29 p '86 90-87-50; 1,087; \$42,000) Wichael Redgrave, Googie Withers, Richard Johnson, Previous week, \$35,182 with

Last week, \$28.459.

Do Re Mi. St. James C.IC) (44th wk: 352 p) \$8.60-\$9.50: 1.615; \$69,-500) (Phil Silvers). Previous week. \$42,632 with Silvers out for four performances. Bernie West subbed. Last week. \$49.275; Moves Dec. 25 to the 54th St. Theatre.

Evening With Yves Montand, Colden Solol 5th wk: 34p) \$6.90-\$7.50; 773; \$27.500) Previous week \$22.461 for seven performances. Exits Dec. 16 to tour.
Last week \$18.920 for seven performances.

From the Second City. Royale (R) 19th wk: 71 pl 186 90-87.50: 999; \$41,158). Previous week, \$13,007. Last week, \$17,570.

Gay Ide: Shubert MC) 2d wk S p) (88.60-89-40; 14.61; 561.000 Walter Chiari, Barbera Cook, Jules Munshiyi, Previous week, 827-127 for opening performance and three

previews. Last week, \$55.249 with parties. Gideon, Plymouth (D) (3d wk; 20 p) (\$7.50; 999; \$45 000) Fredric March: Dourlas Campbell. Pre-vious week; \$42.186 with parties. Last week; \$39.206 with parties.

How to Succeed in Business Without Really Trying. 46th St. (MC) (7th wk; 49 p \cdot \cdot

with parties. Last week, \$66,061 with parties.

*Irma La Douce, Alvin (MC) (61st wk; 484 p. (\$8.60; 1.100; \$55-942) (Elizabeth Seel, Denis Quilley). Previous week, \$35.702; Last. week, \$34.178.

Kean, Broadway (MC) (4th wk; segment of the off-Broadway 28 p) (\$8.05-\$9.40; 1,900; \$79,300) presentation of "Two by Sareyan."

LEGITIMATE

Let It Ride, O'Neill MC) (7th wk; 52 p) (\$9.60; 1.050; \$\$4.508). George Gobel. Sam Levenel. Previous week, \$37.041 with parties. Last week, \$33.348 with parties. Will have to close or move to another house since theatre has been booked by "Ross" for a Dec. 26 opening.

Man For All Seasons, ANTA (D)
(1st wk; 5 p) \$6.90-\$7.50; 1,185;
\$48.577) (Paul Scofield, Leo Me-

\$48.577). (Paul Scofield, Leo McKern, George Rose).
Opened last Wednesday night (22) to unanimous approval (Chapman, News; Coleman, Mirror, Kerr, Herald-Tribune: McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).
Last week, \$24.733 for five performances and one preview.

Mary, Mary, Haves (C) 38th wk; 300 pl (\$6.90-\$7.50; 1.139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Michael Wilding), Previous week,

543,409, Last week: \$43,356. Edward Mulhare succeeds Wilding next Monday (4).

Milk and Honey, Beck (MC) (7th wk; 55 p) (8.60-9.60; 1.280; \$62,-805) (Robert Weede, Mimi Benzell, Molly Picon), Previous week, \$61,-58 with parties. Last week, \$61,707 with parties.

*My Fair Lady, Hellinger (MC) (297th wk: 2366 p) (\$8.05; 1.551; \$69,500) (Michael Allinson, Marcot Moser), Previous week, \$38.958, Last week, \$47.271.

Parlie Victorious, Longacre (C) (9th wk; 68 pt | \$6.90-\$7.50; 1.101; \$40.019; Previous week, \$16.163 at the Cort. Last week, \$18.360.

Sail Away, Broadhurst (MC) 8th wk: 63 pt (\$8.60-9940: 1214: \$58,-136). Previous week, \$57.251 with parties.

Last week \$54,900 with parties.

Shot in the Dark, Booth (C) (6th. wk; 45 p) (\$6.99-\$7.50; 807; \$33,000) Quile Harris! Previous week; \$32,-

773 with parties.

Last week. \$31.373 with parties.

Sound of Muste, Lunt-Fontainne (MD) (100th wk 796 p) \$9.60; 1.407; \$75.000) (Mariha Wright). Previous week, \$62.031. Last week, \$63.065.

Unsinkable Molly Brown, Winter Garden (MC) 56th nk: 444 p) (\$8.60-\$9.40: 1.404: \$68.000) Tammy Grimest. Previous week, \$54.488. Last week, \$47.468.

Write Me a Murder. Belasco (D) (5th wk; 36 p) (56.90-\$7.50; 967; \$38.500) (James Donald Kim Hunter, Denholm Ell'ott, Torin, Thather, Ethel Gr #56.9. Previous week, \$35.050 with parties.

Last week, \$33.050 with parties.

Closed Last Week

Far Country, Music Box (D) (34th wk; 271 pl \$6.90-\$7.50; 1.101; \$40,107) (Kim Stanley, Michael Tolan, Ludwig Donath). Previous week, \$16.346. Exited last Saturday (25) at an estimated \$65.000 deficit on an investment of \$108.000 including 20% overcall) for the Hartford Theatre. Los Angeles, where it opens tonight (Wed.).

Last week, \$17.578.

Opening This Week

Sunday in New York, Cort C) (\$6.90-\$7.50; 1.155; \$39.000; David Merrick presentation of play by Normen Krasna. Capitalized at \$125.000, opens tonicht (Wed.) at a cost of approximately \$55.000 and can hreak even at around \$16.000.

Daughter of Silerce, Music Box (D) (\$6.90-\$7.50: 1.101; \$40.107) (Emlyn Williams, Rip Torn). Richard Halliday presentation of Morris L. West's adaptation of his own novel of the same lifle, Capatitalized at \$210.000 including 20% overcally, opens tomorrow night Criburs. at a cost of approximately \$200.000 and can break even at around \$26.000.

Charles Durning has succeeded Nicholas Colasanto in the "Across-the Board on Tonorrow Morning" segment of the off-Broadway

CASTING NEWS

Following are available parts in upcoming Broadway, off Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variery Casting Department by telephone calls, and has been rechecked as of mon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

run a wild goose marathon. Ins unverse, charge, in addition to the available parts itsted, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

Legit

BROADWAY

BROADWAY

"Brave Giovanni" MC). Producer, Philip Rose (157 W. 57th
St., N. Y.; CI 5-2255). Part available for a girl 20-255. Attractive,
Italian-looking with belting voice,
must sing well. Mail photos and
resumes c/o Barbara Kennedy,
above address,

"Happy Happy Happy" (MC).
Producers, Arthur Cantor & Robert
Wiener (234 W. 44th St., N. Y.;
LO 3-4370). Available parts: man,
30's average male type, must sing,
and dance very well; femme, 20's,
average femme type, must sing,
and dance very well; man, 35-40,
Madison Ave. ad exec; man, fat,
small town exec, must sing; man,
acrobatic, must sing and climb
walls to play carni entertainer;
femme, middle-aged, kooky battleaxe, must sing well and dance;
femme, 20's, bosomy, must sing
and dance; various others including evangelists, executives,
carni types, and male and femme
characters. Mail photos and
resumes, through agents only, c/o
above address. rs. Mail photos and through agents only, c/o

characters. Mal photos and resumes, through agents only, c/o above address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; 10 6-5370). Understudy part available for a 14 year-old boy, slim, agencet specifities must be expert.

able for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886. Available parts: femme, 20, small, lyric soprano; femme, 50's, strong personality; male, 50-60, timid, threemen, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

Address.

Kermit Bloomgarden Productions. (1545 Broadway, N. Y.; JU
2-1690). Casting director Lillian

2-1690. Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a Thanksgiving Day fire. Apply by mail only. "Little Me" (MC). Producers, Cy. Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5555). Available parts: lead femme; Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, barione; male team, 50's, Weber & Fields type, must sing; adult sisterman, 35, Rhett Butler type, bari-tone; male team, 50's, Weber & Fields type, must sing; adult sister act, 25-35' can either sing, dance or specialty, do not actually have to sisters; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Week-ly auditions will be held by cast-ing director, Larry Kasha, through agents only

agents only.
"My Fair Lady" (MC).

agents only.
"My Fair Lady" (MC). Producer. Herman Levin (424 Madison Ave., N. Y., PL 8-2844). Auditions for male dancers Friday (1), at 2:30 p.m., at the Mark Hellinger. Theatre. 2:37 W. 31st St., N. Y.)
"Oliver" (MC). Producer. David Merrick. (2:46 W. 44th St., N. Y.)
LO 3-7520. Parts available for boys. 7-10, must sing., do some dancing and do a Cockney accent. Mail photos and resumes c/o Pecgy Shields, above address.
"Jac. Without Twilight" (D)
P. Icers. Robert Fryer and La nec Ca. in association with John Herman ("") W. 44th St., N. Y. L. A. 2:2841. Available parts: man. 19-21, tall, handsome, cat-

like, fair; boy. 16, intense, medium height, fair; girl, 18, spiritual qual-ity, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Ne-gro. Mail photos and resumes to

boy, 19. sincere. All roles are Negro. Mail photos and resumes to above address.

"Put It In Writing" (R). Producer, Robert Weiner. (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

"Sound of Musle" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum: Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address, Unitided Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above

ent German, nice looking, mascu-line, with sense of humor and in-tensity. Call Peggy Shields, above number, for appointment. "We Take the Town" (MD). Pro-ducer, the Stuart Company (881 Seventh Ave., N.Y., CI 7-0725). Available parts: man, 32, fair en-thusiastic awayering must sing Available parts: man, 32, fair enthusiastic, swaggering, must sing
and move well; femme, 25, danceractress-chest singer, dark, luscious,
volatile; femme, 20, auburn hair,
delicate eager, soprano; man, 60,
little, bird-like features, softspoken, non-singing, can be bearded; man, 28, non-singing, aristocratic, weak-looking, ineffectual;
tenor, 30-40, skinny, poetic; man,
38, singer-dancer, squat, swarthy,
cruel; man, 35, non-singing, tall,
sträight, reserved; boy, 10, act,
sing and play bugle; boy, 12,
angelic thoir voice; femme, 14,
singer; femme, 7; male singers; an
old peasant man and an old aristocratic man, four young men, all cratic man, four young men, all must act. femme singers: two mamust act. femme singers: two mature women who must act. four young girls; six young femme dancers; men dancers of all sizes, shapes and descriptions. Mail photos and resumes c/o above address. Auditions for Equity dancers Monday (4), open call dancers Tuesday (5), at the Mark Hellinger Thestare (237 W 51e St N X). Rouths day (5), at the Mark Hellinger The-atre (237 W. 51st St., N. Y.): Equity singers Thursday (7), open call singers Friday (8); at the Eugene O'Neill. Theatre (230 W. 49th St., N. Y.).: Girls, at 10 am, and boys, at 1:30 p.m. for all calls

OFF-BROADWAY

"Banker's Daughter" /MC). Producers, Claire Nichtern & Paul, Libin (61 W. 9th St. N. Y.; AL 4-3536). Available parts: man, d'os, charming rascal; femme, 21, attractive, willfult, man 35-40, clever, comic; leading man, handsome baritone, artistocratic; lyric soprano, attractive, aristocratic; lemme, 50's, genteel; man, 35-40, rotund, naive; character man, rudy sea captain. Legit voices only. Mail photos and resumes c/o above address. Don't phone. Equity call for male and femme singers Monday (4), 3-6 p.m., at the Martinique. Theatre (32nd St. and Broadway, N. Y.). Bring music.
"Big House" and "Sound of the Trump" (DB). Producer, Blyth Hill.

"Big House" and "Sound of the Trump" (DB) Producer. Blyth Hill Morrow, Ltd. (c/o Lewis Maxwell Rosen Agency, 14 E. 58th St., N.Y.; Pl. 5-9521) Available parts; femme, 40's, horse-faced, English; man, 50's; man, Barry Fitzgerald type; man, 30's, Irish; femme, 30's, cockney; man, 30, Irish; femme, 30's, cockney; man, 30, lovable con man; Jewish peddler; man, 40's; two Irish character comediennes; character mian who plays the concertinia; man; 30-35. comediennes; character man, who plays the concertina; man, 30-35, athletic, intelligent; man, 45-50; professional army doctor; boy, 19-20, small town boy, pleasant, slow, good-natured; man, 20-22, tall, medium build, attractive, sensitive, intellectual; man, 22-25, fairly tall, husky, arrogant; man, 33-38, career; army man, unintelligent, slobby; boy, 17-21, small, good-natured, talkative, comic; man, 22-27, nutty European, Mail photos and resumes c/o_above address.

c/o above address.
"Black Monday" (D). Producer,
William Hunt (c/o deJoia, 350 W.
12th St., Nr YJ. Available parts:
several males, white and Negro,
20-50, all types; white girl, 13-14;
Negro boy, 13; white boy, 9-10;
one white and one Negro femme,
30.35; several non-Equity children.

several maies, white girl, 13-14; Negro boy, 13; white boy, 9-10; one white and one Negro femme, 30-35; several non-Equity children, accents. Mail photos and resumes c/o above address.

"Fly Blackbird" (MD). Producer, Helen Jacobson (I. W. 39th St., N.Y. BB 9-1358). Available parts: leading Negro man, 25, singer-actor; Negro, 50, singer-actor; white man, 50, singer-actor; Negro femme, 21, singer-actor; Negro femme, 21, singer-actor; Negro femme, 21, singer-actor; male and 19, singer-actor; Negro femme, 21, singer-actor; male and Puerto Rican. Mail photos and resumes: c/o above address. Don't phone, Audition Monday (4) for Equity Negro singers, 18-25, men, at 11 a.m.—1 p.m. and girls, at 1-3 p.m., at 1 W. 39th St., N.Y. 4th floor.

"Moon On a Rainbow Shawl" (ED) Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 7-1690). Available parts: girl, 12, Polynesian, West Indian, Oriental; woman, 35-36, voluptous. Call Lillian Stein, above number. "South of Heaven" (MD). Producer, Lance Barklie (33 E. 65th St., N. Y.; YU 8-1429). Available parts: girl, 12, and femme, 45, strong legit voice; lead man, 20's, femme comedy, lead, 30's, scrawny: ingenue; ingenue; man, 40's, likeable villain, boy, 12, wild, precocious. All parts are Negro. Mail photos and resumes c/o Glasser, above address.

"The Disenchanted" (D). Producer Results Library Thaetre (226, 1902).

dress.
"The Disenchanted" (D). dress.

"The Disenchanted" (D). Producer, Equity Library Thaetre (226 W. 47th St., N.Y.; PL 7-1710). Several parts available. Additions tomorrow (Thurs) and Friday (1), 6-10-30 pm. For appointment call UN 4-8982, on above days and times. Applicants must have good speech, move well, and be able towear costumes of the 1920's and 1930's. Play will rehearse evenings and some non-Equity actors may be used for bits and walk-ons. Script is available at the Drama Book Shop (51 W. 52d St., N. Y.). "Witches' Sabbath" (D). Producer, Jay Broad (119 W. 78th St., N.Y.; TR 4-4055). Available parts: leading man, 30-40; leading femme. 25-35; ingenue; man, 20's; several mature character men and women. Mail photos and resumes 6'0 above address; don't phone. Pro

"Carnival" (MC "Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y., LO 3-7520). Parts available for tenors and sopranos. Contact Peggy Shields, above number.

Television

"Bozo's Circus" (children's show locally on WGN-TV). Producer, Philip Mayer at station (2501 W. Bradley Pl., Chicago; LA 8-2311). Casting director Don Sandburg accepting photos and resumes' of all types of circus acts c/o above address. Include availability date in Chi area. "Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St. N. Y. JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

cates. Untitled Syndicated Vidtape Series. Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5,7451). Parts available for femmes, 24-40, with experience as cosmetic dem-onstrators, charm school tedahers, et al. Mail photos and resumes or film clips, c/o above address.

Films

"To Kill a Mockingbird" (D).
Producers, Alan Pakula & Robert
Mulligan, in association with Anthony Productions (Universal Pictures, 445 Park, Ave, N. Y.; PL
9-8000). Available parts: girl, 6-8,
tomboy; boy, 6-8 and boy; 9-11.
They must be typically American
looking and should be able to
speak with a Southern accent. Applicants will be seen by appointment only through agents, c/o.
Alice Lee Boatwright, above address.

Paul Taylor: Great 'Form' In Dancing Whose Message **Declines to Explicate** By ROBERT J. LANDRY

For the past several seasons the uniqueness of modern dancer Paul Taylor has been increasingly recog nized both in New York and at the Spoleto, Italy, festival. This was again evident over the past weekend when he appeared with a small company at Hunter College Playhouse; N.Y., under Theatre '62 auspires. Tickets were priced at \$4.

tre 62 auspices. Tickets were priced at \$4.

Taylor represents virtuosity in sheer athletic coordination and provess and his company of five is high-voltage in the same terms. There remains the question of whether he has enough to say, or says it with enough communicative success. He is like some of the avant-garde playwrights and painters of the day—he scorns explanation. The spectator is on his own. The form is self-evident, and often close to genius but the substance is murky, puzzling and often tantalizes rather than satisfies the beholder.

Consider Taylor's "Rebus," the

orien tantailles rather than satisfies the beholder.

Consider Taylor's "Rebus," the title itself enigmatic by definition. It opens before a kind of shrine strung with laundry. There are three girls, Maggie Newman, Elizabeth Walton, Elizabeth Keen, dressed in multi-colored tights which turn their legs into ice-cream parfaits. Over-garment of gauze suggests a burlesque of tashion. The two male dancers, Taylor and Dan Wagoner, perform small miracles of muscular control and once in a while veer toward jazz implications but very abstract and against abstract sound rather than anything that could pass formusic.

The arresting fact about Taylor

music.

The arresting fact about Taylor is that of his six dances, five have been "commissioned," which is to say their production and rehearsal expenses subsidized, His auspices include Connecticut College ("Insects & Heroes") Theatre 1962 ("Junction"); Ballet Society ("Fibers"); Sopieto ("Tablet"); and Rutgers U. ("Rebus").

Le ctirring a great deal of snon-

Rutgers U. ("Rebus").

In stirring a great deal of spontaneous respect for his remarkable dynamism and dedication, a theatrical tradepaper critic must nonetheless regret that. Taylor chooses to Isolate himself from the main public and to depend upon the small, though loyal following of cultural abstractionists and foundation handouts.

Again and again there is the

and foundation handouts.

Again and again there is the question: what is Taylor trying to say and the companion doubt that there is much present beyond superb anatomy. Can an artist be so talented and yet so enignatic without the latter factor in the end selling the former short?

Meanwhile his company is splendid, notably his partner Maggie Newman.

Shows Out of Town

Continued from page 6

Dancin'

while the performances while the performances are frequently wooden and uninteresting. Possibly the author is too intense. His premise is frustrated emotions and the strength of love, a familiar theme that doesn't need the southern setting or distracting Negro spirituals. The arty mood music and awkward introductry sequences for these insertions fall flat.

The actors, partly due to the ma-

The actors, partly due to the ma-The actors, partly due to the material and direction, lack conviction and audience identity. Cathy O'Donnell struggles valiantly and occasionally shows her own professionalism, but vainly. The southern accent turns out to be a hazard. Bessie Griffin begins to take form on spirituals, but even these are marred by her apparent lack of dramatic experience. Gerald Lazarre is strong, and looks good, but his role is thankless.

Alma Platt has good feeling, but dull timing. Stephen Brown, doub-

Alma Platt has good feeling, but dull timing. Stephen Brown, doubling as co-producer, sparks delightfully and bits by Cliff Medaugh. Frank Greco and John Hanek score nicely. Stronger direction might have helped moppet Garry Potter, who shows innate abilities. Robert A. Blackwell directed the music, and the arty lighting is by Michael Shere. The uncredited sets are functional. The show runs Wednesdays-through-Sundays.

Literati

Vallee's 'Comeback'
Since the click of Rudy Vallee
in "How To Succeed In Business
Without Really Trying," the new
Broadway musical smash, the former crooner, who sought to have
his memoirs published, is now very
much in demand literati-wise.
Before the biog, however, he is
doing a "self-help" book for Prentice-Hall titled "How To Discover
Yourself" with Larston D. Farrar
as his collaborator.

as his collaborator.

Another Book on BB

Add to the growing library of books dedicated to France's BB a new item recently published by Switzerland's Sanssouc' Verlag (Zurich): "Brigitte Bardot," by Flavius Clande. Almost pocket size, but elegantly produced, very tastefully laid out, item is richly illustrated with stills of the star, her loves, and her pix, some of them rarely printed before. Text is equally elegant, maintaining tongue-in-cheek tone, and is completed by quotes from such people as Marcel Achard. Raoul Levy. Simone de Beauvoir, Roger Vadim, and others, so as to constitute an interesting look-see at a current phenomenon. Hawk.

'Tenn. Williams' Book

"Tennessee Williams" by Nancy M. Tischler (Citadel: \$5) is properly identified on its jacket as a "study" of the playwright. It should not be confused with "blog-

should not be contused with doug-raphy."

Author teaches English at George Washington U., and began-her studies of Williams for a Ph.D. thesis. Mrs. Tischler's ap-proach to her subject is academic, and shows little knowledge of the Broadway theatre in which Williams operates. She does not correctly spell the names of Laurence Olivier. Katharine Hepburn or Pederico Lorca. She calls Irene M. Selznick and Carson McCullers "Miss." When she reports on Williams' personal life, her material seems to consist mainly of rewrites from published sources, peripheral in nature and analysis. Book adds little to knowledge or understanding of one of America's major dramatists. and shows little knowledge of the

CHATTER

Arthur Shulman has been named assistant, to the publisher of TV Guide after serving as manager of regional editions at Radnor, Pa, headquarters since last January. In his new post, Shulman will supervise the magazine's promotion, publicity, pubrelations and merchandising departments. With TV Guide since, 53, he also has been mid-Atlantic regional manager in New York, and eastern promotion rep. In Gotham. He started in Rochester as a regional editor.

N.Y. Journal-American to run a 12-part serialization of Phyllis I.

N.Y. Journal-American to run a 12-part serialization of Phyllis I. Rosenteur's new book. "The Single Women." She is now working on a Monty Wooley biography. Some-years ago. Miss Rosenteur collab-orated on Eddie Cantor's memoirs.

orated on Eddie Cantor's memoirs. Harry-Hershfield working on his autobiography, which H. W. (Hy) Kellick is agenting. Art Stevens has succeeded Ash-bel Green as p.r. director of Pren-tice-Hall, upping from assistant production editor.

Publishing Stocks

(As of Nov. 28, 1961, closing Allyn & Bacon (OC)37½+1¼ American Book (AS) ...65 American Book (AS) Book of Month American Book (AS) . 65
Book of Month . 25¼- 34
Conde Nast (N.Y.) . 11 + ¼
Crowell-Collier (N.Y.) . 41½+ ½
Curtis Pub. Co. (N.Y.) . 9¾- ¼
Groller (OC) . 54 + ¾
Groller (OC) . 54 + ¼
Harcourt Brace (OC) . 42¼+1¼
Hearst (OC) . 24½+1¼
Hearst (OC) . 24½
Holt R&W (N.Y.) . 40½-1½ Hearst (OC) 2444
Holt, R&W (N.Y.) 4016—
L.A. Times Mirror (OC) 361/24
Macfadden (AS) 9 +
McCall (N.Y.) 27
McGraw-Hill (N.Y.) 37 —
Nat'l Periodical Pub. 171/4
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Off-Broadway Reviews

Co Fight City Hall
raphy, with a funny notion in the latter category of injecting it he Twist into one of the numbers. Twist into one of the numbers of community theatre and is not always credible or well-mounted, but it has that quality that seems to work.

In its uptown locale, however, "Go Fight City Hall' does not add pp as competitive fare and might have trouble drawing its regulars. All the elements of Yiddish-American tradition are present nonetheless, and with this brand of theatre reduced to practically extinction, the show offers its audience a difficult-to-find taste of a fading in stitution.

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Kali.

Mrozek's control over his mate It has that query work, in its uptown locale, however, 'Go Fight City, Hall' does not add up as competitive fare and might have trouble drawing its regulars. All the elements of Yiddish-American tradition are present nonetheless, and with this brand of theatre reduced to practically extinction, the show offers its audience a difficult-to-find taste of a fading institution. Kali,

Androcles and the Lion and The Policemen

and The Policemen

T. Edward Hambleton & Norris Houghthe Control of a One-art part by the Ceorge
for any the Control of the Control
Leonidas D. Ossetynaki, a new one-act
ley by Slawomir Mrozek, adapted by
Dossetynaki. "Androcles" staged by
Dossetynaki. "Androcles" staged
by Comming. Opened Nov. 21, 51, at the
Phoenix Theatre (East 74th St.), N.Y.;
84,80 top.

Cumming. Opened Nov. 41. St.), N.Y.; 8490 top. ANDROCLES AND THE LION TO STATE AND THE LION TO SAVET AND THE LION THE LION TO SAVET AND THE LION TO SAVET AND THE LION TH

part Frederick Warriser David Zirlin, Andrew Mihok David Zirlin, Andrew Mihok David Zirlin, Andrew Mihok David Zirlin, Andrew Mihok diere and Glastiasons Fred Ainsworth Clyde Carter, John Cazle, Garth Pillsbury, Nick Smith, Don Wealey THE POLICEMEN nmissioner of Police, Lloyel Stander soner MEN
Lionel Stander
Robert Pastene
David Zirlin
Jack Gilford
Marcie Hubert
Leon Janney oliceman ergeant irgeant's Wife ineral

Sergeant Sergeant Jack Gilford Sergeant's Wife Marcie Flubert General Leon Janney There's satiric entertainment in the twin-bill of "Androcles and the Lion" and "The Policemen." The pairing of Bernard Shaw and Slawomir Mrozek necessarily works out in favor of GBS, "Androcles" being one of his minor masterpieces, but Mrozek's quizzical point of view has contemporary edge.

The "Androcles" revival is by the Phoenix Acting Co, which recently completed a 15-city statewide tour under the auspices of the New York State Council on the Arts, Perhaps in deference to a wider and younger audience in the hustings, Tom Gruenewald has staged this story of a failor who played good samaritan to a lion a few degrees more broadly than necessary. However, it's a play that does not require sophistication, so the revival becomes apirited romp.

In productions of "Androcles," the lion's performance is often a show stealer. It has happened here, with actor Ted Graeber and costumer Peter Wingate combining to create a winsome king of beasts. As the non-sanguinary tailor who loves animals, John Heifernan has twinkle, Dana Elcar is roaringly repentant as a leonine Christian, and Nicholas Kepros fs acerbic as a convert who learns that the quickest route to the lion's mouth is to run away.

Auburn-haired Alison Howard

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"A CORN COST HIM HIS JOB"

J. BERMANT & CO.

is totteringly senile as a general who knows enough to duck when bombs are tossed, and Marcie Hubert plays the sergeant's loyal

wife.

Associate producer Leonidas D-Ossetynski, who has also adapted. "The Policeman," has staged wittly, though he has had trouble sustaining the necessary sathrical level. Geor.

Shows Abroad

A Wreath for Ldame en entertainment or dramatic val-ues. Though the theme is urgent, the characters are trite and, all too often, so is the dialog.

often, so is the dialog.

In developing his theme of selfgovernment by the Africans, the
author depicts the dilemma of ayoung man who returns to Panafrica to become prime minister,
and finds he cannot do without
white finance and the white man's
technical skill. And in order to get
this aid, which he considers vital
for the future of his country, he
is forced into betraying a friend
and revolutionary of a neighboring
state.

It is all rather melotramatic

It is all rather melodramatic, often dull and rarely convincing. Earl. Cameron is just about good enough as the prime minister. Leo Carera is obviously under-rehearsed and Lloyd Reckord has only slender opportunities as an African surgeon. The rest of the cast is adequate.

The direction is hardly inspired, but Tony Walton's sets suit the episodic nature of the production.

Myro.

Legit Bits

A. Marc Leventhal, who recently completed another seven-month stint as production stage manager at the Allenberry (Pa.) Playhouse, sailed recently for Europe.

Robert Neukum and Philip Rash have succeeded Paul Huddlesten and Larry Mitchell, respectively, in "Camelot."

Joanne Linville has succeeded Irene Dailey in "Daughter of Silence," opening tomorrow night (Thurs.) on Broadway.

Margaret Hall and Dick Hoh have succeeded Marian Mercer and William Graham as the leads in the off-Broadway production of "Little Mary Sunshine."

Jim Campbell has returned to New York after a brief Floridatour in the title role of Mark Van Doren's "The Last Days of Lincoln."

Richard Brewer, who's been the

coln."
Richard Brewer, who's been teaching acting classes at the Hedgerow Theatre, Moylan, Pa, is conducting similar courses at Carnegie Hall, N.Y.
Hugh Marlowe and K. T.
Stevens open Dec. 5 in Seattle in a revival of "Invitation to a March."

tation of "Call Me by My Rightful Name," and Kelsey Marechal, co-owner of One Sheridan Square, N.Y., the theatre which berthed Miss Rutherford's production, are to be married in December.

A production of "Little Mary Sunshine" began a five-week run last Saturday night (18) at the Pittsburgh (Pa.) Playhouse.

Shepperd Strudwick has sueceded Staats Cotsworth in the off-Broadway revival of "Ghosts."

Thelma Ritter to Receive American Academy Award

The American Academy of Dramatic Aris, N. Y., will present Thelma Ritter with its annual. Award of Achievement for Alumniat the Academy's annual dinner dance to be held Sunday. So at the Sert Room of the Waldorf-Astoria Hotel, N. Y. The occasion will also be highlighted by an auction of sketches, paintings, drawings, sculptures, etc., by theatrical personalities.

Hugh Marlowe and M. T. Stevens open Dec. 5 in Seattle In a revival of "Invitation to a March."

Gerdon Davidson, on leave from his assignment as general stage manager for the Broadway production of "From the Second City," is working in a similar capacity for the Dalkas Civic Opera. His staff, includes Le Hardin, Robert Calheum and Robert Currie.

Judith Rutherford, producer of last season's off-Broadway present.

and even apply to have their homes searched. Mrozek's control over his material is uneven, so that acidulous scenes such as that in which the last conspirator pleads to be regimented, or that in which a faithful dim-witted police sergeant requests permission to wear his beloved uniform rather than the civvies of an agent provocateur, are conveyed with more authority than the lengthy lampoon of the military with which the play ends. Jack Gilford uses a dry, comic mask technic to create a policeman whose mock martyrdom shows him that all is phoney in the phoniest of all possible worlds, while Robert Pastene incisively conveys the irony of the conversion of the last rebel. Lionel Stander appears as a bellicose police commissioner worried about a country where there's no-body left to arrest, Leon Janney FRED SAN

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TED MEYER AGENCY New York

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Broadway

Elia Kazan's personal secretary, Ann Eileen Delaney, engaged to James Leonard Shanahan, p.r. of Loew's Hotels.

Abe (20th-Fox) Dickstein's daughter, Frances Phyllis, student at Fairleigh Dickinson Univ., engaged to Joseph T. Holtzberg.

gased to Joseph T. Holtzberg.

Bob Downing, production stage manager of "Camelot," has a couple of acting assignments currently visible on film. He plays Prince Bertie (later Edward VII) with Julie Harris in Hallmark's Victoria Regina", on tv. (30), and he has a bit in Elia Kazan's "Splendor in the Grass."

"Splendor in the Grass."

Cornelius Vanderbilt Jr. checked out okay at John Hopkins (no malignancy or anything serious) and he's in town readying his Redpath (Chi. agency) lecture tour. and he's in town readying his Red-path (Chi agency) lecture tour. Commentator-columnist, picked up a bug on his recent West Berlin and general European safari (shooting films en route for his lectures), which compelled the Baltimore hospital checkup.

Baltimore hospital checkup.

Title to the Dakota Apartments was conveved last week to a group of tenants who formed a co-op to purchase the building which had been slated for demolition by the Glickman Corp., which later decided to aid in the conversion to a co-op. Some of the show biz tenants include Boris Karloff. Zacnary Scott, Jason Robar's & Lauren Bacall. Jo Mielziner, Arthur Cantor and Worthington Minor.

Lauren Bacall. Jo Michington Minor.

The Stardust getting ready to send its current Las Vegas show back to Paris Feb. 15 and bring back on the same plane, the production, costumes and cast of the new Lido de Paris show slated to open at the Nevada resort on Feb. 20. Gotham theatrical photog Bill Mark, who is the Stardust p.a. Gene Murphy's "official court photographier" for these international shows, also flying to Paris to take the publicity pictures.

Munich

By John Kafka

11. Altheimer Ect.: Tel. 291731)

South Dakota-born tenor Jess
Thomas topped his successes in
Bayreuth and in Berlin, with his
appearance in Verdi's "Don Carlo"
at Munich's State Opera. German
erix did raves on Thomas.

Maria Schell, at present at her
country house in Wasserburg, looking forward to starting in the U. S.
picture. "Defenseless in Paradise."
to be done in France, and in returning to Hollywood on a twofilm
contract.

to be done in France, and in returning to Hollywood on a twofilm contract.

Luise Rainer, once double Oscar winner, is making her comeback on the legit stage in Tchekhov's "Cherry Orchard" under the direction of Fritz Kortner. This will also mark the second opening of a new theatre here within three months. "Grosses Haus" in the Bayrischer Hof Hotel made its debut with Scribe's "Glass of Water" the first week in November. The newly-built Kleines Schauspielhaus will be inaugurated with the Tchekhov-Rainer-Kortner show Jan. 9.

Walter Slezak, who became Interested in Johannes Mario Simmel's comedy, "The Schoolmate" during exterior shooting for "Grimm Brothers" (M-G) in Munich, may play the lead in the Amenican adaptation of the piece next spring on Broadway. Herman veteran comedian 'Heinz' Ruchmann, who did the same role in his homeland, is wanted in N. Y for something

way. Herman veteran comedian Heinz Ruehmann, who did the same role in his homeland, is wanted in N. Y. for something else. Producer Edward Padula and Joshufie Logan have offered him a role in their forthcoming untitled Broadway project.

AGVA Denies

Continuer from page 1

at length by the local investiga-tors, with most of their queries di-rected at a possible ticup between gangsters and Fast's office. The que tion reported to be most fre-quently asked is as to whether the agents asset is as to whether the agents and entertainers have ever heard Fast negotiating with the reputed head of the crime syndicals hear northside Chi vice operations.

agents and entertainers have ever field here.

heard Fast negotiating with the reputed head of the crime syndicate's near northside Chi vice operations.

I know him. Fast said. "I run across him, ore sionally in the factors him, ore sionally in the fall on his new column in Boston chi's when I'm there on business.

By the providing a contract or had with new bey of showight switch and I have hever negotiated a contract or had with new bey of showight switch and I have him " mers for his Aquacades water show, set to tour this spring.

ironic that the investigators should be looking into the possibility of "sweetheart" contracts. "The rec-ords show," he said, "that mini-num pay scales for exotic dancers have in many cases doubled since I took over the midwest office in 1953."

He also said that he understood that the committee was looking into his handling of the union's welfare fund. "The books are available to the committee," Fast said. "The club operators pay the entire cost of the entertainers' death and disability insurance, and death and disability insurance, and the coverage is more than adequate. In addition, the entertainers are given complete hospitalization insurance as part of their regular dues."

bitalization insurance as part of their regular dues."

Fast maintains that prostitution on the part of strippers is a fault of the inadequacy of local law enforcement. He also said that complaints that reelers are forced to "mixing" in order to get jobs would be prosecuted by his office as a violation of union rules, but that no such complaints had come to his attention. "We can only enforce the rules when the violations are reported," Fast said. "In understand that the women who indulge in these practices are generally were available, before they became exotic dancers. We can negotiate pay and working conditions, but we can't run the entertainers' personal lives."

One of the investigators told Variery that he was having a difficult time getting information from the exotics because they were "terrified" of possible retribution by the mobsters. The strippers said they knew of girls who were

troni the exortes because they were 'terrified' of possible retribution by the mobsters. The strippers said they knew of girls who were burned to death or shot because the hoodlums thought that they the hoodlums thought that that the hoodlums the house talking to the police.

N.Y. Probe of AGVA Permanent Senate Subcom

N.Y. Probe of AGVA

The Permanent Senate Subcommittee on Investigations, headed by Sen. John McCellan (D.-Ark.) has set up a beachhead in the offices of the American Guild of Variety. Artists and is reportedly in vestigating every facet of the union-operations. A Seaate Committee lask force has been at the AGVA offices for the past three weeks, but spokesman: per custom, will not tell what specifically they are looking for.

McClellan Committee Investigators have already questioned AGVA exces and members on the Coast. New Orleans and Chicago. They have also queried performers, but failed to give a clue as to their specific interest.

It is generally beleived that the investigation in the national head-quarters in New York is an extension of the probes into Chicago and New Orleans which seemingly centered around organized prostitution. They sought to learn whether AGVA membership cards were issued to known prostitutes, posing as "exotic" daneers.

whether AGVA membership cards were issued to known prostitutes, posing as "exotic" daneers.

What makes the current looksee into national headquarters more important now is the fact that this is the second time that the McClellan probers have looked into AGVA affairs. They launched an investigation over two years ago but the probers never went on the AGVA premess to follow up their leads. The fact that the probers are now looking at the AGVA files may indicate that the investigations outside the office may have warranted a look at the books.

Boston

By Guy Livingston (423 Little Bldg.: DE 8-7560)

423 Little Bldg. DE 8-7560)
Jacques Renard settled in Boston now and playing around with fiddle combo.
Storyville, in Bradford hotel basement, closing for season in December.
Joe Levine convalescing from knee cartilege operation in Peter Bent Brigham hospital.
Astor Theatre sporting new upright for "El Cid." Jack Goldstein in town on press for this roadshow picture.

picture.
Mary X. Sullivan, former film editor of Bostor Sunday Ad-vertiser, entering public relations

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906)

Jean Pierre Aumont skied in for role in "Summer Sunday" (Bistolfi).

Gabriella Pallotta to Coast to The Pigeon complete her role in "T That Took Rome" (Par).

Dimitri Tiomkin flew in to pen score for Titanus "The Last Days of Sodom and Gomorrah."

Nadia Tiller in for role in Doc-umento's "Anima Nera" (Black Soul), which Roberto Rossellini di-rects.

Audrey Hepburn and Mel Ferrer attended benefit screening at Fi-ammeta of "Breakfast at Tiffany's"

Peter Baldwin to Tunis with Chelo Alonso. Both star in "It Happened at El Alamein" (Globe). Pic was once called "Four Endless Nights."

Royal Films poured to celebrate windup of "The Black Lancers," with Mel Ferrer, Yvonne Four-neaux, Leticia Roman and others hosting press.

hosting press.

Susan Strasberg to Milan to begin shooting Franco Brusati's "Il Disordine," after which she does stint in Jerry Wald's "Hemingway's Young Man" (20th).

Willard Josephy hosted cock-tailers celebrating opening of GAC's posh new Rome offices, as-sisted by GAC-TV's Richard Stensisted by GAC-TV's Richard Step-ta, Among the guests were Susan Strasberg, Jack Palance, Linda Christian, Eddie Bracken, Edmund Durdom, Rory Calboun, Vic Orsat-ti, Martin Poll, Hume Cronyn, Vic-tor Stoloff, Lex Barker, Martin Landau, Barbara Steele, Sam Marx, Hugo Fregonese, Odyssia Skouras, Jean Pierre Aumont, Charles Fawcett and Marion Mar-shall.

Philadelphia

By Jerry Gaghan

(319 N. 18th St., Locust 44848)
Lawrence Shubert Lawrence,
general manager of the Walnut St.
and Forrest Theatres, opening the
Shubert Restaurant, in Langhorne,
Pa. This is the first non-theatrical
venture for Lawrence, nephew of
founders of the Shubert empire.

Label Spiegel, a former owner of the Rathskeller and spots in Miami, took over the New Parker Hotel.

Hotel.

Iggie-Wolfington again will act as casting director for Royal Ponciana Playhouse in Palm Beach.

Carl Reardon. Universal branch manager, elected president of Motion Picture Associates of Philadalchia.

delphia

delphia.

Harold Brason, longtime manager of Fox Theatre, and the Milgram management have parted.

The Do-Ray-Mi. Trio held over at The Embers to the end of the year, after which they start an overseas tour.

overseas tour.

Al Boyd, former theatre owner
and Philly's oldest exhibitor,
marked his 85th birthday.
Charlotte Cushman Club presented its anual award to Mary
Martin for distinguished service to
the American theatre.

Australia

By Eric Gorrick
(Film House, Sydney)
Ruth Wallis okay on nightclub
dates here after concert runaround.
Gothic, Willoughby, Sydney
nabe, swings to Continental prod-

"Bye Bye Birdie" away to good art at Her Majesty's, Sydney, for C. Williamson

J. C. Williamson,
Understood that Danny Kaye is
mulling offers for a second Aussie
visit the middle of next year.
Metro has opened advance seat
sales for "King of Kings," due to
preem at .its own showcase, St.
James, Sydney, Dec. 8.
Reported here that Sir Laurence
Olivier may do an Aussie tour next
year in association with the Elizabethan Trust. Ex-wife Vivien
Leigh is here now for J. C. Williamson.

Mols.-St. Paul

By Bob Rees (2208 Kenwood Parkway: 374-4015)

Key Club has the Flamingos this

week
Edgewater Inn extended comic
Dick Lynn's stay through Dec. 7.
Old Log Theatre extended its
record run of "Under the Yum-

Yum Tree." daytime
Jimmy McPartland's jazz combo niteries.

opens 10-day stand at Padded Cell Friday (1).

Violinist Yehudi Menuhin will be guest soloist with Minneapolis Symphony this week.

Symphony this week.
Minneapolis Repertory Theatre
offering "Medea" and "Antigone,"
over the next two weekends.
Theatre-in-Round Players preem
five-day run of Arthur Miller's

Theatre-in-mound riayers preemitive-day run of Arthur Miller's "View from the Bridge" this week. LeRoy Smith and Vince Flynn, Metro branch managers in Des Moines and Minneapolis, respectively, swapping jobs.

Morris Chalfen, local producer of three "Holiday on Ice" shows, and former model Beverly Baker honeymooning in Switzerland. They were married in N. Y. Nov. 4.

"Rx Murder" will replace "A Short Happy Life" as fourth offer-ing of Minneapolis Orpheum legit season, Paul Gregory production, it its pre-Broadway tour, will play here Feb. 12-17.

play nere reb. 12-17.

When comedienne Phyllis Dillerbows out Nov. 29, Hotel Radisson Flame Room, Minneapolis' oldest and smartest supper club, will shutter for an indefinite period. Hotel directors decided last month close the nitery which has sing an estimated \$10 nas been \$100,000

Night & Day Clubs

Continued from page 1

ing of rooms for Twist matiness on Sunday. The Roundtable for example, has been running these shindigs with excellent results. In many instances the cafe operators hire club date talent for the extra shows, especially when the cafe has no strong headliner that week.

has no strong headliner that week.

The International on Broadway initiated Twist matinees Sunday (26) successfully. As a matter of fact, Twist nights and Twist matinees are beginning to dot the nitery landscape with greater regularity. The trend may get further impetus with the "We the People" segment of the Twist at the Roundtable which goes tonight (Wed.) on the NBC-TV Perry Comp program. omo program.

Como program.

The Gotham jazz spots have also found matinees to be a lucrative revenue source. The Village Yanguard, for one, has been developing a sizeable set of regulars for the teatime attendance. The Metrople normally starts daily operations during the day to snag the transient trade. Various cafes around New York also dish upcocktail dansants on Sunday.

cocktall dansants on Sunday.

One thing that the daytime trade is doing, in New York at least, is to get customers accustomed to paying the tab at the door, in addition to shelling out for what is consumed. The sum total may not be as large as that which accrues with normal nighttime trade, but it is all business which would not have come otherwise.

with normal nighttime trade, but it is all business which would not have come otherwise.

Important Biz Aspect
The matinee trade can become an exceedingly important portion of the business. Bonifaces have long wanted some angle to extend the sphere of nitery operations, They concede that it is uneconomical to run their generally expensive real estate for only eight hours or so daily.

Some years ago, several New York clube, particularly the Copacabana and the Boulevard, Rego Park LI, made a bid for the luncheon business, but it didn't panout. However, several spots have made catering facilities available during daytime hours for large parties, and it's been successful.

Of course, daytime operation is generally more expensive than normal nighttime trade because of the overtime, that must, be paid to unionized employees.

the overtime that must be paid to unionized employees. Usually, the entertainers and musicians have to be paid extra for these

Ine entertainers and musicians have to be paid extra for these events.

However, the matinee business has been found to be extremely profitable, especially since it is trade that might not have accrued to niteries at all. In the case of social functions such as weddings and engagement parties, night-clubs are nearly certain to lose these events to hotels and other caterers, but for the fact that day-time operation is available on weekends.

Some niteries long ago built extra rooms for small functions away from the nightclub so that excise taxes wouldn't apply. These rooms are becoming especially valuable to them because of the daytime trend in operation of niteries.

Hollywood

Pat Buttram toastmasters The Masquers testimonial dinner for lack Oakie Dec. 1.

George La Fountaine succeeds
Wendell Holmes as veepee of
Equity Library Theatre West.
Eva Marie Saint selected as first
woman to win the Distinguished
Alumbus Award from Bowling
Green U.
Burf Lancaster partiales Pro-

Burt Lancaster narrates Pro-kofieft's "Peter and the Wolf" at Brentwood Symphony annual winter concert Dec. 3.

ter concert Dec. 3.
Coleen Gray set as honorary women's chairman of 1961. Christmas Seal Drive of L. A. County Tuberculosis and Health Assn.

Chicago

Chicago

(DElaware 7.4984)

Carlos Montoya in for concert session under the Frank Fried banner Dec. 1 at Orchestra Hall-Marc London replaced Bob Disky in the cast of "Medium Rare" at Happy Medium Theatre. Producer Roger L. Stevens due tomorrow (Thurs.) to address the Chicago Adult Education Council, Guitarist Bill Russo and Maulawi's Oratunes at the Alhambra while pianist-boniface Ahmad Jamal takes to the road.

Bob Acri replaced Dick Mark in the Johnny Frigo Trio, resident house orch at Mister Kelly's Mark leaves to devote time to free-lance recording.

recording.

Boniface Don Roth hosted a pre

Boniface Don Roth hosted a pre-view performance of "The Egg" last Friday (24) to inaugurate a series of theatre dinner parties for his Blackhawk dinery. Vivian Vance opened a three-week Drury Lane Theatre en-gagement in Ruth Gordon's "Over-'21" last night (Tues), closing the theatre's current and most suc-cessful season in its 10-year his-tory.

Madrid

By Hank Werba (Grat Sanjurjo 24 Tel. 2344865) Flamenco song stylist Pepe Marchena signed for concert swing

in Pakistan.

Pipo Rivas waxed for RCA prior to departure for the Emporium in Barcelona.

Screen actor Francisco Rabal recorded a poetry disk for Casa Ricordi called "Rabal Recites Lorca."

Covernment-sponsored Philipine baflet winds European tour with a week-long appearance at the

ballet winus European
a week-long appearance at the
Teatro Lara
Yank vocalist Andy Russell now
regaling Catalans at the Barcelonalatespot. Bolero, after a successful
Pasapoga stint in Madrid.
Middle-East hip swinger, Nadia
Gamal wound an extended stay at
the Alcaza and took her torso gyrations to cabaret Rio in Barcelona.
First exhibition in Spain of the
Twist got wide press coverage,
but is not expected to replace Rock
n' Roll, the Pachanga, or Cha Cha
Cha
Comic Harry Poll returns for a
featured spot at the York Club

Comic Harry Polt returns for a featured spot at the York Club on the heels of extensive circuiting in the musical "From Las Vegas to Spain."

Weekly conversation circle Pena Vaientin reassembled for season opener to bommage prize-winning novelist and magazine editor Tornovelist and magazine editor Tor-cuato Luca de Tena. Pena has a heavy arts and literary represen-tation.

Palm Springs

By A. P. Scully (Tel. FA 4-1828)

By A. P. Scully
(Tel. FA 4 1828)

Barbara Hale at the Lido.
Don Tosti due at Howard Manor
before Christmas.
The Moss Harts due at their
villa around Christmas time.
Debbie Reynolds in from Metro's 'Day the West Was Won'
Roger De Sarno, formerly of
20th-Fox praisery, now a p.a. at
Howard Manor.
Six months in jail and \$500 fine
for anybody advertising his hotel
rates in winter time.
Jimmy Van Heusen and Sam
Cahn writing the songs for 'Night
They Raided Minsky's'
Harpo Marx back in his Tamarisk diggings after conducting
Haydn's Toy Symphony.
Edgar Bergen, Bing Crosby and
Frank Sinatra all park their private planes at Desert Air.
Albie Pearson, smallest outfielder in the big leagues, now
singing for his supper. First Captiol record released with his voice
is "Anytime, Any Day, Anywhere."

OBITUARIES

Rocco Vocco

In Memory of Our Partner and Dearest Friend

RUTH CHATTERTON Ruth Chatterton, 67, legit-film star, died Nov. 24 in Norwalk, Conn., after a brief illness.

star, died Nov. 24 in Norwais, Conn., after a brief illness.
She made her legit debut when she was 14 years old. In 1911 she made her first New York legit appearance as Isolde Brand in "The Great Name." That same year she appeared in Chicago in "Standing Pat." Returning to N.Y. the following year she appeared in "The Rainbow." Then came "Baddy Long-Legs." an immediate success and the play that put her mame in lights for the first time. A series of roles followed including, "Frederic Lemaire." "Come Out of the Kitchen." A Bit O Love," "Perkins." "Mary Rose." "A Marriage of Convenience." in which she co-started with Henry Miller) and "Moonlight and Honeysuckle."

Her first marriage was to the

Her first marriage was to the late English actor Ralph Forbes, who appeared opposite her in "The Magnotia Lady" They later appeared together in "The Little Min'ist'er." Shortly thereafter Forbes went to Hollywood to appear in films and *she produced the play, "The Green Hat" in Hollywood. She began her film career in 1928 with "Sins of the Father." In which Emil Jannings appeared. Her other films include "The Doctor's Secret," "Madame X." The Laughing Lady. "Sarah and Son." "Once A Lady" and "Dodsworth" with Walter Huston. After "Dodsworth" in 1936 she left Hollywood and went to England. She made Her first marriage was to the tee English actor Ralph Forbes.

RCA Victor and, until his death was actively producing for Decca. His musical career began after his graduation from Daymouth College in 1916 when he worked as a pianist and arranger on the vaude circuit in Boston and New York. He joined Victor in 1939 as pop a&r director and joined Decca's a&r staff in 1944.

At Victor he conducted the Light Opera. Company and the Victor House Orchestra. He also conducted many radio shows over NBC and recorded such performers as Glenn Miller, Tommy Dorsey, Artie Shaw, Dinah Shore, Wayne King and Rudy Vallee among others, At Decca he was first to wax Perry Como and also cut Bing Crosby Victor Young, Al Jolson, Jesse Crawford and others.

A member of the American Society of Composers, Authors and Publishers, with over 20 compositions to his credit, he wrote for musical shorts and defend other tunes including "Mavis," "Vision of Bernadette," "When Shadows Fall," "Moonlight Melody" and "Affectionately Yours."

Surviving are his wife and son.

the age of 16 in the chorus of a quently became a sequently became a "pony girl," later advancing to small parts and atured roles as a musical comedy

soubrette.
After six years and six shows, she starred for Henry Savage in a musical, which opened and closed in Scranton, Pa, during its tryout. After that, she left the theatre permanently and married Charles Rogers Swett. Shows in which she appeared included "Lulu Belle." "Mamie Boome" and "Prince of Pilsen."

Manne: Down-Pilsen."

Surviying are her husband and her son, Broadway producer Em-mett Rogers.

DOUGLAS WALTON

DOUGLAS WALTON

J. Douglas Duder, 51, an artist and film actor, known professionally as Douglas Walton, died Nov. 15 in New York.

A native of Toronto, he came to the U.S. to play in pictures. He appeared in numerous films jincluding "Picture of Dorian Gray," "Mary of Scotland." "High Tide," "Long Voyage. Home." "Storm Over Bengal" and "Madame. Spy." After serving, as an Army lieutenant during last World War, Walton began a career in painting. He eventually opened a studio. In Brentwood, Calif. where he taught, members of the film colony.

THOMAS G. SLATER

Thomas G. Slater, 54, advertising executive who was long active.
Nov. 17 in Miami Beach. Formerly
in radio broadcasting, died Nov. 17 in Miami Beach. Formerly
in Pittsburgh. He was vicepresi
dent for radio-ty of Fuller & Smith
& Ross, Inc., ad agency.

During the 1930's, he worked in
radio broadcasting and programradio broadcasting and programowner of the Roberts. Hotel in
Miami Beach and was a former
owner of the Roberts. Hotel in
Miami.
Surviving are his son, Harrey

Miami.
Surviving are his son, Harvey Fleischman, a v.p. of Womelco Enterprises, Miami, a daughter and five grandchildren.

FRANK ROBERSON
Frank Roberson, 79, radio-television lawyer in Washington for 25
years and formerly the first assistant general counsel of the Fed-

sistant general counsel of the Federal Communications Commission when the agency was established, died Nov. 17 in Washington.

Before moving to Washington, Roberson was state attorney general for Mississippi. He was senior partner of the Washington law firm Spearman & Roberson, His wife, daughter and a son survive.

LEWIS RUSSELL

Lewis Russell, 76, legit-film actor, died Nov. 12 in Los Angeles.
His Broadway legit credits include "The Corn Is Green." 'Dead.
End.' 'London Assurance.' 'Within the Law.' 'Madame X' and 'Yes, My Darling Daughter.' The films in which he appeared include "She Wouldn't Say Yes.' 'A Night in Casablanca." 'Ladies Man," 'Trouble With Women, 'Backlash," 'Kiss Blood Off My Hands' and 'Lost Weekend.'

MADGE TITHERADGE

Madge Titheradge. 74, English
legit actress for more than 30
years, died Nov. 13 at her home
in Fetcham, Surrey.

She made her London debut at
the Garrick Theatre in The Water
Babies." She went to Hollywood
in 1928 and appeared in several
films. She appeared on Broadway
in "Butterfly on the Wheel" and
"The Patriot." In 1932; she returned to London to appear in
"Business With America."

His wife and sister survive.

HARRY D. FIELDS

Harry D. Fields 65, vecpee of Musicast Corp. and former vaude comic and screen-radio writer; died Nov. 12 in Hollywood. As a writer he furned out several scripts for Hal Roach, Among radio shows to which he contributed were "Calling All Cars" and "Fu Man-

His wife, son, daughter and two isters survive.

ISIDORE GOLDBERG

ISIDORE GOLDBERG
Isidore Goldberg. 68. Jounder
and president of the Pilot Radio
Corp., died Nev. 23 in Mount Kisco. N. Y. During his-50 years in
the radio industry, he manufactured products ranging from the
early crystal set to modern elecfronic equipment.
His wife, son and two dauighters survive.

ALLEN CURTIS

Allen Curtis, 34 one of the pioneer directors of Hollywood who launched his film career in 1912, died Nov. 24 in Hollywood after a long illness.

Prior to directing comedies at Universal and other studios, he toured with Weber & Fields. He retired when sound came in.

LEOTA J. ANDERSON
Leota Jean Anderson, 49. senior continuity writer with radio station CKBI, Prince Albert. Sask. died Nov. 3 in that city. She was an ex-staffer of station CHAB, Moose Jaw, Sask.

Her parents and a sister survive.

JOHN F. EWING
John F. Ewing, 61, longtime art
director, died of a heart attack
Nov. 20 in Hollywood. He had been
with Warner Bros. most recently,
and had worked for years at both
U-1 and 20th-Fox.
His wife and daughter survive.

Frank B. Ritchey, 65, former v.p. of radio station WKJG; Fort Wayne, and onetime business manager of the Fort Wayne Journal-Gazette, died Nov. 8 in Phoenix, Ariz. His wife, and two sisters sur-

Gerald J. Luschow, 61, former ter bandleader whose combo worked con Wisconsin niteries, died recently in North Hollywood, Cal. In later day Wisconsin interies, died recently in North Hollywood, Cal. In later years he was a studio prop man. His wife and parents survive.

Patricia Black, singer, died re-cently in Dublin. She was for years with the Carl Rosa and Sadler's Wells Opera companies and also appeared on the musicomedy stage, notably in "Carousel".

godfrey ("Goff") Nash, 67, longtime Irish branch manager for Warners' and more recently for with the NBC press department. Warner-Pathe; died Nov. 1 in Dublin. His wife; son and three daughters survive.

Jose Morales Estevez. 59, noted music critic and head of the Mexican Union of Critists died recently in Mexico City. An authority on opera, he was a reviewer for 30 years.

Thomas Murray 59, former actor and brother-in-law of Los Angeles Mayor Yorty; died of a heart attack Nov. 20 in Hollywood. He had been a contractor in recent

Raul Cancio Amunarriz. 50, legit actor and film star, died Oct. 23 in Madrid. He apreared in more than 100 Spanish films. He retired in 1955 to open a motel near Ma-

Virginia Le Fevre, singer in the early days of radio, died Nov. 17 in Lakewood, NJ. Her husband, George G Beatie; survives, Also a son, daughter, and two sisters.

Jose Oto Royo. 57. longtime vocalist, died recently in Zaragoza, Spain. where he was considered the top singer of jotas, the local folksones.

Father, 78, of Herbert Spencer.
DAILY VARIETY ad staffer, died
Nov. 22 in Hollywood after a long
illness.

MARRIAGES

MARRIAGES

Judith Lynne Metcalle to Jay Hampton, Nov. 18, Scarsdule, N.Y.; a both are thesps.

Mand Towart to We-threok Pegs ler, Nov. 22, Midland, Texas. He's the columnist.

Laurence Christol to Christian-Jaque, Paris, Nov. 24, He's a filin director, once married to actuess Martine Carol.

Edith Seaman Beich to Walfer Hendl, Chicago, Nov. 11, He's associate conductor of Chicago Symphony, Orchestra and di crèor of Ravinia Festival.

Sally Cooper to Robert Hardy, London, last June-just disclosedl, Bride is the actress-daughter of Gladys Cooper; he's an actor.

Marjorie Steele to Dudley Setton, London, Nov. 16, Bride is an actors, Shirley Parker to Max Gillis, Philadelphia, Nov. 17, He's branch manager for Allied Artists, Susan Wainwright to Mike Rawson, Knowle, Eng. Nov. 11, Bride is on BBC's Birmingham staff.

Shirley Robertson to Sydney Devine, Aberdeen, Scotland, Nov. 11, He's a singer and whistler.

Margaret Morris to Niven Miller, St. Monance, Fife, Scotland, Nov. 18, He's a concert singer.

Janice Rule to Ben Gazzara, Nov. 25, San Francisco, Both are thesps.

BIRTHS

Mr. and Mrs. Lex Carlin Jr., daughter, Philadelphia, Nov. 18. Father is manager of the Shubert

Father is manager of the Shubert Theatre there.

Mr. and Mrs. Jim Langwell, daughter, recently, Houston. Father is with KPRC there.

Mr. and Mrs. Peter Felix. son, London, Nov. 18. Mother is Teddy, one of the Beverley Sisters singing trio.

Mr. and Mrs. George B. Green.

one of the Beverley Sisters singing trio.

Mr. and Mrs. George R. Green, daughter, Glasgow, Nov. 9. Father is an exhibitor; mother is Clodagh-Early, former ballet dancer.

Mr. and Mrs. Melt_Maron, son, New York, Nov. 16. Father is a member of Metro's homeoffice sales department.

Mr. and Mrs. Lou Cevela, daughter, Chicago, Nov. 20. Father is continuity director of WBBM there, Mr. and Mrs. Ron Greenberg, daughter, Nov. 8, New York, Father is associate producer of "Camouflage" tv show.

Mr. and Mrs. Stewart Rose, son, Nov. 21, New York, Mother is former Radio City Music Rockette Reta Rose; father is singeractor.

Mr. and Mrs. Dennis M. Tate, son, Oct. 31, New York, Father is an actor.

Mr. and Mrs. Alan Baker, daughter, Mr. and Mrs. Alan Baker, daughter.

Joan Sutherland

Continued from page 2

self, was clear when they broke into her first entrance, a practice frowned on at the house and destructive of illusion and mood. Actually the Australian has sing many times in U.S. concert and her London label disks have established the amazing richness of her voice, especially in the top range, which in Lucia' included asmashing, full-throated high E. Her performance all the way, the trills and flawless production of rounded tones gave new pulsation to an opera which is frequently more hokum than art.

In the presence of this kind of soprano all the dollar singers assumed fresh litterest. Richard Tucker sang his head off. Lorenzo Testi was excellent as the 't-framical brother. As for the sexief it had a powerhouse impact. The evening contained the further metrest of including a new youthful conductor from Switzerland, Shvio Varviso, He made a very good impression indeed.

conductor from Switzerland, Silvio Varviso. He made a very good impression indeed.

No point in complicating the simple fact of a once-in-a-centration eruption of performing senius.

Miss Sutherland, tall, completely the mistress of her role, and a pretty good actress to hood, as that raris axis, a promised viery, that exceeded hopes, She is he kind of talent that oldliners often refuse to believe any longer lives.

He began his career as associate of show biz attorney. Nathan Bursan in New York in 1933-after getting a law degree at Syracuse University. In 1934-35, he served with ASCAP, then joined Columbia Pictures as assistant resident counsel at the homeoffice. In 1942 Ficker was shifted to Hollywood as aide to the late Ben Kahane at Columbia, and, shortly after became a producer at that studio. Hitches with Metro, Eagle Lion, RKO and UA followed in that order.—His wife four daughters mother, and three brothers, Eugene, a vice, and three brothers, Eugene, a vice, and three brothers, Eugene, a vice, and three brothers, Eugene, a former film executive survive.

LEONARD'S PICKER.
Leonard S. Picker, 51: Hollywood legal chief for United Artists, died Nov. 23 at his bome in North Hollywood.

onywood. He began his career as associate

two films there and appeared on the London stage in "The Confine London Stant Wife" in 1937.

In 1940-41 she toured the U.S. In "Pygmalion." The next year she toured with "Private Lives" and "Gaprice." Four years later, for Dix" program, presenting a she rejurned to Broadway in "Second Best Bed" and in the same rejurned to Broadway in "Second Best Bed" and in the same repared Quentin Reynolds as the narrator in "A Flag Is Born." Her last Broadway appearance was in a revival of an interview. He had also announced the fadio programs of Guy Lombardo. He later worked Borne. "Idiot's Delight" in 1951.

In the summer of 1950 she emerged as a novelist. Her first book was "Homeward Borne." And "The Southern Wild" She was married three times. Her married second in 1952. The same year she married factor Barry Thomson who died in 1960.

LEONARD S. PICKER

ming in Cincinnati and Dayton, O. In 1937, he joined the Mutual Broadcasting System as director of producted on WOR. In World War II, he conducted on WOR the "This Is in World War II, he conducted on WOR. In World War II, he conducted on WOR the "This Is in World War II, he conducted on WOR. In World War III, he conducted on WOR. In World War II, he

Chester and Jack

HORACE_ PERCIVAL

HORACE PERCIVAL

Horace Percival. 75. Fadio actor, died Nov. 9 in Middle ex. Eng., after a long illness, Originally he was an engineer; but affer World. War I he became a singer and comedian. He appeared in such musicomedies as "The Chocolate Soldier's and "The Arcadians."

In 1929 he made his first broadcast and later mainly concentrated on radio, appearing in "Scrapbook", features, straight plays, musicals and variety. During World War II he joined the ITMA team and at least two of his catchiphrases, "I god come back" and "Don't forget the diver" became part of the national vocabulary, during the war years.

He was also in the "Here's Howard" series and later appeared in "Life With The Lyons" both on radio and tv. For some years he suffered from a throat allment.

CLIFTON E. BRADT
Clifton E. Clift Bradt. 62. dramafilm and art critic for the Albany
Knickerbocker News for 20 years
and more recently an editorial
writer, died Nov. 2 in Albany. A
native of Schenectady, he started
as a cub reporter at the age of 16
on the Schenectady Union Star,
During his career of more than 40
years, he also worked on rapers in
Syracuse, Minneapolis and New
York.

producer at that studio. Hitches with Metro, Eagle Lion. RKO/and UA followed in that order.

Its wife four daughters mother, and three brothers. Engene, a vice-president of UA, Arnold, executive in fifth executive survive.

LEONARD W. JOY

Leonard W. Joy 65. veteran strikes and repertoire producer and musical director, gied Nov. 21 in New York of a dlabetic coma. He made her legit bow under ner had been pop a&r director for maiden mane of Stella Martine at speare.

His wife and sister survive.

JOSE SAGARRA



This hoe has killed more people than the atom bomb.

For 2,000 years, primitive tools like the one above have been India now, where a small handful of trained specialists are trying used to cultivate the sunbaked earth of India. The result has been to educate reluctant farmers. the most terrible famines in recorded history. In Bengal, in 1943, In its searching four-part study of India, Mighty and Mystical, 3,400,000 people died; more than 25 times as many as perished under the Hiroshima atom bomb.

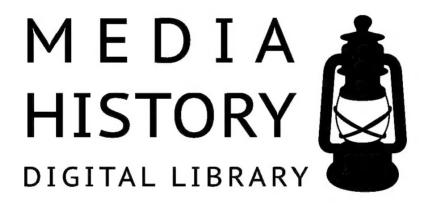
1.

One of the colossal struggles of humankind is taking place in British television network will remember it.

Granada TV presented a fascinating portrait of this little-known, little-understood giant of the East. Those who watched it on the

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